

which did not exist prior to 1873, when we had free coinage of silver. In this difference lies the whole difficulty. Can it be overcome?—*E. O. Leech, Director of the Mint, in North American Review.*

OLD-AGE ECHOES.

Sounds of the Winter.

SOUNDS of the winter too,
Sunshine upon the mountains—many a distant strain
From cheery railroad train—from nearer field, barn, house,
The whispering air—even the mute crops, garner'd apples,
corn,
Children's and woman's tones—rhythm of many a farmer,
and of flail,
An old man's garrulous lips among the rest—*Think not
we give out yet,
Forth from these snowy hairs we too keep up the lilt.*

The Unexpress'd.

How dare one say it?
After the cycles, poems, singers, plays,
Vaunted Ionia's, India's—Homer, Shakespeare—the long,
long times' thick dotted roads, areas,
The shining clusters and the Milky Ways of stars—
Nature's pulses reap'd,
All retrospective passions, heroes, war, love, adoration,
All ages' plummets dropt to their utmost depths,
All human lives, throats, wishes, brains—all experiences,
utterance;
After the countless songs, or long or short, all tongues, all
lands,
Still something not yet told in poesy's voice or print—
something lacking,
(Who knows? the best yet unexpress'd and lacking).

Sail out for Good, Eidolon Yacht!

Heave the anchor short!
Raise the main-sail and jib—steer forth,
O little white-hull'd sloop, now speed on really deep
waters,
(I will not call it our concluding voyage,
But outset and sure entrance to the truest, best, maturest);
Depart, depart from solid earth—no more returning to
these shores,
Now on for aye our infinite free venture wending,
Spurning all yet tried ports, seas, hawsers, densities, gravi-
tation,
Sail out for good, eidolon yacht of me!

After the Argument.

A group of little children with their ways and chatter
flow in,
Like welcome rippling water o'er my heated nerves and
flesh.
—*Walt Whitman, in Lippincott's Magazine.*

FAIRY TALES AND SCIENCE.

FOR most of us there is a charm about the past that the present is unable to inspire; for most of us there is an attractiveness about fairy tales that some of us, at any rate, fail to find in science; the old world myths and legends come to us across the ages with somewhat of the freshness of those early days, while science seems to many alike the cause and type of the dry prosaic temper of to-day. It may not, therefore, be amiss to put fairy tales and science side by side, seeing where they are alike and where they differ, illustrating the confusion of primitive thought and its gradual development into the orderly methods of science. The great way in which they are alike is that both profess to be explanations of phenomena; and the great way in which they differ is that while fairy tales give explanations upon wrong grounds, science gives explanations upon right grounds; and while fairy tales have much about them that is full of charm, their explanations are clumsiness itself compared with the real workings of nature which science seeks to trace. Already there is suggested a link between the two rather than the disconnection—almost the opposition—there is often thought to be between them. We are accustomed to think of the old fairy tales and myths as stories hardly to be taken seriously, and often the result of intentional invention; but if we go a little below the surface we find that the stories which underlie the pantomimes and nursery tales of our own age were the real and serious convictions literally understood of the men and women of a former time. And, on the other hand, we are hardly in the habit of regarding science as being quite the same kind of thing as ordinary knowledge; yet where can a definite distinction be found? Only, and that roughly, in science being organized and measured knowledge; and yet common knowledge in some spheres is far more accurate than science in others. The astronomer may know the time of sunrise with greater accuracy than the labourer, but both are sure of the fact of sunrising, while a physician may know the effect of a drug much less accurately than a workman knows the effect of a blow, and so in other cases. We may trace the links connecting science with common knowledge through gradations so fine that nowhere can we put our finger down and say that here there is a definite distinction, just as there are stages in the change from fairy tales to common knowledge, at no one of which it

can be shown that the difference is a difference in kind. Thus are we led to the conclusion that the most abstract of scientific principles is linked by an unbroken chain to the most fanciful of fairy tales. Indeed, it is easy to show that this connection must necessarily exist. Science and fairy tales alike are the outcome of human thought, and if we think that the mind of man has grown, and changed while growing, we must think also that the work of his mind, the outcome and expression of his thought, has known corresponding changes. There is a wonderful unity in human thought; and if we trace the long story of its slow unfolding we ought to gain a clearer view of many subjects; we ought to win a wideness of toleration for the thoughts of others, born of the conviction that truth is different for different places, times, and people; and we ought also to bring out in clear relief the method of fairy tales and the method of science in seeking explanations of phenomena. The explanations provided by the method of fairy tales are based upon the evidence of things that can not be perceived and upon assumptions that can not be tested. Take, for instance, the explanation of an echo; to the primitive mind, hearing the repetition of its shout, and conscious of only speaking once, is it not inevitable one should suppose that the shout came from another person? A futile search in the wood or under the cliff would lead to the thought that the person was hiding, and the more naturally as on coming to the cliff whence the shout seemed to come one's call would receive no answer. As at other times such mocking answers would always come from the same place, what more natural than to think that some person or spirit dwelt there? Hence such a story as Lander tells of his voyage down the Niger: "As they came to a creek the captain shouted, and where an echo was returned half a glass of rum and a piece of yam and fish were thrown into the water. . . . On asking the reason why he was throwing away the provisions thus, he was answered: 'Did you not hear the fetish?'" And so, in South Pacific myth, echo is the first and parent fairy to whom divine honours are still paid as the giver of food, and as she "who speaks to the worshippers out of the rocks." The explanations provided by the method of science are, on the contrary, based upon the evidence of things that can be perceived, and upon assumptions that are verified at every step.—*Wm. Schooling, in the Westminster Review.*

ANCIENT EMBROIDERED BOOK COVERS.

