"THE WALLS OF JERICHO"

By JULES ECKERT GOODMAN.

(From The Journal's Own Correspondent.)

NEW YORK, Sept. 29.—It is strange how conditions change. Time was when anything of domestic make was held a bit in disregard. Our very manufactures were considered second-rate and without the word "imported" attached to it, an article was regarded of the common sort. As for matters artistic and literary, we belonged to the provinces. Then first, our manufactures began to make themselves felt abroad and so worked back to a standare over here. The same process took place with our artistic products; they went abroad for approval and so finally came back to us for our own appreciation. American artists, singers, literary men sought foreign recognition in order that they might win a just recognition at home. It has taken us a long time, but at last we are coming to a realization of the value of our own efforts.

Recognizing Our Own Merit.

Nothing has probably had more to do with this, outside of the merit of domestic articles, than the lack of merit in the foreign. We began to discover that we had as good and better at home than European markets could give us. All that was needed was encouragement and the daring to affirm. Even yet we are very chary of expressing our opinions. The bugaboo of foreign approval still haunts us, this too in spite of the fact that we have so often been tricked by it.

The stage has in this as in almost everything else been the last to recognize merit. We have stuck close to the foreign trademark in our things dramatic and those of domestic manufacture have been received in times past with scarcely more than indulgence. Conditions are changing, changing radically and decidedly. The American dramatist is at last coming into his own. And with this change has come a change in our point of view. We no longer blindly accept and concur without judging.

"The Walls of Jericho."

One is brought face to face with this new assertive spirit in the reception given Mr. Sutro's play, "The Walls of Jericho," in this country. This play ran all last season in London and is now in its second year there. It may be said that it produced a real sensation and that its author was proclaimed as a writer of the first rank. Its theme and purpose were widely discussed and there was great argument about it. The echoes of all this even reached us over here in New York.

The play is being produced in this country by James K. Hackett and his wife, Mary Mannering. Both these artists have large followings and the applause nightly is great. Yet the play has not duplicated its London reception. It has not proved a failure; on the contrary is something of a success. But that great discussion which it has received abroad is not likely to take place here. The play has thus been judged merely as a play. In spite of the lavish praise with which it came to us, we have been reserved in our judgment. The mere fact of foreign seal of approval has had little effect. It has won praise here because of its inherent worth.

The Story of Jericho.

Of course it was the satire and picture of high life that caused all the fuss, this modern Jericho, at which Mr. Sutro strikes. For two whole acts there is picture after picture, touch after touch, all pointing, sometimes with Hogarthian directness, to the rottenness of "smart" society.

Jack Frobisher, Fighting Jack they called him in Queensland, having made money on sheep came to London, where, because of his wealth he had been considered a catch. He had married Lady Althea, daughter of the Marquis of Steventon.

After three years of marriage Frobisher finds himself in the thick of "smart life." His wife, though really a good woman, is distinctly of her "set." She is frivolous, giddy, always with a bevy of men about her, a petty, narrow, selfish sort of creature.

The first act takes place at a ball given by her father. The first view of the immorality and frivolity and insincerity of high society as Mr. Sutro conceives it is shown here. You see Lady Lucy, Althea's sister, very much in love with and loved by her impecunious cousin, callously and with a sophistication approaching brutality, calmly thrown over the cousin in order to have a try at a miner, Frobisher's friend, who has just 'struck it rich" and "has a pile," a Mr. Hankey Bannister. The gentleman is crude as to manners and though there is no doubt as to his good heartedness and probity, he would for himself alone be the last man the Lady Lucy would have noticed. Yet she is praised and encouraged for her endeavor by both her father and her sister.

The Guinea Pig.

You see also this same father, an example of the state to which the nobility has fallen, trading on his name to float wild-cat companies, conniving through his daughters to obtain rich sons-in-law in order to obtain money from them, yet all the while talking of his honor and his name. You see this same gentleman's only son and heir to his title, Lord Drayton, reaping something of the penalty of his father's character. Lord Drayton has seduced the friend of his sister with the result that the poor young lady is cast from the door. When Drayton, who is in love with the girl, wishes to make the only reparation he can; his father, with all his talk of honor, yet with a keen eye to marrying his son to an heiress, refuses to allow him to marry the girl. But the young man comes to Frobisher for advice and Frobisher gives it to him. It is to marry the girl, and he offers to help them out.

