IDEA OF GOD SAID TO CHANGE AS PEOPLE'S MINDS GROW

Human Intelligence Declared Progressing in Conception of Deity From Days When Greeks, Egyptians and Hebrews Began Keeping Records of Experiences. Jesus and St. Paul Declared Highest in Thoughts.

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"Oh that I knew where I might find him." Job. 23:3.
"Our Father." Matthew. 6:9.

THE Bible is a series of changing conceptions in the idea of God. Each change is progressive from the polotheistic conception as existed in the religion of Israel prior to the exile, to the monotheistic conception as found in the post-exilic religion of the Hebrews.

From the national conception of the prophets to the world conception of Jesus and Paul; from the crude and abstract conception which interpreted God in terms of a taskmaster, to the more intimate relationships associated with the fatherhood of God, with these progressive changes continually taking place, each generation has expressed its idea of God in terms of the standards of life and thought which characterized its day and age.

The fact of the existence of God has been recognized in every age. Man instictively finds himself asking the question, "Who and what is God?" The question is a persistent one. From childhood to the declining years of life the question comes to the individual in the thoughtful and real moments of life, and, like many of the other fundamental questions of life, cannot be answered satisfactorily nor dogmatically because the human mind, which asks the question, is incapable of reaching a stage of finality in answering it.

Man's Ideas Change.

For the human mind to try to be final and dogmatic on this question is to decide for all time, and for all generations, a fixed and unalterable conception of God, which in the very nature of things, is contrary to the unfolding meaning of the scriptures, and the teachings of the Christian religion. There cannot be any finality in man's idea of God because the human mind is continually creating changing conceptions of God. These changes may be progressive or retrogressive, according to the individual's conception of God—the truth to be remembered is that changing conceptions are continually taking place which make finality in one's conception of God impossible.

Thus it is that the question is asked, "What does God mean to me?" In attempting to answer the question we will find that our meaning of God will come through our knowledge of him in human experience. The school of experience is man's school of theology. Human experience is the product of our daily living, and whatever religious conceptions or doctrines we may have, they will become a part of those things we find ourselves doing in our daily living.

Human Religion Needed.

These doctrines become essential or non-essential, real or unreal, in proportion as they relate themselves, and find their necessary place, in our daily life. If they have no direct bearing, and proper relation to the things we say and do, these religious doctrines become artificial and external, and as such, should be eliminated from life as non-essentials, but if they are related to and become a part of the problems of life, they also become, as a natural course of events, a part of our human experience.

Thus, for example, the doctrine of the atonement is meaningless to the individual who does not know what personal sacrifice means in his own human experience. The atoning spirit of Christ becomes real or foreign to the individual as he lives or ignores the sacrificial life. And so with our idea of God. God is never so naturally near and impressively present than when our idea of him comes from our knowledge of him in human experience.

Since human nature is continually in the making, our idea of God is affected accordingly. As such, a static God is not the God of human experience, but of tradition and dogma. The God of human experience grows with the increasing experience of the individual, and continues to grow as long as life functions.

The Christian idea of God came principally from the religious experiences of the Hebrews and the Greeks. Biblical history first speaks of the Hebrew people as slaves in Egypt. Here they adapted themselves to their environment as best they could. But as their numbers increased the need of a change of environment became more evident. Canaan offered more opportunities than Egypt, and the conquest of Canaan was the result of a desire.

God of Battle Wanted.

But to do this meant war with the Canaanites, who were superior in strength and numbers. So the Hebrews thought of their God as the power who helped them win their battles. He was primarily a God of battle. The Lord of Hosts was a common term attributed to God by the early Hebrews. This conception became fixed in their religious experience. He was a God who fought side by side with them in battle and their success in battle was attributed to his almighty power. This was the God the Hebrews wanted above their other gods, because this was the God who won their battles. God to them was a king, and as a king they were related to him as his subjects. As a king it was in his power to distribute favors to whom he considered worthy. As such he was thought of as a dispenser of favors rather than justice. Favoritism came before justice and equality.

God's Favors Sought.

This idea of favoritism associated with God led the Hebrews to think of themselves as God's favored people. But with the appearance of the prophets this idea of favoritism was questioned. The prophets had a growing consciousness, which ultimately resulted in an actual certainty, that God did not always favor the Hebrew people. They lost more battles than they won, and if they were God's favored people why did he not favor them at all times and under all circumstances? This question was paramount in the mind of the prophet and in facing the question with true sincerity he came to see that God did not favor his people at all times because he was a God of justice and righteousness and as such only those who do justly and love righteousness can ever hope to win his favor.

