

LITERATURE



HOME FOLKS.

Home Folks!—well that air name, to
Sound like the same as poetry—
That is of poetry is
As sweet as I've heard it is!

Home Folks—they're the same as
kin—
All bring up, same as we have bin,
But without overpowerin' sense
Of what their uncommon consequence!

They're bin to school, but not to git
The habit fastened on 'em yit
So as to ever interfere
With other works 'at's waitin' here!

Home-Folks has crops to plant and
plow,
It lives in town and keeps a cow;
But whether country-jakes or town,
They know when eggs is up or down!

La! can't you spot 'em—when you
meet
'Em anywhere—in field or street?
And can't you see their faces, bright
As daisy dew, leave into sight?

And can't you hear their "Howdy!"
clear
As a brook's chuckle to the ear,
And allus find their laughin' eyes
As fresh and clear as morning skies?

And can't you—when they've gone
away—
See 'em shakin' hands all day?
And feel, too, you've been higher
raised.

By such a meetin'—God be praised!
Oh, home-folks! you're the best of all
At all this terrestrial ball—
But north or south, or east or west,
It's home is where you're at your best.

It's home—It's home your faces shine,
In-der your own gin and vine—
Your family and your neighbors 'bout
Ye, and the latchin' hangin' out.

Home-Folks—at home—I know o' one
Older than I at haint got none—
Tells him—he may hold back some—
But you invite him, and he'll come!

—JAMES WHITCOMB RILEY.

THE OLD ROCKING HORSE.
Battered and bruised and worn and old,
Bent of his mane and tail,
A veteran charger stanch and bold,
He has weathered life's fiercest gale.

The hero of many a gallant raid,
In many a bloodless war,
A soldier of fortune, undismayed
By battle and wound and scar!

'Neath the guiding touch of a little
hand
He has traveled many a mile
Through the wonderful realms of
"Fairyland" Lands.

Where spirits of Fancy smile,
But strange to say, in his boldest
flight,
Though he halted or rested not—
Through all his travels by day and
night—
He stood in the self-same spot!

He was ridden far, he was ridden hard;
He has borne fierce brunts and blows,
And oft has felt, as a sweet reward,
A kiss on his worn-out nose.

And though he is rather the worse for
war,
And is crippled and scarred and old,
In the eyes of his master he still is fair
And worth his weight in gold.

—Herald and Presbyter.

LIFE THE ALL.
There is no death! The dust we tread
Rolls change beneath the summer
showers,
By golden grain, or mellow fruit,
Or rainbow-tinted flowers.

And ever near us, though unseen
The dear immortal spirits tread;
In all the boundless universe,
Life—there is no dead.

—Lytton.

NOTES.
The Gazette de Lausanne publishes a
document which is regarded as equivalent
to the excommunication of Count
Leo Tolstoy by the supreme authority
of the Orthodox Greek church. The
document is in the form of a secret
imperial address by the emperor
Nicholas II. to Count Leo Tolstoy,
in which he is declared to be a schismatic
and a heretic, and is ordered to be
excommunicated.

The concluding passage is as follows:
"By numerous works, in which he has
set forth his religious principles, Tolstoy
has shown himself a declared
schismatic of the church. He does not
believe in the divinity of Christ, and
denies the existence of the Holy Spirit,
the second person of the Trinity,
and the Son of God, whom he considers
as a simple mortal. He blasphemes
against the holy mystery of the incarnation
and declares the sacred text of the
Gospel to be a human institution,
and also the ecclesiastical hierarchy,
and he blasphemes the holy
mysteries and ceremonies of religion.
As a word, he belongs to those whom

expulsion ever put forth in this country.

Charles Frohman has purchased the
dramatic rights to Gilbert Parker's new
book, "The Lane that had no Turning,"
recently published by Doubleday, Page
& Co., who announce a most satisfactory
first sale.

A larger sale of the first number of
The World's Work is reported than
of any new 25-cent magazine since
Scriven's was first issued fourteen
years ago.

A noteworthy feature of the January
number of The World's Work will be
an authoritative account of the first
crossing of Africa, from south to north,
by the young English explorer, Ewart
Scott Gorgan.

Alfred Ollivant's "Bob, Son of Battle,"
is now selling in its twenty-sixth
thousand. Thereby hangs an interesting
and unusual tale. When this now
famous book was issued a little more
than two years ago it fell dead from
the press, nor did liberal advertising
help the sale, though every one who
read it thought it a unique and re-
markable story. The tide turned at
the end of six months, however, and
since that time the book has enjoyed a
steadily increasing sale, a single
American book-seller disposing of more
copies than probably have been sold
in the whole of England. Lovers of
"Owd Bob" must rejoice to know of
the permanent popularity of their
favorite and of the keen appreciation
that a really fine book has found in
America as compared with its reception
in its author's home land.

More than 75,000 copies of Booth
Tarkington's "The Gentleman from Indiana"
have now been sold, and to
emphasize its success Charles Frohman
has lately arranged for its dramatization.
Admirers of the story will be
pleased to see the part of Helen, who
runs her lover's business when he is
ill, develops his newspaper, and in a
score of ways proves herself a model
and capable young woman.