Meanwhile Frobisher himself has become weak-spined, has felt himself caught in the enervating sickening atmosphere. He who was once virile, strong, commanding, is now a puppet, a thing which his wife orders about as she would a child, while she carries on a flirtation with a Mr. Dallas and even allows him to make love to her. Frobisher has told her that Mr. Dallas is not a decent sort of man, that he would rather she had nothing to do with him; his answer is to be laughed at. He is simply caught in the mesh of society and while he is chafing against it he is so far passive. As he tells his friend Bannister who is asking how to get the "polish" of high society, "If you want to shine in society you have got to do the cake walk," and the curtain comes down with the cake walk.

The Transformation Scene.

In act two you are introduced to Lady Althea's boudoir. As the curtain goes up four ladies are discovered seated about the table, playing bridge and smoking cigarettes. Lady Althea loses a large sum, in fact all the money she has. Of her three companions some idea may be had from the fact that one makes her living from cards, the other cheats and the third speaks spiteful things. A little after they are gone Frobisher comes in. He tries to reason with Althea about her actions with Dallas, but she only laughs at him. Then her father arrives, angry and insulted at Frobisher's advice that his son should marry the woman he has wronged. Both father and daughter hurl a tirade against Frobisher, who begins to weaken when Lady Westerby arrives. Lady Westerby has befriended the girl in question, partly because of a somewhat similar experience in her own life. She urges Frobisher to stick by the young people and she asks him whether he is going to let himself be "the gentleman of Mayfair or the man of Queensland." With a sudden resolve Frobisher pulls himself together and from that moment gets back his courage and determination and takes charge of things generally.

He goes out with Lady Westerby. While he is gone Dallas comes in. Dallas makes out and out love to Althea, finally kissing her. She is horrified and disgusted at his act and rushes from the room just as Frobisher returns. When Dallas is gone Frobisher gives orders to the servant not to admit Dallas in the future. His wife comes in and wishes to know what he has done in regard to her brother. He refuses to discuss the matter with her and in anger and surprise she sees him firm and curt.

The Unmasking.

The third act takes place in Frobisher's library. Lucy is very practically laying plans to catch Bannister. Althea now surprises her and at the same time shows that she is good and real at heart by advising her to marry for love. Bannister comes and is in the midst of a proposal which Frobisher's arrival interrupts. Lucy goes out. Then Frobisher tells Bannister frankly and bluntly what Lucy, his own sister-in-law, is trying to do, that she is merely anxious to catch him for his money and that she is in love with her cousin. While they are talking a servant comes up and says that Mr. Dallas is down stairs writing a letter to Althea. Frobisher orders the servant to fetch the letter and also to show Dallas upstairs. Dallas comes and Frobisher forces him to read aloud what he has written in the letter; then orders him from the house, much to Bannister's dismay for he wants to pummel him.

In comes shortly after the marquis. He is furious over Frobisher's aid to the young couple who now are married and are gone to Queensland with 3,000 pounds which Frobisher has given them. The marquis starts in to give Frobisher a lecture but instead of finding him placid and receptive receives in turn a lecture which drives him from the house. Then approaches the climax of the play. Frobisher gives orders to his agent to sell his house, his yacht, all his possessions. He now tells his wife that they are going off to Queensland, accentuating his remarks by a vigorous tirade against society. Althea refuses to go with him.

The fourth and final act is short. It takes place at Lady Westerby's. Thither comes each day Althea to see her little son in whom she has apparently shown little interest heretofore. Now that Frobisher is about to take the boy with him, for he is going even if Althea will not go with him, the great love both for the boy and his father that had always been in her heart springs to the surface. But she still refuses to go with Frobisher and says that she hates him. Husband and wife meet unexpectedly. When Frobisher discovers that Althea really loves the boy, he determines to leave him with her. As he starts to go alone, she rushes to him and with a cry, "I will go with you," the curtain falls.

Mr. Sutro as a Dramatist.

There you have the play in outline. The crispness and cleverness of the dialogue, its rude power and strength in spots has not been even suggested however. That climax of the third act, melodrama or whatever you care to call it, where Frobisher arraigns society is tremendous. A man who saw it in London, wrote that when it came, "the audience was still as death, held not so much by the quiet vigor and force of Bourchier (who acted Frobisher) as by the daring truth of the words. You can have no idea of what a London audience would think—a bit of awe in it—at such a cutting description of their nobility."

Strength and power and an evident sincerity, all this the play possesses. Moreover it has ideas and mentality behind it. If it does not grip an American audience in quite the same way as it does an English one, that is because we have no illusions about the nobility and are in no way in awe of them. Yet it carries even us by the sheer strength and power of its recital.