This attitude of the prophet went a long way in humanizing, democratizing and universalizing the idea of God. Such an attitude challenges many present-day conceptions of God. If, as a static orthodoxy declares, God is arbitrary, can he be associated with the laws of justice, equality and righteousness? If what is pre-supposed in the doctrines of pre-millenialism, predestination and eternal punishment be true, can a God of honor, truth and love be reconciled to the requirements of such doctrines? The Hebrew prophet was the modernist of his day when he proclaimed without fear or compromise that God must be thought of in terms of equality and not favoritism, in terms of paternalism and not particularism, in terms of justice and not imperialism.

Paul Contributes Much.

Theologically, Paul contributed more to the Christian conception of God than Jesus. Paul lived and moved in a world where the Hebrew, Greek and Christian conceptions of God were strong. His thoughts were influenced by these three views. The people also were influenced the same way, and the Christian conception of God arose out of their desire to know what God meant to them just the same as we today find ourselves asking what does God mean to us. So it is natural to see Jesus' conception of God arising out of his own thinking and desire to know what God meant to him.

Jesus, more than any other man, humanized God and thought of him in terms of the common people. This human conception of God came, very largely, as the result of the attitude of the religious leaders of his day toward the people. It was an attitude of exclusiveness and oppression and did not in any way establish relations conducive to a common understanding between God and the people.

Jesus found himself in a world of human slavery. His nation was in bondage to Rome; his people rock-bound in priestcraft, steeped in Pharasaism, saturated in ritualism; the poor oppressed, the rich unpunished; the religious leaders blind leaders of the blind. Under such conditions the common people had his heartfelt sympathy and the most natural way that Jesus could interpret God was as a champion and defender of the people. God was the shepherd of their souls. The friendship of God was for all who desired it. More than being their friend, he was now to be known as their father and they, the people, his children.

God Vital Person.

In considering the question what God means to us today, it is questionable whether we can go any further in our general idea of God than that expressed by Jesus, namely, that God is man's best friend. This means that God is more than spirit, or truth, or light, or love—these are but attributes of his personality. God is a living, vital person who is capable of loving and being loved, who serves and is being served, who struggles to overcome the degrading and grotesque as man struggles, who depends upon man for help as man depends upon him for help.

This idea of God as a person does not limit him to matter or space. It does not rob him of his divine prerogatives. It des not limit his sphere of usefulness, his scope of intelligence, his place as lord and ruler of the universe. In saying that God is a person we mean he is everything a person is and infinitely more. God is a person in the sense that it is through our eyes he looks out upon the universe, which is filled with his life. It is with our hands he molds it into divine shape and form. It is with our ears he hears the symphonies of his creation. It is through the lips of man he proclaims his eternal truths. It is in the heart of man he establishes his throne. It is in man's conscience he pronounces judgment. He counts time by human heartthrobs. He measures world progress by human achievement and bids man to be perfect as he is perfect.

God Needed in Life.

Man is man only when God is in his life. God is God only when man is in his life. There is a relativity and reciprocity which makes separation impossible without the sense of incomparable loss to each other. God in man creates the desire, man fulfills the desire. God fills the hills with veins of ore which lie dark and dormant and untouched until man mines the ore, and builds our bridges and railways and ships.

God caused the seed to fall to the ground, and the trees remained in the forest until man laid the ax at the foot of the tree, and built our homes and schools and churches. God fills the heavens with stars, and directs the course of the sun, and man numbers and names the stars, and tells with exact precision the movements of the sun. God sends the rain, and man harnesses the power of the river to turn the wheels of industry. God formed the rock, and man fashions it into a statue. God created the tractless wilderness and man changes it into a paradise. God sends the wind to rustle the leaves, and man translates the rustling into poetry and music. God and man are interdependent and inter-related, and any attempt to separate one from the other makes each helpless and hopeless.

This sense of human relationship with the divine fills us with boundless possibility, and links us with the infinite. We see in this blessed union something more than a blind and cold process directed and controlled by accident and chance. We see in it the high eternal purposes of a loving God who is moving with humanity to a grand and glorious perfection. And there is always hope for the human race when it becomes conscious of the infinite within its own life. There is no such thing as fear, failure or defeat to the man who knows that the infinite is in his life. When fear, failure or defeat threaten him, the infinite within gives him the power to overcome, and leads him to higher standards of life which Jesus learned to call the more abundant life.

The infinite within, is the common heritage of every mortal. It is within the miner in the depths of the earth, and the aviator in the sky. It is in the tropical South Sea islands and the Eskimo in the frozen north. It is in the factory, and beside the fireplace. In the marts of trade, home, school and church. It is the voice which speaks comfort to the bereaved, courage to the faint, strength to the weak, and light to the aged.

"It makes the wounded spirit whole,
And calms the troubled breast!
'Tis manna to the hungry soul,
And to the weary rest."

Creed Not Needed.

To believe that God is the infinite in man does not necessarily call for a creed or a philosophy. It becomes a living experience, the reality of which dispenses with any attempt at explanation, or the promulgation of a doctrine. It is a case of feeling and not faith. It is the great affirmation "I know" that God lives, not because I believe his personality pervades the universe, but because he, the infinite, lives within me. The God in human experience is a question of the heart more than the mind. The mind asks the question, the heart answers it. The mind speculates, the heart experiences, and whatever our experience of God is, that our idea of God is.

