

The sun-dried earth is feeling
Its coolness, drop by drop.

“ And sweet as the caresses
By baby fingers made,
These delicate rain kisses
On leaf and flower and blade.”

The music and love of nature of the following lines have nowhere been surpassed in our Canadian verse :

“ How far we roamed away from her,
The tender mother of us all ;
Yet 'mid the city's noises stir
The sound of birds that call and call,
Wind melodies that rise and fall
Along the perfumed woodland wall
We looked upon with childhood's eyes ;
The ugly streets are all a blur,
And in our hearts are homesick cries.”

The pervading pensiveness becomes too poignant in the exquisite sonnet on “October.”

“ O warm, outspoken earth, a little space
Against thy beating heart my heart
shall beat,
A little while they twain shall bleed
and burn,

And then the cold touch and the gray,
gray face,
The frozen pulse, the drifted winding-sheet,
And speechlessness, and the chill
burial urn.”

We cannot refrain from one more quotation. This, we think, is a very beautiful poem, “In the Grass.”

“ Face downward on the grass in reverie,
I found how cool and sweet
Are the green glooms that often thought-
lessly
I tread beneath my feet.

“ And felt with thoughts I cannot under-
stand,
And know not how to speak,
A daisy reaching up its little hand
To lay it on my cheek.”

THE LESSON OF THE MOUNTAINS.*

“The interest in mountains,” says our author, “is a distinct feature of modern life. It has been greatly promoted by two English writers who, beyond others, have made men feel the poetry and beauty that are associated with outward nature. Wordsworth first, and Ruskin afterward, have taught that the spirit in nature is correspondent to our emotional and thoughtful life, and that man in investing objects outside of himself with his own feelings, strikes a note that is often equivalent to a new birth. Each has strongly emphasized what the mountains have to say to us ; each has shown how they are to be approached. Wordsworth has invested them with the spirituality of a sympathetic and devout mind ; Ruskin has sought to learn from them the higher laws of art, and many lesser writers have so lived among them as to give emphasis to the lessons which they teach. They appeal neither to the lust of the eye nor to the pride of life, but to something ‘that never was on sea or land,’ which they constantly suggest. They impress you with ‘thoughts that wake to perish never.’”

“The mountains,” says Ruskin, “seem

to have been built for the human race, as at once they are schools and cathedrals ; full of treasures of illuminated manuscript for the scholar, kindly in simple lessons to the worker, quiet in pale cloisters for the thinker, glorious in holiness for the worshipper.”

Our author approaches the study of these great mountains of God in this devout spirit. He asks, “What have the eternal hills to say to the imagination, and how do they lift us into better moods of thought and feeling?” “There is never a moment on this grand old summit in which God does not use it for impressions upon the sensitive mind and heart.”

To climb one of these grand old mountains is like climbing the sides of Sinai. He who opens his soul to their influence will find himself, “after his visits to this visible throne of God, so purged of the false, the evil, the untrue and the unreal, that on his return to the world his face will be like the face of Moses on his return from Mount Horeb, radiant with the revelations which God gives through the mountains to the souls of men.”

This is just the book to take for one's summer outing in the mountains. It will interpret their meaning and prove a practical guide to their exploration. It is accompanied by an excellent map, numerous engravings, table of routes and altitudes.

* *The White Mountains. A Guide to their Interpretation.* By JULIUS H. WARD. Second edition, revised and enlarged. Boston : Houghton, Mifflin & Co. Toronto : William Briggs. Price, \$1.25.