When it comes to the portrayal of character, Mr. Sutro seems to succeed better with his women than with his men. As a matter of fact there are few dramatists who draw men well. His delineation of the light frothy Althea with the undercurrent of real womanhood always in the background was very felicitous, while the portrait of the sister, Lucy, was excellent and fresh.

A word remains to be said about the acting. Miss Mannering has not appeared to such advantage in many seasons. She was arch, delectable, womanly, charming, and she vitalized the character. Mr. Hackett was not so successful as Frobisher and seemed to lack authority and weight. At times the feeling was of a negative rather than a positive character such as Frobisher must have been. His work was therefore satisfactory though not particularly distinguished. As for the company, Mrs. Harriet Otis Dellenbaugh played Lady Westerby with charm and intelligence and Miss May Blayney was delightful as Lucy.

George Ade's New Comedy.

"The Bad Samaritan," Mr. George Ade's comedy which was produced less than three weeks ago has already been withdrawn, thus registering Mr. Ade's first failure. On last Wednesday however a new comedy by Mr. Ade entitled "Just Out of College," was presented at the Lyceum theatre and while it has not met with the reception of "The College Widow," it yet seems destined to success.

In parts "Just Out of College" is by far the cleverest thing Mr. Ade has given us. The whole first act is wonderfully humorous and original. There are parts which follow in the next two acts which are also clever. There you have at once the virtue and the failing of Mr. Ade's new piece; it is a play of "parts," a series of flash-light humorous scenes, lacking logicality and sometimes consistency.

The underlying idea is, as in all of Mr. Ade's work, full of humor and meaning. Septimus Pickering, has made a fortune out of "Pickering's Perfect Pickles." Pickering is a self-made man. His wife is a self-made woman, very badly made and cut from a pattern growing all too common these days; she is "president of the Coordinate Culture clubs." Caroline, their daughter, possesses no especial peculiarity except that of having fallen in love with a young man just out of college, Edward Worthington Swinger. Young Swinger has come out of college, impecunious and with the single asset of a "beautiful nerve."

The reception that he gets from Pickering may be imagined. However, at that moment Mrs. Pickering returns from a lecturing tour with a Professor H. Dalrymple Bliss, "apostle of repose," a poor anemic-looking thing, whom she confides to her husband she is to entertain at their home all summer in hope that an attachment may spring up between him and Caroline. When Pickering sees the professor he tells Swinger that whereas 10 minutes before he had no chance with his daughter, he does not mind confessing that now that he had seen the other candidate he has a "look-in." However, Pickering is not going to trust his daughter to a young man whose worth he knows nothing of. He therefore proposes to give the chap a trial. On condition that he will not see his daughter for three months, nor write to her, Pickering agrees to give Swinger $20,000. If at the end of three months he has shown any business ability, has made good with the money, then Pickering will give his consent.

The young chap takes the money and, strangely enough, invests it in a rival pickle concern, with the result that he and his partner worry old Pickering considerably and are finally bought out at a handsome profit by Pickering.

Here then are the essentials for a clever satire and a splendid comedy. What Mr. Ade gets from it is a splendid first act of farce comedy and two acts of farce which stretch the elastic of possibility almost to the snapping point. In mere play construction the piece is lamentably weak, with the result that you are left with the feeling of having witnessed caricature rather than characterization. The idea is really cleverer than its fulfillment.

Wheelock Jr.'s Advance.

It needs only to be said that the first scene is laid in the office of Pickering's Perfect Pickle factory; the second at a pure food exposition, and the third in the waiting-room of a railway station. There you have the whole thing. A fair example of Mr. Ade's work is seen in the newsstand girl, whose remarks about current authors were painfully typical not only of her class but of many of her socalled educated sisters. To her, Hall Caine was "such a sad-looking man" but she was very enthusiastic about Richard Harding Davis, that is about his physical beauty. William Dean Howells "writes beautifully but nothing happens." As for Bernard Shaw, "This Bernard Shaw is awfully clever but I can't get on to him," in which observation the lady was more candid than many of us dare to be.

"Just Out of College" marks the stellar debut also of Joseph Wheelock, Jr. Mr. Wheelock has been well and favorably known on the stage and though he is still young has considerable reputation. His playing of the young chap with the beautiful nerve, was done with a dry unctuous humor that was very effective. The part did not call for a great range of acting and Mr. Wheelock got all there was in it.

