

or thou art not come into this world to choose out its pleasant places, but to dwell in those where thou wast born, and whereof thou wast appointed to be a citizen.

—Epictetus.

GRET

BEATRICE MANTLE

GRET A STORY OF AN OREGON LOGGING CAMP

By Beatrice Mantle

artists to appreciate drawings and caricatures. This being so, Mr. Cushing's most laughable book should have a sale beyond art circles, for it is caricature in its best form, and while it abounds in good natured fun, it is entirely respectful to its subject. Experts say that Mr. Cushing's skill as a draughtsman in almost pure line, is freely recognized both in this country and abroad.

In this attractive book of 36 pages, bound in boards with a clever cover design, Mr. Cushing records in outline drawing President Roosevelt's various accomplishments and experiences, but patterned after a classical style in much the same manner in which Homer made famous the wanderings of the wily Ulysses. The exploits pictured include the President's hunting experiences, the battle of San Juan Hill, the victorious return from the war in Cuba, and his election to the Presidency. The book will especially appeal to enthusiastic collectors of Rooseveltiana.

NEW BOOKS RECEIVED.

"GRET," Mrs. Beatrice Mantle's new novel of an Oregon logging camp, was reviewed last week in these columns.

Carolyn Wells has written a series of quaint and humorous verses, "The Hapocypsis," which will run through several numbers of St. Nicholas. They will be illustrated by the artist who has been illustrating Mrs. Burnett's "Queen Silver-bell" stories.

These books were received through the courtesy of the J. K. Gill Company. "The Book of Chickamauga," "Devota," by Augusta Evans Wilson; "The Book of Chickamauga," "Devota," by Augusta Evans Wilson; "The Book of Chickamauga," "Devota," by Augusta Evans Wilson.

A new edition is announced of Ralph Waldo Emerson's "In Tune with the Infinite," completing 100,000 copies. This is a remarkable record for a work other than the reading time. To date, over 300,000 copies of the "Life Book"—to which the above volume belongs—have been issued in this country and England; while several translations of them have also been made.

Traveling men will be interested to know that early next month will be published a book entitled "Men Who Sell Things," by Walter D. Moody, well known in Chicago for his energetic work in connection with organizing the Association of Commerce, and the head of the selling force of one of the largest wholesale houses in the city. The volume presents the experiences and theories of a practical man who has spent his life studying the problems that confront the average seller of goods.

A quaint little volume that will delight all lovers of artistic book-making will be found in "The New England Primer: Re-facsimile of the Spirit of New England," prepared by Edwin M. Bacon. With unique type ornaments, decorative borders, line cuts and illustrations, with binding in colonial boards and paper, the reader can easily imagine himself transported to the early period which witnessed such extensive use of the historic original.

A unique idea in the method of making books is adopted in the preparation of "The Poet's English Verse," in order to eliminate the personal equation of the poet. Each poem is a part in the compilation of any group of poems, the seven best authors of the group are made to contribute to this anthology of anthologies, but only to the extent of taking those poems which appeared in at least four out of the seven. The book is a beautiful made one of convenient 16mo dimensions, in every way a very companionable volume.

A seventh printing is announced of 10,000 copies of "Aunt Jane's Cookery," by Eliza

Calvert Hall; a 19th printing of "The Wood-carver of Lympus," by Mary E. Waller; an eighth printing of "A Prince of Glens," by E. Phillips Oppenheim, and a fourth printing of "The Betrayal," by the same author; a printing of "Susan Clegg and the Man in the House," by Anne Warner; a third printing, in advance of publication, of "The Nether Alliance," by Fred M. White; and a second printing of "Judith," a new Fall juvenile, by Temple Bailey.

The special talent of the Castles has rarely appeared to better advantage than in their latest book, "My Merry Rockhurst." It is not a novel, but rather a collection of stories, all dealing with the same character and presenting a series of pictures of life in one of the most romantic periods in English history. All of them have to do with Lord Rockhurst, a typical Castle hero—the intimate friend and faithful follower of the Second Charles of England, the ideal of a clever, gallant gentleman, so reckless and daring that the popular designation of him is "Rackhead Rockhurst," so cynical and astute in demeanor that his king has bestowed on him in mockery the title "My Merry Rockhurst."