In conclusion we see that any idea of God arising out of human experience must admit of the idea of progression in the life of God. While this idea of progression is thought of by many as a modern interpretation of God, it is in reality an ancient as the most primitive conceptions of God. For whatever age man lived in, if his knowledge of God increased, his idea of God naturally changed.

This fact is true in every visible change in Hebrew life and thought. Isaiah's God is greater than Moses' God. Jesus' God is greater than Isaiah's God. God increased with the spread of the Christian religion from the narrow confines of Palestine to the peoples of the world. And the need of the world today is a personal experience of this greater God. Jesus realized this when he said "Follow me." His command to follow him has an adbiding significance in this world of change. Following him means greater revelations of God, which without his leadership we are incapable of receiving. It means a new companionship and closer communion with the God that is, and not the God that was. A God who grows as we grow, who suffers as we suffer, who rejoices as we rejoice, and lives as we live. This is the way Sam Walter Foss followed the master when he wrote

A boy was born 'mid little things,
Between a little world and sky.
And dreamed not of the cosmic things
Round which the circling planets fly.
He lived in little works and thoughts,
Where little ventures grow and plod,
And paced, and plowed his little plots
And prayed unto his little God.
But as the mighty system grew
His faith grew faint with many scars;
The cosmos widened in his view—
But God was lost among his stars.

Another boy in lowly days,
As he, to little things was born,
But gathered lore in wondrous ways,
And from the glory of the morn.
As wider skies broke on his view,
God greatened in his growing mind;
Each year he dreamed his God anew,
And left his older God behind.
He saw the boundless system dilate
In star and blossom, sky and clod,
And as the universe grew great
He dreamed for it a greater God.

BOOKS

The Tattooed Arm, by Isabel Ostrander. Robert M. McBride & Co., New York City.

It is seldom, regrettably, that the flavor of a thoroughly good novel is imparted in a mystery story; that the necessary swiftness of action, the building of roads to carry plot, the development and maintainance of the mystery allow a writer to give thought to poise and grace; and that is why Isabel Ostrander's latest book will be widely read by both the lovers of novels and lovers of detective stories. She has worked into it a splendid and absorbing interest and has at the same time retained a dignity and a calmness which add charm to the book; if a mystery story can have charm.

The story concerns two interlopers and their attempt to masquerade as brothers of a certain supposedly rich man. There has in past years, before the family gained affluence been a counterfeiting machine, a skeleton in the family closet. It is the possession of this and the paraphanalia with it that the masqueraders want, and to get it they devise a clever scheme of blackmailing. The austere grandeur of the family is broken by a series of very peculiar happenings to the supposed brothers, causing talk and consequently a weakening on the part of the genuine members.

A clever girl, the daughter of this genuine brother, brings into the house a very skillful detective, who poses as a houseman, and who with the aid of a colleague solves the secret and exposes the crooks. Of course Patricia, the clever girl, has a cozy little love affair on the side, that is pleasant to watch and which culminates satisfactorily.

The general atmosphere and the description are good. The characterization is quite adequate and the action is well arranged and promoted. No adverse criticism could be made that is worth making for the kind of a book "The Tattooed Arm" is intended.

Red Bud Women, by Mark O'Dea. The Stewart Kidd Company, Cincinnati, Ohio.

Save for the fact that they are written in the form of one-act plays, the four stories told by Mark O'Dea in "Red Bud Women" would be widely read. As it is, they will be read with an appreciation and with much the same mental response as the plays of Eugene O'Neill, and it would not take a great stretch of imagination to detect Ibsenesque qualities.

Red Bud is any small farming community in the central states, where life consists of work, eat and sleep, sometimes a motion picture show and perhaps an ice cream parlor if the village is large enough. The lot of the woman in such a town and on the farms around gives Mr. O'Dea his themes. The simple, stark stories of their barren monotonous lives, their mute rebellion against their isolation and their dreary rounds of labor and almost childish recreation make amazingly interesting reading, and perhaps the forceful expression of the author would be marred if he attempted to put it in any other form than the dramtic.

The idea of a woman grown old on a farm, waiting for comforts which were always put off while the profits were devoted to farm improvement, her final despair finally verging into madness, might not seem the subject for a story but O'Dea makes of it a realistic and a powerful story in "The Song of Solomon."

A bride of Red Bud, who, more farsighted than the rest, foresees ahead the same dreary, empty years, and futilely rebells against them is the story of "Shivaree," and then again in "Miss Myrtle Says 'Yes'" the same emptiness is felt by another woman foredoomed to be an old maid, and her rebellion is much more a tragedy. In the final playlet, "Not in the Lessons," there is a brighter note, even a humorous vein, when Ethelyn, the soul-starved village vamp, takes the stage in artistic rebellion.

