

CROSS-EXAMINATION AS AN ART

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The conclusions reached by Mr. Wellman regarding the state of affairs in the courts of New York, which are fairly representative of those in other parts of the country, are interesting.

The writer fully agrees with the expression of one of England's greatest advocates, made 50 years ago, when oratory in public trials was at its height:

The issue of a cause rarely depends upon a speech and is but seldom even affected by it. But there is never a cause conducted, the result of which is not mainly dependent upon the skill with which the advocate conducts his cross-examination.

Mr. Wellman thinks, especially city jurists, are completely practical and accurate in their own judgments, unmoved by the passions and prejudices to which court oratory is usually directed.

Two Good Historical Books. How George Rogers Clark Won the Northwest, and Other Essays in Western History, by Reuben Gold Thwaites. A. C. McClurg & Company, Chicago.

On the Story of Johnnie, by E. O. Laughlin. Illustrated by Will Krober. The Bobbs-Merrill Company, Indianapolis.

Wunderfolk in Wonderland, by Edith Guerrier. Illustrated with 42 drawings by Edith Brown. \$1.50 net. By post, \$1.50. Small, Maynard & Company, Boston.

Old Nursery Rhymes Dug up at the Pyramids, by Olive R. Booth. \$1.50. H. M. Caldwell & Company, Boston.

The Blood Lilies, by W. A. Fraser. \$1.50. Charles Scribner's Sons, New York.

Wings to Carry You Away. The Wings of the Morning, by Louis Tracy. \$1.50 net. Doubleday, Page & Company, New York.

Wings to Carry You Away. The best of all ways to lengthen your days, said Thomas Moore, "is to steal a hour from the night." "The Wings of the Morning" opens before one; the stealing a few hours from the night becomes a certainty, for if ever a madcap story written along this line is there is a little stem of plot in the story, but large foliage of incident.

The Awakening of the Duchess, by Frances Charles. Illustrated in color by I. H. Campbell. \$1.50. Little, Brown & Company, Boston.

LITERARY NOTES. Lillian Whiting's new book "The Life Radiant" has just been published by Little, Brown & Co. The selection of titles seems to be largely a fad. Just now the adjective must follow the noun as in "Hearts Courageous."

A Book of Ballads. New England History in Ballads, by Edward Everett Hale and his children, with a few additions by other poets. Illustrated. \$2.50 net. Little, Brown & Company, Boston.

Uncle Tom Cobley; these have racial...

Of the ballads by later hands, Dr. Hale gives the prize honor to Longfellow on the French Fleet, and his choice will be that of most. The last stanza runs: Like a potter's vessel broke The great ships of the line; They were carried away as a smoke, Or sank like lead in the brine.

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running over the cylinder he can actually hear his characters talking among themselves, and finds it simple thereafter to continue with them their natural and spontaneous dialogue.

The most curious dedication that appears in any of the new books this season is to be found in Elinor Glyn's new volume, "The Diamond and the Stage." (Harpers'). It is dedicated "To the Sun's Rays."

There is grievous disappointment amongst several Portland people who bought the Christmas Critic for the article "Old Fitz in a New Dress." It does not contain a word about old Fitzsimmons, but deals with Edwin Fitzgerald.

A recent issue of Le Mouvement Socialiste, the chief socialist review in France, reviews Jack London's latest book, "The People of the Abyss," under the title of "Le Peuple de l'Abbaye." A note in parentheses explains that the title refers to Westminster Abbey.

"Tennyson's Suppressed Poems" is the title of a book issued by the Harpers. It seems hard on Tennyson to dig up what he tried to suppress. It is no doubt the book will sell well, as there are more people interested in a suppressed poem than in a best poem.

The Literary Digest, summing up the English reviews of Rudyard Kipling's new poems, "The Five Nations," remarks that any note of disappointment is entirely absent from the comment in all the leading journals. The London Times Literary Supplement, for instance, hails the new book as "the fruit of years, an imperial creed for the five great civilizations and set forth" beyond anything he has done.

A stenographer hearing the pretty name of Marie Alleen Billings is suing Charles B. Lewis, known to him as M. Quad, for \$90 back salary, and further, she says that M. Quad acquired fame by passing as the author of her stories. The New York Mail and Express says of the case: "She testified that she had intended to go on the stage, but that Mr. Lewis, who was in court, had dissuaded her and asked to pay her \$25 a week for her services as secretary. According to her testimony she had frequently helped Lewis write stories, and had aided him to such an extent in writing a \$500 price story that he had made her a present of \$200."

Corroborative evidence was given by Annie Phillips, Miss Billings' colored maid, who said she had often heard the two "discussing" various stories. Mr. Lewis testified that he had loaned money to Miss Billings, paid her expenses and always "acted like a father" to her. He returned to this she gave him four stories a week, for which she received \$5 each.

On October 16, when they came back from the country, he said Miss Billings declared she was tired "of grinding out her brains for him," and she said: "Dad (the name she called him), you can go when you please." "I put on my hat," said the witness, and returned, "walked to the door, and turned and said to her: 'Good-bye, kid.' She didn't reply, and I shut the door and went away. I did not hear from her again until she brought this suit against me."

SPENCER FOND OF MUSIC. A Portlander's Recollections of England's Great Thinker. PORTLAND, Dec. 10.—(To the Editor.)—The very interesting sketch of Herbert Spencer which you published a few days ago vividly recalled the two evenings which I was privileged to spend in his company. The first was at the house, at Lydenham, of Charles Bray, the author of a philosophical book of poetry years ago, entitled, "The Education of the Feeling."

My memory retains the figure and appearance of Herbert Spencer much as you gave them—tall, narrow, spare figure of middle height, with high, bald forehead, shaven lips and chin, and fringe of what we call chin-whiskers, rather large and not very bright eyes, the whole face, and bearing that of the thinker as distinguished from the man of action. Very gentle and almost diffident voice, conversation based on suggestion rather than assertion. I sat by and listened, for the talk of three or four authors, none without a name and fame in philosophy, in its broadest sense, forbade my sharing in it, except by an occasional modest question. But I well recollect the trouble Mr. Spencer took to make plain answers. The topic dealt with the method of the conveyance of ideas from the brain, through the nerves, to the muscles, and originated from an observation on the varieties of reading of the same passages in Beethoven's Sonatas, as interpreted by different performers. I have not seen it noted, but it is the fact that Mr. Spencer, though a philosopher, was a most interested and delightful audience to play to.

The first time I met him I was asked to play, and had no sooner begun than Mr. Spencer crossed the room, and sat by the piano and watched as well as listened to the Sonata. He then asked for another, and yet a third. Several years afterward I met him again at Lord Avebury's (Sir John Lubbock as he then was) and he recognized me, and after dinner came and asked me to play to him again. His studies had not dimmed nor weakened his musical sense—in that differing widely from Mr. Darwin, whom I have heard complain that the "musical corner of his brain had become atrophied by disuse," and that he had thus lost the enjoyment he had in Mrs. Darwin's playing when they were first married.

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