There is in preparation a little book called "Reppo," a humorous and fantastic tale of a little, red-headed, Scotch boy, who, after the death of his parents, Miss McLaughlin, a niece of Zachary Taylor, and "Devota," by Augusta Evans Wilson; "The Book of Chickamauga," "Devota," by Augusta Evans Wilson; "The Book of Chickamauga," "Devota," by Augusta Evans Wilson.

Lafayette McLaws, the author of "The Welding," a new American novel dealing with the life of a Southern after civil strife, is an experienced writer. His Southern training and affiliations have afforded rather unusual opportunities for study of conditions in that section. Lafayette McLaws is the daughter of General Lafayette McLaws of Georgia, and daughter of Augusta. Her mother was Miss Taylor, of Lexington, Ky., a niece of Zachary Taylor. After the death of her parents, Miss McLaws resided with the late Mr. Jefferson Davis in New York City, who looked upon her as her daughter. Those who recall that the first wife of Jefferson Davis was the daughter of the second Mrs. Davis, and her husband's memory, will readily understand why the latter should take a special interest in this Southern author. "The Welding" is published in Boston.

"Where the Red Volleys Poured," by Charles W. Dallinger; "Garrison's Finish," by W. M. Ferguson; "Devota," by Augusta Evans Wilson; "The Book of Chickamauga," "Devota," by Augusta Evans Wilson; "The Book of Chickamauga," "Devota," by Augusta Evans Wilson.

"Pinafore Palace, a Book of Rhymes," edited by Kate Douglas Wiggin and Nora Archibald Smith; "The Wagner Stories," by Filson Young (McClure's); "The Optimist's Good Morning," by Florence Goldsmith's "Vicar of Wakefield," by Tufts, 48 cents; Cooper's "Adventures of Deerslayer," adapted by Margaret W. Knight, 25 cents; "Explorers and Founders of America," by Anna Elizabeth Foot and Avery Warner Skinner, 60 cents. (American Book Company.)

"The Royal Campers Ashore," by Ruel Forley Smith; "The Sandman—His Ship Stories," by William J. Hopkins; "The Sandman's Little Girl," by Marion James Taggart, and "Clementina's Highwayman," by Robert N. Stephens and George H. Wastley, each, \$1.50; "Billy's Princess," by Helen E. Haskel (Page & Co.); "What Robin Did Then," by Marian Warner Wildman, \$1.00 (Dana-Estes); "A King in Rags," by Marvin Webster, \$1.50 (Macmillan).

"A King in Rags," by Marvin Webster, \$1.50 (Macmillan); "The Medusa (Appleton)," by George Gibbs, each \$1.50 (Appleton).

Fashions for the Men

Autumn and Winter ordinarily bring to the fore the more sober colors in men's dress, but the present season is an exception. Not only in clothing, but in the accessories, shirts, cravats and linen, the trend is markedly toward more color, says the New York Sun.

Brown predominates for business and ordinary wear—brown in natural Autumn tones, rich and mellow, warm and cheerful and often in wonderfully rich combinations. Greens and olives are also being worn by men who seek to dress differently from the general mass.

Blues and grays, too, are worn, but in combination with stripes and checks of different colors or tones of the same color. Thus the brown stripes are overlaid on blue fabrics and green or brown on gray and two tones of gray or two of blue are used together, one for the body, the other for the pattern.

Stripes are seen everywhere, varying from hairlines to the broad and bold, and a few checks are also seen. Soft unfinished wools are favorites for coats and trousers, but chevrons are undoubtedly coming in rapidly and many well-dressed men are wearing them, probably because they surpass all other materials for wearing qualities, hold their shape better and crease less.

For Fall and Winter overcoats brown, of course, predominates as in suits. Plain weaves and herringbone patterns are favored and many of the patterns ordinarily used for suits are being made into overcoats for Fall.

The Newmarket or palette, the favorite Fall overcoat, is made in more lively patterns than heretofore, especially in chevrons.

The changes in men's fashions, moving forward in their cycle, have brought again to the fore the moderate garments which suit the average man. The sack coat, the almost universal business garment of the American man, can be best described by the expression common sense.

The sense is displayed in the lack of striving for effect and the moderate lines of the garment. The coat reaching almost to the knee has gone the way of all fads; the exaggerated shoulder, built up out of all proportion, has disappeared and fashion dictates moderation in all directions.

The shoulders are of natural width and by the set of the tailor show a square effect without padding. The length is just right, neither long nor short.

