

veritable panorama of the development under consideration. The works of Huygens, Descartes, Hooke, Newton, Faraday, and many others, far more rare, have also been exploited by the authors and publisher in lavish and commendable manner; and it is our only regret that we cannot give more space to the notice of the important phases of human thought which they represent. Certainly, to many readers this book will prove an inspiring one.

T. J. McCORMACK.

ASPIRATION.

A SONNET.

'Tis the afterglow of sunset! and a mist
 Of molten gold, at the bidding of the breeze,
 Is blown athwart the sky beyond yon trees,
 Wind-woven with waves of fire-fringed amethyst.
 No limits bar the soul! Where'er it list,
 Borne on the untrammelled wings of Joy, it flees
 Through throbbing paths of light: yet naught it sees,
 Nor dreams of aught, save but to be star-kissed.
 On! on! it hastens; all its heart athirst
 With love unspeakable, to touch with love
 That lovely light which glimmers now in grey:
 On! on! until in Hesper's arms, where erst
 It yearned to lie, it sinks; as all above
 Night's palsy stills the last faint pulse of Day.

F. J. P.

AN AMERICAN ANTHOLOGY.

The task of compiling an anthology of American verse¹ could not have been entrusted to a more sympathetic critic than Mr. Edmund Clarence Stedman, the author of the admirable *Victorian Anthology*, and himself a poet of no mean merit. He has performed his work with true American breadth and in a democratic spirit that few would have had the courage to exhibit, but which has shown the development of our national versification in all its varied phases, in its highest as well as its lowest sources, demonstrating it to be a genuine utterance of the national heart, "of import in the past and to the future,"—a powerful stimulant to the nation's growth. By his wide inclusiveness of selection he has put it beyond a doubt that "if our native anthology yields to a foreign one in wealth of choice production," it is still "from an equally vital point of view the more significant of the two." Throughout the years resulting in the Civil War, literature was with us really a force; and a generous foreign critic, Mr. William Archer, has in Mr. Stedman's judgment truly said: "The whole world will one day come to hold Vicksburg and Gettysburg names of larger historic import than Waterloo or Sedan." "If this be so," Mr. Stedman continues, "the significance of a literature

¹ *An American Anthology, 1787-1899. Selections Illustrating the Editor's Critical Review of American Poetry in the Nineteenth Century.* Edited by *Edmund Clarence Stedman.* Boston and New York: Houghton, Mifflin & Co. 1900. Pages, lxvii, 878. Price, large crown 8vo, \$3.00; full gilt, \$3.50; half calf, \$5.00.

"of all kinds that led up to the 'sudden making' of those 'splendid names' is not to be gainsaid. Mr. Howells aptly has pointed out that war does not often add to great art or poetry, but the white heat of lyric utterance has preceded many a campaign, and never more effectively than in the years before our fight for what Mr. Archer calls 'the preservation of the national idea.' Therefore an American does not seem to me a laudable reader who does not estimate the present collection in the full light of all that his country has been, is, and is to be."

Yet the influence of the great names of American literature, Longfellow, Bryant, Emerson, Lowell, and Whittier, has not been wholly restricted to our own nationality. "Emerson presented such a union of spiritual and civic insight with dithyrambic genius as may not be seen again. His thought is now congenial throughout vast reaches, among new peoples scarcely conscious of its derivation. The transcendentalists, as a whole, for all their lapses into didacticism, made and left an impress. Longfellow and his pupils, for their part, excited for our people the old-world sense of beauty and romance, until they sought for a beauty of their own and developed a new literary manner,—touched by that of the motherland, yet with a difference; the counterpart of that 'national likeness' so elusive, yet so instantly recognised when chanced upon abroad. In Bryant, often pronounced cold and granitic by readers bred to the copious-worded verse of modern times, is found the large imagination that befits a progenitor. It was stirred, as that of no future American can be, by his observation of primeval nature. He saw her virgin mountains, rivers, forests, prairies, broadly; and his vocabulary, scant and doric as it was, proved sufficient—in fact the best—for nature's elemental bard. His master may have been Wordsworth, but the difference between the two is that of the prairie and the moor, Ontario and Windermere, the Hudson and the Wye. From *Thanatopsis* in his youth to *The Flood of Years* in his hoary age, Bryant was conscious of the overstress of Nature unmodified by human occupation and training."