But all these women are real characters, each one to be found in any village, and Mark O'Dea has written about them in a forceful way that makes clear the problems of the farmer are not all found in congress' solution of economic unbalance.

The Constitution of the United States; Its Sources and Its Application, by Thomas James Norton, Little, Brown & Co., Boston, Mass.

The builders of the constitution of the United States would take far more than 83 days to formulate the document if they had it to do now, for the conditions which they would face are vastly different from the comparative simple state of affairs existing prior to 1779. Nevertheless it is amazing and vastly informative to discover the depth of research, the numerous precedents, the laws and established customs which made, or changed in the original drafting, the constitution of the United States.

Considering these factors, the constitution would seem to come to its readers and its followers in exceedingly abbreviated form. It is doubtful whether, outside of universities, even the study of the constitution affords a comprehensive or entirely adequate knowledge of the sources from which it is derived, for a thorough study would reveal derivations from almost every antedating state and civil document.

Recent amendments to the constitution have caused some discussion concerning variations from the original conceptions of the men who drafted it, and the discussions have revealed a limited knowledge of the constitution on the part of the majority. And the problems necessitating amendment have created a desire on the part of most public thinkers to overcome this limitation of information.

That is probably why Thomas James Norton has at this time written "The Constitution of the United States; Its Sources and Its Application." He has chosen a good time and provided a reference work that should prove highly valuable to students, teachers and new voters.

In the book he takes the constitution point by point and explains, as the title denotes, how it came to be incorporated and how it is applied in government. There is in addition a large index for those students who wish to follow any point to the end.

The Cowboy, by Philip Ashton Rollins. Charles Scribner's Sons, New York city.

Always has the cowboy been clothed in romance. His picturesque garb, the nature of his work, his mode of life and his ways of recreation combine to make material for fascinating stories, rollicking poems and oratorical eulogy, and of him a subject admirably adapted to the artist's brush or the photographer's plate. Now comes a writer with a capable pen and authentic sources of information, who tells the truth about the cowboy and all his attributes, and in the telling the cowboy loses nothing of the glory with which fiction and descriptive writers have clothed him.

It is rather a shame that Philip Ashton Rollins did not write his book a decade ago. The only loser would have been the motion-picture producer and the biggest gain would have gone to the cowboy. Comparing in the mind's eye the picture of common impression and Mr. Rollins' accurate word reproduction, there is noted a difference that decidedly favors the latter, and also the cowboy in particular.

The book is not fiction. It tells of the cowboy's characteristics, his equipment and his part in the development of the west. The author has done his work well. He goes back to 1519, when the first horses and the first cattle arrived in Mexico and began to migrate across the Rio Grande into Texas and to wander northward over the plains of the west. Step by step is explained the development of the cowherder into the cowboy we knew. There is a chapter on definitions of terms and the ways of cowboys; one on their character, another dealing with the clothes they wore and telling how they came to wear them. The equipment and saddlery is described; the cowboy's recreations and his work are noted, and a good many pages are devoted to the troubles ranchmen and their helpers experienced.

The surprising part about the book is its extreme interest. Telling the truth about the cowboy is greater praise than the picture producers' representation of him, and he loses not a whit of the fascination which the popular impression of him holds. Mr. Rollins has written an interesting book which many persons will read and praise, and the greatest praise will come from the cowboys themselves.

Gallantry, by James Branch Cabell. Robert M. McBride & Co., New York city.

Last fall there came to Portland a play called "The Beggar's Opera;" neatly turned, deftly finished and perfectly polished with perfect taste. Those thousands who saw it will understand what is meant when it is said that James Branch Cabell's newly revised edition of "Gallantry" is in the same delightful vein, of nearly the same period and with settings not distantly removed from those of the operetta.

"Gallantry" is in its inception a string of stories about the Jacobean period in England and France. It has all the right furniture; the masculine heroine scorning the effeminate hero, the eavesdropping behind screens, the duel in the woods, the magnanimous man of iron, the flippant exquisite, the last moment's rescue.

Tales of those days of so-called gallantry and of the comings and goings and doings of the persons sprinkled through them make delightful reading for us who do not dare to be as bold and consequently cannot rise to such audacious gallantry.

The best description of these times is given by the author himself in dedication: "Fiddles sing all through them; wax-lights, fine dresses, fine jokes, fine plate, fine equipages, glitter and sparkle; never was there such a brilliant, jigging, smirking Vanity Fair."