The distinguishing mark of the fashionable coats for Fall and Winter is looseness. In England, as is well known, the men's clothes are loose and baggy, the man's light. In America, while few well-dressed men would affect the baggy English clothes, the looseness has been borrowed and all the best garments for the season are roomy and comfortable, such as the American business man demands.

The coats are cut from two to four inches larger over the chest than the actual breast measure, and the rest of the garment in proportion. The sack coat is slightly shaped at the back and sides and hangs straight from the shoulders, the surplus material draped in the proper place by the art of the tailor.

The exaggeration varies with the type of man, the tall, slender figure suiting the larger garment, while the short, stocky individual must have

more tightly fitting coats to keep the balance. With such a coat some ornamentation may be allowed, and fancy sleeve cuffs, patch pockets, novel pocket flaps and concave collars and lapels are added according to the taste of the customer.

In the Fall coat the long lapels have a soft roll so that all the buttons may be fastened or only the lower and the lapels will adjust themselves to the varying conditions. They are never ironed flat. The slit in the back seam is added or not, as the customer dictates, much being left to his discretion.

The three-button single-breasted sack coat meets the requirements of most business men and is the preferred model. It is cut with long peaked lapels, and the opening is made to extend to the lower end of the breastbone.

The waistcoat should have an equal opening if of the same material as the coat, but is worn slightly higher when of fancy material, to show in the opening above the coat. The front edges are straight, with only a slight curve below the lower button and with slightly rounded corners.

The four-button sack coat is entirely a matter of personal taste. If it is worn the buttons are nearer together than in the three-button coat.

The double-breasted sack coat will be worn by the athletic individuals who forego a topcoat. It does not set well under an overcoat, is clumsy and cumbersome, and is losing its vogue for city wear.

The double-breasted coats follow in looseness the single-breasted models, but are an inch longer. The lapels are wide, peaked and soft, roll, not ironed down. The front is straight, with no cutaway, and closes with three buttons, the top pair of buttons one inch further apart than the bottom pair.

Professional men, such as doctors and lawyers and the higher office men, are turning more and more to the skirt coat for business. This preference is due to the desire to wear something out of the ordinary, in cut as well as in color.

Two designs of skirt coats are worn the Fall—the so-called English walking coat, slightly longer than a sack coat, but fitting in the back with a skirt, and the morning coat, built on the same general lines as a single-breasted frock coat, but cut away in the front.

The morning frock reaches nearly to the bend of the knee. Both of these coats, while in the back, have the loose, comfortable look that marks the season's styles. They are made from the prevailing colors, or black. The black coat, if it follows the morning coat model, is fast, narrow at the front edges, collar and lapels.

Vogue of the Fancy Waistcoat. The vogue of the fancy waistcoat still continues unabated. Its use is the note of color for which men seem to be striving, and for business makes attractive a costume otherwise neutral.

In colors and patterns there is difficulty in choosing, the variety for choice being practically unlimited. Flannel is the favorite material, stripes or small figures the preferred patterns. As in shirts and coats, a man's taste must govern; there is no hard-and-fast rule to follow.

Fancy waistcoats are either single or double breasted, opening just high enough to show the collar of the shirt. The single breasted have a notched collar, close with five buttons, and the points below the bottom button are 3 1/2 inches long.

The double breasted are cut to show points in front as do the single breasted, close with three buttons, the top pair one inch further apart than the lowest.

If a waistcoat of the same material as the coat is worn, it has a collar and lapels to match those of the coat, and closes with five buttons.

Notwithstanding efforts to bring back into favor trousers of different material from the coat, men who follow the fashion continue to wear coat and trousers of the same material, an altern. The greater wear of the trousers is provided for by buying extra trousers.

Trousers for Fall and Winter are cut close in the leg than has been the custom, but are easy over the seat. They are short enough to hang straight and avoid the break over the ankle, but are finished at the bottom without a cuff.

Overcoats. The business overcoat for Autumn and Winter is the single breasted fly front Chesterfield pattern for many years as a general utility coat, or the palette, a skirt coat cut on frock lines. While it is true that the short overcoat, the palette and the Chesterfield will all be worn, each of them has its definite place, as sharply defined as the custom for the dress coat or the double-breasted frock.

The covert coat is used by well-dressed men solely as a coat for riding or driving. Its shortness and lack of tails fit admirably for its place on the back of a horse, or getting into or out of a dog cart.

The palette is being worn for Autumn by well-dressed men. Its use requires all the other parts of the outfit to be in harmony with it. It makes up well in the lighter or medium weights of wools, but is difficult to tailor in heavy goods.