Taken as a whole Mr. Ade's new play is distinctly worth while, its main faults being of a technical nature. It is however without doubt very funny and it should have a long and deserved success. Its most disappointing feature is that it does not exhibit a decided advance in the work of Mr. Ade. It does however show that he still has his humor and his own refreshing way of looking at life, so that it may be reasonably expected that he is yet to produce his best work.

HAROLD BAUER NEED PLAY ONLY AS WELL AS BEFORE

Harold Bauer.

Nothing in the way of advance articles about Harold Bauer, who plays at the White Temple next Wednesday under the direction of Lois Steers-Wynn Coman, can be half so convincing as to quote from the press comment on his first appearance in Portland, a few seasons ago. Here is what The Journal had to say the day after his concert: "Nothing that the critics in other cities have said about the wonderful skill of this great musician has been overdrawn. In tone production, in delicacy of interpretation, in the breadth of his musical conceptions, Bauer is an artist of the very first rank. His method is unique—he does some things in a startling manner—yet there is nothing affected, nothing sensational, and one feels always perfect assurance in the reserve which good taste demands."

It was with the Boston symphony orchestra, in 1900, that Harold Bauer made his first American appearance, and his success was instantaneous. Bauer played Brahm's concerto in D minor—a work which well might put his genius to the test—and he conquered solely by his display of art and temperament. He proved himself a master of pianoforte tone, an artist deserving a place at the side of the highest.

Bauer's career since then (he has made three tours of America previous to the present one) has justified the predictions made by leading critics on his initial visit; his successes have brought him universal recognition as a pianist of the foremost rank.

The sale of seats for the Wednesday recital opens tomorrow at the Allen & Gilbert-Ramaker store.

BOOKS

"CAMERON OF LOCHIEL"—By Charles G. D. Roberts, from the French of Gaspe. In making this translation the author confesses to a dual motive—first, to bring into more prominance Edmond de Gaspe as a writer of fiction, in which he feels justice has never been done him, and by preserving in English the rich traditions, folk-lore and customs of old Canada. At the suggestion of his publisher, Mr. Roberts has changed the title of the book—"Les Anciens Canadiens"—and given it the name of the young Scotch exile, Cameron of Lochiel, its hero.

According to Canadian history, De Gaspe was born in Quebec in 1786, and died there in 1871. He belonged to a noble French-Canadian family and received a seminary education in his native city, and later studied law, but forsook it early in life for literature. Financial reverses came upon him and at one time he languished in the debtor's prison. This experience lent color to a number of his literary works, but his sunny disposition prevailed and he closed his literary career at the age of 79.

The origin of this romance, as given by his biographer, the Abbe Casgrain, is as follows: When, in 1861, that patriotic French-Canadian publication, Soirees Canadiennes, was established, its inaugurators adopted as their motto, "Let us make haste to write down the stories and traditions of the people, before they are forgotten." M. de Gaspe was struck with the idea, and, seeing that the writers who were setting themselves the laudable task were all young men, he took the words as a summons to his old age, and so this book was written. This is the history of it as given in Mr. Roberts' preface.

It is only just, however, to the translator to say, while De Gaspe has preserved them through his memory and by his pen, they have been crystallized and polished into more perfect literary gems than the original writer could possibly have done. To the popular mind Canada is a vast stretch of summer wheat fields and winter snow, with a few blood-stained battle-fields behind and an uncertain future before, and a history hardly begun. Nothing could less describe this land, which is as rich in traditions as England's ancient story, and with a romance as strong and vigorous as Sir Walter Scott ever found in Scottish Highlands. In "Cameron of Lochiel" Mr. Roberts has accentuated these facts and has produced one of the strongest stories of the year, as well as one that will take its place in permanent literature.

The conquest of Canada by the English, the submission to an alien ruler by the French residents of Canada, who had built up an empire almost to thtir own liking, is a pathetic story, and it is of this period in the history of Canada that "Cameron of Lochiel" deals with. It is a stirring romance and alive with incidents.

Archie Cameron of Lochiel was a schoolmate of Jules d'Haberville in the Jesuits' college at Quebec; the two became warm friends and many incidents of school life bound them together until "their love was like that of a brother." Later the fortunes of war threw them into contending armies and the captain of the Scottish Highlanders finds himself the enemy of the school-day comrade. The love of women intrudes itself and softens down the angular lines, while the whole conception is original, simple and sincere. Interwoven with the romance and history are the traditions, customs and folk-lore De Gaspe was so anxious to write down "before they were forgotten."