There are a very few, fortunately, who look askance at such kind of writing in these more conventional, and supposedly more dignified times. Providing there is sufficient wit to warrant telling of the story, it is accepted in the spirit it is written in. For this reason, the author, quite fittingly, writes his epistle dedicatory to Mrs. Grundy. Says he to her, "Now the essence of gallantry, I take it, was to accept the pleasures of life leisurely and its inconveniences with a shrug. As requisites, a gallant person will, of course, be amorous, btu not too constant, have a pleasant voice and possess a talent for love letters." He will always bear in mind that in love-affairs, success is less the Ultima Thule of desire than its coup de grace, and he will be careful never to admit the fact, especially to himself. He will value ceremony, but rather for its comeliness than its utility, as one esteeming the lily, say, to be a more applaudable bulb than the onion. He will prink; and he will be at his best after sunset."

Suffice it to say that Mr. Cabell has again carried out this nicety of characterization in his series of stories.

Auction Bridge

BY ANNIE BLANCHE SHELBY.

IT SEEMS passing strange that in face of the many opportunities open to players for improving their game, so many of them make no effort to do so, but instead go on from year to year playing in the same old way, utterly oblivious of the fact that their gains would be greater and their losses smaller were they but possessed of the requisite knowledge and ability to take advantage of situations and do the right thing at the right moment.

A well-known player who has made a study of this condition states that as the results of his investigations he finds that on an average eight games out of ten are "chucked" either because of bad bidding or bad play. This is a pretty large percentage and should certainly cause a player to "sit up and take notice." This authority bases his calculations on a study of what he terms the ordinary "cut-in" rubber.

In partial proof of his contention he gives the following hands, both of which exhibit the trick-losing element in its simplest form:

North: ♥ 9 7 6 5 2 ♣ 9 4 ♦ K 8 3 2 ♠ A 2
West: ♥ K J 8 4 3 ♣ 7 ♦ A J 10 5 ♠ J 9 5
East: ♥ Q ♣ A 8 6 5 ♦ Q 9 6 4 ♠ Q 10 8 6
South: ♥ A 10 ♣ K Q J 10 3 2 ♦ 7 ♠ K 7 4 3

Z dealt and bid a club. A a heart, Y passed, and B, having no help at hearts, though protection in the three remaining suits, one of which is the adversary's, went no trumps.

This was Z's golden opportunity, but unfortunately he did not realize it. With a six-card suit within one round of establishment and reentries in two other suits, one the suit shown by the adversary, he should have seen it would be decidedly to his advantage to have the hand played at the adverse no trump. As a matter of fact, he would have scored a clean 200 penalty had this been done.

Apparently, however, his four honors were too much for him, and he persisted with his own bid and went "two clubs." This despite the fact that honors in a minor suit are of negligible value and that especially as one adversary had shown a suit and the other had bid no trumps he had no assurance of going game.

He did go game, however, but because of invaluable aid rendered him by the adversaries. While no criticism certainly can attach to his play, for he took advantage of every situation, his play was made possible only because of the adversaries' very bad play. The hand went as follows:

Trick.	A	Y	B	Z
1.....	A♦*	2♦	4♦	7♦
2.....	4♥	2♥	Q♥	A♥*
3.....	5♣	A♣*	6♣	3♣
4.....	5♦	K♦*	6♦	10♥
5.....	9♣	2♣	8♣	K♣*
6.....	J♣	4♣*	10♣	4♣
7.....	3♥	5♥	3♦	2♣*
8.....	7♣	9♣*	Q♣	7♣
9.....	10♦	3♦	Q♦	3♣*
10.....	8♥	8♦	A♣*	K♣
11.....	J♥	6♥	5♣	10♣*
12.....	J♦	7♥	6♣	Q♣*
13.....	K♥	9♥	8♣	J♣*

*Winner of trick.

A instead of coming out with the ace of diamonds should undoubtedly have led a trump. This is usually the best defense in cases where the bidding has gone as in the hand given—that is, where the adversary has bid a suit, one's partner has bid no trumps (thus showing one or more stoppers in the adverse suit) and the adversary has gone back to his trump. Had A led the trump B would have won the trick and come back with a second trump in order to disarm the dummy and prevent his getting a ruff on the third round of spades. It was the two ruffs in the dummy hand that enabled the declarant to go game, and had the adversary not made this possible he would have been held down to three tricks and fallen short of game.

B at trick 7 snould have discarded the queen of spades rather than a small diamond in order to be able to overtrump the dummy should declarant take another round of spades with this object in view. Had he done this declarant would have been held down to four by cards, as he would have had but one ruff from dummy rather than two, which was just the number he needed to be able to go game.

Declarant did well in working for a ruff in the hand of dummy (and, incidentally, a cross-ruff) before coming out with trumps, but, as is easily seen, it is the adversaries' poor play that made his good play possible.