It is long, falling to the middle of the calf and is close fitting in the back in the usual frock style. The breast is exaggerated, while the waist is trim, and the skirts have a decided flare from the waist over the hips. It may be single or double-breasted as preferred, and is finished with buttons made from the same material as the coat, or, if single-breasted, with a fly front.

There are many men who, from their physical conformation, cannot wear the Newmarket with distinction, and for these the Chesterfield is produced. The correct sack or Chesterfield top coat is exceedingly roomy and is cut to fit at all body fitting and falls straight from the shoulders, both front and back, in what is known as the box back style.

It reaches about two inches below the knee, and has a long slit in the center seam of the back. The coat closes with a fly covering three buttons. The Autumn Chesterfield has a collar of the same material as the body of the coat, while the Winter weights, darker in color and more conservative as to pattern, are finished with velvet collars and cuffs.

Following closely the colors in garments the accessories—shirts, ties, linen—display more color, not the lighter shades but the brighter and warmer shades of the darker colors.

In One Family, Anyhow. London Globe. It is probable that the portions of the Gullman diamond removed in cutting it for presentation by the Transvaal to King Edward may be used to make a necklace for Queen Alexandra. The diamond is 962 karats uncut, and it is said that one of the cut portions will be almost as large as the Koi-noor in its cut form, 106 karats.

The Broken Lance. By Herbert Quick. Illustrated. The Bobbs-Merrill Company, Indianapolis, Ind.

Seriously, it is a welcome change from the sensational novels which too often bear the Bobbs-Merrill imprint. It is an intellectual, altruistic atmosphere as that met with in "The Broken Lance." Next to the title page is a quotation from George Macdonald, and it would seem that a beam of light from the great Scotch philosopher—or is it from George Eliot or Mrs. Humphrey Ward—lives again among Mr. Quick's characters.

A school scene is first ushered in, and then the hero, Emerson Courtwright, gives the little lecture on singing to Olive Dearwater: "You must use your throat muscles and you must practice every day before a mirror, so as to have a pleasant expression instead of that colicky look some singers have. Breathe from the diaphragm and keep looking at the back of your mouth in the glass to see that you carry your 'da, me, ni, po, tu, la, be, da' clear from your lowest tone to high C without moving the soft palate a bit."

The central note of the novel, however, is not singing but the doctrine unfolded by Rev. Mr. Courtwright that the world needs the democracy of Jesus, that the latter meant to found an earthly kingdom, and that if Jesus' precepts were followed today they would ameliorate all social conditions. Mr. Courtwright is the pastor of the First Church of Lastimore and had by his socialistic altruistic preaching a tremendous ministry. His wife divorces him, and he is married to Olive, by a farmer justice of the peace who says: "Glad to meet yeh, ladies an' gentlemen. An' now, if yeh'll please fetch the parties before me an' so on as yeh kin, I'd like to git back to my parsonage." Courtwright's ultimate martyr-cure is presented with almost the grandeur of stage action.

Mrs. Dearwater, another Mrs. Wiggs, and is skillfully drawn. Says she, in speaking of pious hypocrisy in church-life: "Don't break the fact too suddenly that the church is nothing but a social club. I've seen the church I attended controlled by great and good men, but the thought of what I used to think. I've knelt at the communion-rail and taken the bread and wine, and I've seen men that cringed to all the robbery and theft of this day—all that happened to be in their congregation. I've seen folks kneeling by the side of me that you couldn't for your life tell, not with a magnifying glass, the difference between those that were sinners and those that were doing other worldly things out in the world."

The story also switches to labor troubles in Chicago and will be remembered as being of more than passing moment. Its Americanism is refreshing.

The Raid on Prosperity. By Chancellor Day. Price, \$1.50. D. Appleton & Co., New York.

For sometimes past sundry mutterings have been proceeding out of the eastern sky that one James Roscoe Day, D. D., LL. D., chancellor of the Standard Oil-Syracuse University, N. Y., was threatening to write a book in which he was to express his contempt for Americans in general, and satisfaction with Standard Oil and himself, in particular. Here is the book, of 381 pages. And it's dry reading.

Chancellor Day has tried to scare up a bokey and has failed. He again shows his unreasonable dislike for President Roosevelt and his sympathy for corporations and swollen fortunes. Portions of the 20 chapters have already appeared in Van Norden's "The Standard Oil Weekly," according to Chancellor Day's own statement, and he insists that the subjects he discusses in his book he pronounced himself upon for the most part, 29 years ago. Chancellor Day talks well for his employers.