The remarkable success of the new
novel, "A Furnace of Earth," has
aroused curiosity as to the personality
of its author, Nellie Ermine Rives.
Some quaint stories are told of this
young girl's child-life in Kentucky. Her
father was a noted shot and as a child
her greatest passion was a game of
hide-and-seek. One day, when she was
only five years old, she was shot in the
back by a bullet from her father's gun.
A prolonged search of the premises failed
to discover her whereabouts. As the
searchers extended the circle of their
search, a servant girl, who had been
sent to the yard of the country church,
there they found the child. She had
stolen her father's duck gun and at
twenty paces was laboriously shooting
her name into the back of the church.
The mother, who was in the house, saw
the child in the yard and ran to her
place on the woolly head of the interested
and grinning little darkey who was
her "Adus Achates" in all her
childish escapades.

Howard Pyle, who has lately illustrated
the poems of Edwin Markham
for Doubleday, Page & Co., has some-
times been called a poet himself. What
must have been a wholly congenial task.
He writes:

"I do not know why it is that I
should have drifted into the position of
an illustrator of what is sometimes
called the poetical prose. Some years
ago I began illustrating the occasional
poems of Mr. W. D. Howells, which
were afterwards collected into a volume
called 'Steps of Various Quills.' Whether
or not the illustrations were
successful I do not know. Since
then I have been called upon to do
what might be called a complete novel
in illustration. The volume I have
been called upon to illustrate a poem of
the analytical sort.

"I think the music and the life of Mr.
Markham's poems lift them quite above
the level of the usual rhymed essay.
The music and the rhythm catch your
ear before your mind grasps the sub-
stantial thought which they clothe, and
the fact that there is the thought be-
hind adds in no small degree to the
enjoyment of his often ornate wording.
Often times I have been tempted to
write a poem in the style of his, but
metrical beauty and even in the sombre
verse there is a rhythmic stride that
catches the ear like the music of the
measured tramp of many feet. This, at
least, is my own feeling toward Mark-
ham's poems, and it added in no small
degree to my pleasure in illustrating
them.

"Such illustrations are not very easy
to make, there are so many require-
ments demanded by such text. There is
no palpable subject to size upon. The
illustrations should be solid and yet
at the same time not devoid of a cer-
tain, at least decorative beauty; they
should in no instance limit or circum-
scribe the idea—upon the contrary they
should carry forward the thought of the
author—not upon the line but upon
a closely parallel line. This of
course, is very difficult of achievement.
In looking over my illustrations I feel
that I have fallen far short of achieve-
ment, nevertheless the effort itself has
carried with it a very distinct and cumu-
lative pleasure.

Probably no one would have prophesied,
when a story called "A Titled Maiden"
took second prize in the Pilgrim Series
contest of 1898—least of all, the
obscure wife of a New England
clergyman, who wrote it—that its author
was to become one of our leading
novelists. Yet "A Woman" was
published in the late fall by Doubleday,
Page & Co., and has earned her
place. Mrs. Mason is of Quaker
stock, and her father and mother—the
latter of whom was a direct descendant
of Theophilus Eaton, first governor of
Connecticut—were both ardent Abolitionists.
Born in Providence, R. I., the daughter
grew up in a typical New
England home. Her health kept her
from the strenuous contest of the
schools, and her education, a desultory
one, was received at home, and later at
Friends' boarding schools, a private day
school, and by travel and study in Ger-
many. She married Rev. John H. Mason
in 1877, shortly after her family had
moved to Rochester.

The "tribulations" which she had al-
ways delighted in was partially put
aside during her earlier married year,
but the prize story in 1898 started her
ambitions anew. Mrs. Mason was called
to a New Haven church, and soon Mrs.
Mason's book was reprinted by Doubleday,
Page & Co. With the
encouragement "The Minister of the
World," "The Inner Ring," "Windflower,"
and "The Minister of Carriage" followed
during the next few years, showing
consistent growth in power, flexi-
bility and expression, and culminating
in "A Woman of Yesterday."

The most potent influences upon her
life and writing judged by Mrs. Mason
herself have been—"the privilege of in-
tercourse with many earnest and en-
lightened men and women; several periods
of travel and study in Europe; and the
life of the Quaker, and most of all,
perhaps, my inherited passion for the
unpopular side of every question,—and
certain other mental and spiritual pre-
dispositions which came to me from my
Quaker ancestry."

John Ruskin was a persistent letter
writer, and there abounds in the auto-
graph market. One dealer offers a variety
of Ruskin letters at a few shillings apiece.
In one of these letters he says:
"It seems to me more difficult every
day as it may become my duty to
live at least as little as I can if I
would enforce simplicity of life in others."
He had dreams of life in a garret
at that time. It was his failure to carry
out in externals, as well as in the spirit,
this sign of renunciation that made him
write a letter—not one of the

same tender and unflinching sentiment.

Myrtle Reed, whose "Love Letters of
a Musician" has written another volume
which is a continuation of the first one,
and is in the same style. It is called
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