Here is another hand showing how poor play on the part of the adversaries enabled declarant to go game:

North: ♥ Q 10 ♣ J 4 3 2 ♦ 6 ♠ Q J 10 8 6 5
West: ♥ K J 9 6 4 2 ♣ A K 5 ♦ K 3 ♠ 7 2
East: ♥ A 8 ♣ Q 9 7 ♦ Q 9 8 7 2 ♠ K 9 4
South: ♥ 7 5 3 ♣ 10 8 6 ♦ A J 10 5 4 ♠ A 3

Z dealt and bid a diamond. A bid a heart, and Y, having no help for diamonds, but good spades, shifted to spades. The bidding went on until it finally stood at "four hearts" over "three spades." Y being the player to lead. The hand went thus:

Trick.	A	Y	B	Z
1.....	3♦	6♦	2♦	A♦*
2.....	K♦	10♥*	7♦	4♦
3.....	2♣	Q♣	K♣	A♣*
4.....	K♥*	5♣	8♦	5♦
5.....	2♥	Q♥	A♥*	3♥
6.....	J♥*	2♣	8♥	5♥
7.....	9♥*	6♣	4♣	7♥
8.....	5♣	3♣	Q♣*	6♣
9.....	7♣	8♣	Q♣*	10♦
10.....	K♣*	4♣	7♣	8♣
11.....	A♣*	J♣	9♣	10♣
12.....	6♥*	10♣	9♣	3♣
13.....	4♥*	J♣	9♦	J♦

*Winner of trick.

The adversary's fatal mistake on this hand was at trick 4 when Z, who was in the lead, led a third diamond for his partner to ruff when the indications were that declarant as well was out of diamonds and naturally would put up his highest trump in order to shut out a possible high trump held by Y. Y's first ruff, it will be recalled, was the ten-spot, pointing to the fact that if he held any more they must be high ones. This is what happened. Declarant put up the king, holding the trick, and then led a trump, causing Y's only remaining trump, the queen, to fall to dummy's ace. From this point on declarant controlled the situation. On dummy's queen of diamonds he discarded his losing spade and easily went game.

Z's play at trick 4 was to lead a spade as offering the best chance of saving game. His partner had led queen of spades, thus indicating the holding of jack and 10; king and ace had both been played, so Y, it was evident, held the command. As it was hardly likely that declarant was void of spades as well as diamonds, the spade was the only logical lead. This would give Z-Y four tricks and enabled them to save game. There was absolutely no excuse for Z's play at this particular juncture, but it serves as another illustration of how tricks are often given one side because of misplay by the other side.

Some very pertinent remarks by R. F. Foster on the subject of the adversary doing that which it is evident the declarant does not want done have been brought to my attention recently. I give them as further emphasizing the remarks made by myself recently on the subject.

"Among the simpler and comparatively obvious axioms of the game of auction there are one or two that seem to escape the attention of a great many players. One of these is embodied in the statement that it is usually a good plan to make a player do what he evidently does not want to do.

"Whenever one sees a departure from the usual tactics of the game there must be a reason for it if the person who makes the play has any reason for anything, even if bad ones. There are certain plays that are expected and if they are not made it must be because it would be to the player's disadvantage. It is then the duty of his adversaries to continue that disadvantage if they can.

"To take a very common case, dummy has a long suit, say clubs, in a no-trumper, with only the ace at the top. The declarer leads a club, but does not put on the ace. This must be because he has no other re-entry and hopes to keep that ace until the second or third round. This should make it clear to the adversaries to keep the king of that suit as long as possible so as to exhaust the declarer's power to lead clubs.

"A much rarer example, not usually apparent until the end of the hand, is the declarer's refusal to lead a suit in which dummy has apparently several winners. There must be one of two reasons for this—the declarer has none of the suit and hopes to force his opponents to lead it, or he hopes by letting it alone to get his opponents to discard it and then he can run it down. Many a game has been lost by discarding from four to a ten when dummy holds four to the ace and nine, but has not touched the suit.

"One of the most common opportunities to force a declarer to do what he does not want to do, but what he would do under ordinary circumstances, is to lead trumps. It has been the accepted usage since the days when Clay said there were 30,000 young men wandering homeless over Europe because they would not lead trumps from five to get out the trumps when you have the superiority in that suit.

"But there are cases in which it is not to the advantage of the declarer to lead trumps at once; in many of these he controls the play to suit himself until the time is right for the trump lead. There are one or two cases, however, when the adversaries can spoil his game."

The following hand is given as an example of this particular situation. It came up in a duplicate game and the curious thing about it is that at one table or another both sides had the opportunity to make the same play:

North: ♥ J 9 8 ♣ K 10 9 6 2 ♦ K 8 7 3 2 ♠ ....
West: ♥ A 5 4 ♣ 4 ♦ Q 9 5 4 ♠ Q J 8 7 4
East: ♥ 6 ♣ Q J 8 5 ♦ A J 6 ♠ K 10 9 3 2
South: ♥ K Q 10 7 3 2 ♣ A 7 3 ♦ 10 ♠ A 6 5

At every table Z bid a heart and A a spade. At some tables Z got the bid at "four hearts"; at others A got it at "four spades."