And as for Poe: "He gave a saving grace of melody and illusion to French classicism, to English didactics,—to the romance of Europe from Italy to Scandinavia. It is now pretty clear, notwithstanding the popularity of Longfellow in his day, that Emerson, Poe, and Whitman were those of our poets from whom the old world had most to learn; such is the worth, let the young writer note, of seeking inspiration from within, instead of copying the exquisite achievements of masters to whom we all resort for edification,—that is, for our own delight, which is not the chief end of the artist's throes. Our three most individual minstrels are now the most alive, resembling one another only in having each possessed the genius that originates. Years from now, it will be matter of fact that their influences were as lasting as those of any poets of this century."

With the poetry of these men we are all familiar, and however much we may be indebted to Mr. Stedman for his careful selection of their choicest lyric productions, it is not in this that the greatest worth of the present volume lies for the ordinary reader. This is contained in the vast mass of occasional verse that has emanated from lesser pens, but is of no less enjoyable quality, and that the majority of us would doubtless have missed had it not been here made accessible to us in a single volume. Holmes and Bayard Taylor (not to mention our earlier poets like Drake and Halleck); "the stately elegance of Parsons"; Stoddard, Read, and Story; that "sheaf of popular war-songs, Northern and Southern"; the poets of the Middle West, Field and Riley; Emma Lazarus and Sidney Lanier; the negro melodies and folksongs; and an innumerable host of recent and more fugitive

efforts typifying every phase of our national life, endeavors, and humor,—all here find their representation, which we should elsewhere long seek in vain.

The volume is a vast one (covering nearly nine hundred pages). Mr. Stedman would gladly have made it more eclectic,—a genuine *Treasury of American Song*, such as Palgrave gave of English lyrics, if that were possible with our one century of chaotic and youthful endeavor. But he has had a different purpose in view, namely, that of supplying "a breviary of our national poetical legacies from the nineteenth to the twentieth centuries," from which the critic or historian may derive whatever conclusions he wishes. And in this he has admirably succeeded, making it a volume which every American should be proud, and will be profited, to possess.

The biographical notices, the indices of names, titles, and first lines, and the slight pictorial adornment, are also to be commended in the work.

T. J. McCORMACK.

A NEW EXPERIMENTAL GEOGRAPHY.

Something novel in the way of American geography-making has been attempted by Professor Tarr of Cornell University and Professor McMurry of Columbia University, in their *Home Geography*.¹ The book resembles, as to its exterior form, the geographical school-books of Europe, which are divided into text and atlases separately, rather than the large, flat, and unwieldy text-books in use in American schools. But it is its internal features that most attract attention, and the most prominent of these is the emphasis which is laid upon the necessity of gaining by actual experience in the home environment the basis for geographical study. Even in the acquisition of basal notions not suggested by home environment, the inductive and experimental method is followed and indications given for much interesting practical work in simple physiography. "The average pupil who has pursued geography for a year, has little notion of the great importance of soil, of what a mountain or a river really is, of the value of good trade routes, and why a vessel cannot find harbor wherever it will cast anchor along the coast. Yet such ideas are the proper basis for the study of geography in the higher grades. The fact that they are so often wanting is proof that our geography still lacks foundation."

The first 110 pages of the book have accordingly been devoted by the authors to supplying this foundation "by treating first such common things as soil, hills, valleys, industries, climate, and government, which are part of every child's environment, and secondly other features, as mountains, rivers, lakes, and the ocean, which, although absent from many localities, are still necessary as a preparation for later study." This part of their work has been done very practically and skillfully. The photographic illustrations, which show the origin and formation of the soil, the contour, setting, function, etc., of rivers, hills, mountains, and valleys, the methods, mechanism, and conditions of industry, commerce, and government,

¹ *Tarr & McMurry's Geographies. First Book: Home Geography and the Earth as a Whole*, By Ralph S. Tarr, B. S., F. G. S. A., Professor of Dynamic Geology and Physical Geography at Cornell University, and F. M. McMurry, Ph.D., Professor of Theory and Practice of Teaching at Teachers College, Columbia University. With many colored maps and numerous illustrations, chiefly photographs of actual scenes. New York: The Macmillan Company. London: Macmillan & Co., Ltd. 1900. Pages, xiii, 279.