A few extracts from the book: "A law-making body consisting executive department, a government by executive department, a personal construction of the Constitution is not a republic."

When a President declares that no man will be permitted to succeed him who is not in sympathy with "policy upon what does he base this assumption but this fact, that there are in the field, subject to his civil-service influence, thousands of men who are the servants of his administration and of his ambitions."

The Standard Oil Company—that corporation has been proceeding out of the fiercest attacks because in a field of the sharpest competition has been one of the greatest beneficiaries and winners. It is known, whether viewed as the laboring man's friend from his day wage in the lamp in his cottage, or as the benefactor of a civilization, world-wide.

The only safety lies in government by constitutional law and wise statesmanship, which is mixed the controlling and predominant element of common law.

The Lion's Share. By Octave Thanet. Illustrated. The Bobbs-Merrill Company, Indianapolis, Ind.

Octave Thanet has been quick to seize upon a theme that has pulsating interest just now, the ruthlessness of a captain of finance to engineer a world-coup. In the novel the frenzied financier's name is given as Edwin S. Keatcham—"the fourth richest man in the United States," and at the same time the portrait might be that of E. H. Harriman. The tale races up and down San Francisco streets, and the hero-colonel says, on page 293: "San Francisco is no place for an innocent kid even to take the safest-looking walk. What sort of police system have you, anyhow?"

Finish! This is where I get off!" And then she drowns herself in San Francisco Bay. Cheap and sensational. "The Heart Line" would be improved by a chloride of lime bath.

The Franklin and Lincoln Year Books. Compiled by Wallace Rice. Illustrated. Price, \$1 each. A. C. McClure & Co.

Attractively bound, printed and pictured, these two separate volumes—one chronicling the sayings of Benjamin Franklin and the other Abraham Lincoln—are very suitable for gifts in the approaching Santa Claus season. The books have a space for each day in the year, the said space being adorned by a sample of Franklin or Lincoln wisdom. A capital idea, well arranged.

Lucy Gert. By Alice and Claude Askew. Price, \$1.50. Brentano's, New York.

Mr. and Mrs. Askew have written in this English story a strong study of temperament affecting a young girl's life. It is not happy, but it appeals to the intellect. The novel should be called "Lucy, the Weak," as the heroine is notoriously lacking in backbone.

His Wife. By Warren Cheney. The Bobbs-Merrill Company, Indianapolis, Ind.

In a sympathetic, strongly-featured character study of life in a Russian government post in Alaska, a readable tale is unfolded. A double love story evolved from the bed-rock of primal instinct, the literary treatment of "His Wife" recalls the touch of Ibsen without the latter's morbidity. The women of the novel appeal because they are ruggedly original.

Laid Out in Lavender. By Stanley J. Weyman. Longman, Green & Co., New York.

As the commanding leader in the recent revival of the historical romantic novel, Mr. Weyman is universally known, but not so much as a writer of excellent short stories. Here are one dozen of the finest English tales told with all the brilliance that the name of Weyman naturally recalls.

The Making of a Successful Husband. By Casper S. Kent. G. W. Dillingham Company, New York.

Consists of a welcome reprint of already admired letters of a happily married man, John Speed, to his son. The book opens with the son's engagement to Miss Anna May Jackson, and the advice given is amusing, often delicately cynical, and always worth reading.

The Reddyard. By Otto Cushing. Illustrated. \$1. Life Publishing Co., New York City.

It is surely given to other people than

Oregon Railway and Nav. Co. Car No. Whose Car. Name of Barge or Boat. Way-Bill No. 776 from Portland to St Paul Minn. Aug 25-1907. Includes a table with columns for Car No., Whose Car, Name of Barge or Boat, Way-Bill No., Origin, Destination, No. and Description of Articles, Movement, Weight, Rate, and Charges.

THE TALE OF THE OREGON MARE. THE ARRIVAL AT ST. PAUL. THE START FROM PORT-LAND. Includes an illustration of a train and a map showing the route from Portland to St. Paul.

When a rate is used which is not according to published tariff, note in last column date and number of special rate. FIRST THROUGH WAYBILL EVER ISSUED IN PORTLAND. Above is reproduced a facsimile of the waybill for the first through shipment from the Pacific Coast over the Northern Pacific Railroad.