When played at hearts A, the player to lead, led a spade and dummy trumped. Dummy then led, not a trump, but a diamond, B passing up the trick in the belief that Z was void of diamonds and was working for a double ruff. A won the trick with the queen and then led his singleton club. This turned directly to declarant's advantage. He got in the lead with the ace, gave dummy another ruff in spades before leading trumps, at a later stage got a discard of his losing club on dummy's king of diamonds and easily made five by cards.

Had A upon securing the lead at trick 2 led, not a club, but first the ace and then a small trump, he would have held declarant down to three tricks—one trick short of game. This is but another example of game being won because of the adversary's help.

Certainly the best defense, as a rule, the adversary can put up when, as in the case given, declarant has been in the lead and has failed to lead trumps, is himself to lead them. If players generally would adopt this policy they would be surprised at the number of games they would save if indeed they would not do better and defeat the contract.

This hand, played at spades, also furnishes another illustration of the adversary leading trumps. I will take it up in the next issue.

THE LITERARY PERISCOPE

BY JEANNETTE KENNEDY.
Assistant in the Circulation Department, Public Library.

"NOTES From a French Cookery Book" has so many carefully selected tid-bits that it would be difficult with the original manuscript before one to choose more tempting morsels of cookery and philosophy than A. A. A. has done from Pampille's "Les Bons Plats de France." He says:

"Pampille does not approve of cookery classes. Did you ever know a Frenchman who did? His recipes are all mother-to-daughter ones; he pins his faith to a cook who has been in the same family for 30 years, and he offers you the complete pedigree of the dishes that are the special triumphs of various parts of France—except of some that 'lose themselves in the night of the past.'

"You must be at least 30 to love the pot-au-feu he tells you; he calls the national French soups 'four poems.' 'Onion soup' is the name of one of the poems. He says dogmatically that fat cooks have the turn of the wrist needful to make a good recipe into a successful dish. He hastily adds that a little love is quite essential, and warns us that cooking is not a trade—it is a vocation."

Apropos of salt he gives the address of a certain grocer who stocks coarse, salt-marshy salt. He says that gourmels tell us each grain of this salt contains "a little landscape."

"Don't talk to me of the tame partridges fed on colza which makes them taste like a dead lamp. Give me a wild partridge, a partridge that has run on the plains, a partridge that has picked up its food in the open fields, a partridge that has known fear and thirst—it has a different flavor."

A herring recipe ends with mystifying instructions. "Serve the herring very hot, eat it with the sauce I told you of, and go to bed without speaking to anybody." (Evidently for a family dinner—not for serving guests.)

Pampille says champagne "is the least personal of all our wines."

He scorns doctors and diets. "Eat what you like, so long as it is hot, properly flavored, and cooked just long enough."

"The only good table water, water with the microbes all left in, is never seen on the table," he complains.

* * *

A book dealing with the music of the birds of the English countryside is Professor Walter Garstang's "Songs of the Birds." The compiler has attempted as nearly as possible to transcribe the music and the syllables—a difficult undertaking due to the fact that such songs are uttered in fractions of tones.

* * *

Attention has been called to a fact, perhaps not generally known, through a recent lawsuit in the French courts concerning the copyright of some of Dumas' most widely read novels. That the clever author worked in collaboration with other writers whom he paid, reserving for himself the right to put his name on the title page, seems to have been his practice, which might well account for his prolific production. The historian, August Manquet, collaborated in "Monte Cristo," "The Three Musketeers" and other novels, but owing to the fact that Dumas became bankrupt before Manquet was paid for his work, the heirs of the historian have brought suit against the heirs of Dumas for a settlement. The decision of the court was that Manquet's heirs were entitled to a share of the royalties from the novels, but not to put his name on the title pages as joint author.

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A. E. Coppard, whose collection of short stories, "Adam and Eve and Pinch Me," attracted such favorable attention, has produced a second volume of tales, "Clorinda Walks in Heaven," which have been compared to the work of James Stephens in the quality of their humor and fantasy.

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Rabindranath Tagore, the poet and playwright of India, has published recently a new play, "The Waterfall." It appeared in a Calcutta magazine and is so full of symbolism that its real meaning remains a mystery. Some reviews incline to the view that its undertone is a criticism of England, and its dominant note one of protest. But Tagore is wily, and it is difficult to say just what lies under the surface of this poetic drama.

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Stephen Leacock says in "My Discovery of England" apropos of state interference in individual rights: "It may, no doubt, be a wise thing to go to bed early. It is a terrible thing to go to bead early by act of parliament."

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The story of a German flying officer's escape to Germany from internment during the war, and his passage through London without being caught is "My Escape from Donington Hall" by Kapitanleutnant Gunther Pluschow, a book now translated into English.

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A new novel by Compton Mackenzie which will arouse fierce discussion, it is prophesied, is "The Altar Steps."