THE groundwork of the covers was always velvet, satin, or silk—mostly the two first—and of these time has proved velvet to be decidedly the best and most suitable material, and silk the least durable of the three. Nothing is known of the history of velvet, whence it came, or what people made the fortunate discovery of its manufacture. It probably originated, as well as satin, in China; but the earliest places where it was made in Europe are all we know for a certainty, and these were the South of Spain and Lucca. The name "velluto" most decidedly indicates that Italy was the market through which it reached us from the East. It was no doubt fully in use after the middle of the fourteenth century, but is not mentioned in the earliest inventory of church vestments extant—that of Exeter Cathedral, 1277, though unmistakably alluded to for the first time in the later one of 1327. Satin was not known in England either until the fourteenth century. The earlier church inventories have no mention of it, but it is named among the rich bequests made by Bishop Grandison to his cathedral at Exeter in 1340, and the later wardrobe accounts have frequent mention of it. Chaucer, who died in 1400, mentions it in his "Man of Lawes Tale":—

In Surrie whilom dwelt a compaignie
Of chapmen rich, and thereto sad and trewe,
That wide where senten hir spicerie,
Clothes of gold, and satins rich of hewe.

If the art of embroidery in its application to binding is ever to come into fashion again, some lessons may be learnt from its similar employment in past times. And at the outset it may be said that it is only applicable within certain limits. Books chosen for decoration by needlework should be such as are not meant to be stood up in a bookcase, but rather intended to lie on a table or be kept in a case. It follows, one would think, that the work should appear only on the upper side of the book, unless it is of so flat a nature as not to interfere with its recumbent position. It is true that nearly all the old embroidered covers were worked on both sides, but most of them are much more worn on the under side, the appearance of the whole being thus greatly marred by the discrepancy between the freshness of the two sides. If the design is not in relief at all, being worked in silk and without metal thread or purl, it can appear satisfactorily on both sides.—*The Magazine of Art.*

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NEW VERSION OF THE CREATION.

MR. T. G. PINCHES recently read a paper before the Royal Asiatic Society on the newly discovered version of the story of the creation. He had had the good fortune, in the course of his investigations into the contents of the unregistered tablets in the British Museum, to find in one of them, brought home by Mr. Rassam in 1882, a still earlier version than that which the late Mr. George Smith had translated. It was a bilingual tablet, the text being Akkadian, and the gloss Assyrian; and while the date of the tablet itself was, like the rest of those in Assur-banipal's library, not older probably than 650 B.C., the Akkadian text was, in his opinion, an exact copy of an older document, which had, in all probability, been put into its present shape 3000 B.C., or even earlier. One side, the obverse, as described in *Nature*, is devoted to the creation story: the other, the reverse, is simply an incantation form for the purification of the great temple tower E-zida, now so well known as the mound called Birs-Nimrud. The text might be roughly divided into three paragraphs or sections of about ten lines each. The first describes the time when nothing was, neither "the glorious house of the gods," nor plants, nor trees, nor cities, nor houses, nor even the abyss (Hades) nor Eridu (regarded by the author as Paradise). The second section describes the making of Paradise with its temple tower E-Sagila, founded within the abyss. Then was Babylon made, and the gods, and the land, and the heavens, and mankind. The third section then proclaims the creation of animals, plants, and trees (in that order) of the Tigris and of the Euphrates. The fourth records the building of cities and houses. Of all except the last, Merodach, the god, seems to be the active creator, and he is also to be understood as the builder, through men, of the cities, etc. Mr. Pinches pointed out several interesting words and forms occurring in this oldest form of the creation account, which had subsequently assumed so many diverging shapes. A discussion followed, more especially on the word "Adam," rendered by Mr. Pinches "foundations" (of earth), but by Dr. Zimmern "living things." This was probably the origin of the Hebrew word "Adam."

A NEW type of regenerative gas lamp has just been introduced by the Deimel Light Company, of Gray's Inn Road, London. Primarily, it is an Argand lamp, but the burner is enclosed in a globe, and the air for supporting combustion is admitted from two distinct sources below and above the flame. The lower supply of air is conducted up the centre of the Argand burner, while the upper supply enters from above the burner and is conducted into the globe, which encloses the burner and a metallic deflector, upon which the flame impinges and by which it is guided to a porcelain bell-mouthed exit above it. The supply of air entering from above is highly heated on its way through hot passages and over the deflector and the porcelain exit piece. The result of the well-balanced proportions of gas and air admitted to the globe, which in fact forms the combustion chamber, is a brilliant, bulb-shaped flame, which emits an excellent light of high-illuminating power. The construction of this lamp is such that, if the globe should be accidentally broken, air can be admitted outside the Argand burner from below and the lamp used as an ordinary Argand. The economy of the Deimel lamp in its complete form is stated to be very marked, one lamp burning 9½ feet per hour, giving a light equal to four ordinary burners, each consuming 6 feet per hour. The lamp also has the advantage that it can be screwed by any one into existing brackets or pendants. It is so constructed as to be suitable either for wall, ceiling, or table use, and in any of these forms is by no means inelegant in its appearance.—*Times.*

LUXURY, like wine, both stimulates and weakens.—*Alphonse Karr.*

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