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Ex-Kaiser Wilhelm is not to be outdone by his son, the former crown prince of Germany, in "rushing into print," for his defense of himself and his theories against the indictment of the world is now in the press under the title, "Comparative History."

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Under the title, "Tales of Brazil," stories of Brazil have been translated by Isaac Goldberg, who has translated so many Spanish novels into English.

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Henryk Sienkiewicz, the Polish novelist, so well known to many American readers through his "Quo Vadis," "With Fire and Sword," "In Desert and Wilderness," wrote, but never published in English, his impressions of American life when he visited this country in 1876, the centennial year. These notes are now appearing under the title, "American Sketches," in "The Living Age," and throw interesting sidelights on our national life as it appeared to a cultivated foreigner of that day.

dustry, whose absorption in the fortune he has amassed is absolute. The mother is a beautiful society woman with a brilliant social talent, who is completely enthralled by the social glamor which she has developed for the family name.

In this tale George Gibbs loses none of his skill as a story teller and he has bent his fine talent toward giving us a novel that is strikingly pictorial in its portrayal of the social scene today and powerful in its grasp of the essential facts concerning the younger generation.

Promises Made by Publishers.

For the present there is almost a complete lull in publishing of books, and the publishers have correspondingly little to say, considering what a loquacious lot they are in ordinary times, and excepting their promises of goodies to come. July is the month of promises, say the publishers, and here are some of the promises already made for August, September and later in the fall.

A new novel by Dorothy Canfield, author of "The Bent Twig," "The Squirrel Cage," and other later books, will be published by Harcourt, Brace & Co. early in the fall, and it is called "Rough-Hewn."

The same publishers announce for August "A Minister of Grace," by Margaret Widdemer; "The Happy Fool," by John Palmer; "History of the World Since 1815," by Eduard Fueter; "The Wealth of Nations," by Adam Smith; "The Labor Movement and the Farmer," by Hayes Robbins; "The Reform of Education," by Giovanni Gentile, and several other apt-sounding volumes. Sinclair Lewis' new book, "Babbitt," will be published in September.

"The Day of the Beast," a new novel by Zane Grey, will be published by Harper & Brothers in August, and the fact is emphasized that this novel is entirely different in theme and treatment from anything Zane Grey has ever written. It is dedicated to soldiers in appreciation of their service and their demands for the author's books in the trenches.

The Century company's autumn list contains an announcement of Frederick O'Brien's third book on the beautiful lands and fascinating ptoples of the far South Seas; "Atolls of the Sun," and this same company is also preparing to launch a number of good novels.

The publication of Theodore Maynard's critical work entitled "Best Poets," has been postponed until next fall. It is in the hands of Henry Holt & Co.

Poetry, Old and New.

Spring is supposed to be the open season for poets, but the chances are that most of the workers in the poetry branch of literature keep pretty busy the whole year round. At any rate the poems keep coming. But the impulse to write poetry in the springtime, if it exists, provides a plentiful supply for summer reading, and what is in pleasanter keeping with the season?

Probably the most talked of poetry at present is the new volume by Walter de la Mare, "The Veil and Other Poems." A good bit of the talk is unfavorable, and a scanning of the poems reveals that there are more pleasant poets living in the present.

There is an unevenness of meter, and there are, to the lover of dignified and evenly metered cantos, lines that disturb the regular flow of poetry. But such lines are characteristically modern stuff; they belong to the poetry school of the present, and they are, fortunately, the only point on which Mr. de la Mare can be criticized. He has the gift of fantasy that is rare among his contemporary writers. In his poems is the true stuff of dreams transmuted into words themselves dreamlike and enchanted; qualities essential to delightful poetry.

Another book of poetry attracting current attention is that of Herbert J. C. Grierson, who has selected and edited a volume of metaphysical lyrics and poems of the 17th century, which should please those readers who have no taste for what they choose to call the erratic moderns.

Then, too, there has recently been published a variety of less noticeable stuff, but which nevertheless deserves mention. Willard Parker has written and published an illustrated poem on the legend of the white canoe, called "Niagara's Rainbow." "Devices and Desires" by Francis C. MacDonald, is a collection of short poems recently published by the Princeton university press. Another collection of short poems is "Lute and Furrow," by Olive Tilford Dargan, and "The Silent Chord and Other Poems," by John Dimpfl, are of a religious and moral nature.

"Metamorphosis," a translation by Brookes More of the first book of the "Metamorphosis" into English blank verse, reviewed on this page two weeks ago, is commanding some attention and favorable comment.

Books reviewed on this page may be procured at GILL'S Third & Alder Sts.

When ten miles a day without a battle was good going

With every Indian tribe in war paint, bent on stopping the white invasion, with women and children to care for in the deserted wilds, with no resources except unbounded courage and plenty of gunpowder, a handful of American pioneers blazed the trail to a new empire. And with them went a man and a girl whose thrilling romance is unfolded in this extraordinarily ent