The book is handsomely bound with a suggestive cover design. L. C. Page & Co. J. K. Gill company. Price, $1.50.

"In the Brooding Wild"—By Ridgwell Cullum. This is a strong, well-written book, dramatic and intense from beginning to end. Each page is a picture thrilling with the silent brooding power of the wild. The storm in the unknown mountain top assumes form and life as it vengefully hurls itself against the helpless intruders of the forest and wreaks its fury upon those reckless enough to disregard its warnings. The story is the tragedy of two simple people who dwelt upon the mountain side and fought and worked against the great unconquerable spirit of the elements. The story is rich in Indian legend and graphic in relating the life of a French halfbreed and his squaw wife. The descriptions of animal life form a great part of the tale, while a wolf and a grizzly bear play an important part in the tragedy of two brothers who lived and worked together, neither knowing nor caring for other companions until the white squaw enters their hut and the brothers become deadly enemies, and the story ends with a pen picture strong, thrilling and horrible.

The book is magnificent in its descriptions of nature and Mr. Cullum has an extensive and powerful vocabulary at his command, but the story is one of grewsome horror and the reader wonders why such a motive should be chosen when the setting is magnificent enough to make the story a treasured memory instead of a shuddering and gloomy remembrance. L. C. Page & Co. J. K. Gill company. Price, $1.50.

"Matrimonial Primer"—By V. B. Ames, with pictorial matrimonial mathematics and decorations by Gordon Ross.

Like satire, real wisdom and philosophy is often concealed beneath the liveliest wit and rollicking humor and the "Matrimonial Primer," which at first glance would appear to be written for no purpose but to create a laugh, is a case in point.

Like all other primers it begins with A and tells the reader what it stands for.

"A is for Announcement,
Our modern pagan way
Of publishing the wedding bans
Anent the happy day."

Or again:

"D might stand for Devil
Or Dakota or Divorce,
Or for Duty to each other
That insures the happier course."

After each letter a few matrimonial axioms are introduced, some decidedly witty, but all with a good sharp point either of common sense or biting sarcasm. Some good wholesome advice is also introduced as, for instance: "If your assets are broad culture and his are business integrity and capital, the ethical success of the partnership lies with you." "Not two wives in a thousand but are absolutely true in thought and deed, but, being a woman, masculine attentions are dearer than myrrh and sweet incense. Give yours the best domestic article and fear no foreign competition."

"The Pictorial Matrimonial Mathematics and Decorations" are among the best and leading features of the book and no description would do them justice—they must be seen to be appreciated and are well worth the price of the book. They are, like the text of the book, upon first glance simply funny, but upon closer examination significant of many features of married life.

The book is exquisitely bound in light embossed cloth, calculated for a dainty gift. Paul Elder & Co., San Francisco.

"Our Little English Cousins"—By Blanche McManus; "Our Little Armenian Cousins"—By Mary Hazelton Wade. These two new books have just been added to "The Little Cousin Series," which is probably the most popular set of books now being issued for juvenile readers. There is no question that they are among the most instructive and most enjoyable.

In recommending them to mothers there can be said of them what can be said of few so-called children's books, that they are entirely wholesome, containing that happy combination of pleasure and instruction which will deeply interest the child without exciting it. As the titles would indicate, they are simple, life-like little stories of the children of other countries, whose habits and customs are brought into near and familiar touch with little American readers.

Painstaking care is evident in the relating of historic facts and only the most accurate accounts are allowed to intrude themselves. In these two cases Edith, Eleanor and Clarence, the English cousins, and little Artin, the Armenian cousin, take their places among the large family of "cousins" now grown to 25, and will be welcomed by their large circle of "American cousins" who at present claim kinship, through these books, with the little people the world around.

All these books are neatly bound in coarse linen and printed in good, clear type, with many illustrations. L. C. Page & Co., J. K. Gill Co. Price 50 cents.

"Rose o' The River"—By Kate Douglas Wiggin. Through "Rebecca" and "The Birds' Christmas Carol"—to mention but two of her delightful stories—Mrs. Wiggin has undoubtedly come closer to the heart of the American people than any author now writing. The permanent popularity of her books has been as remarkable as the ever increasing welcome with which each of them has been received.

She has laid the scene of her new love story in the Saco valley and thus given it a background of Maine village life very similar to that in "Rebecca." Rose Wiley, the heroine, is the village belle and her courtship and final winning sum up the story. Her grandfather, Old Kennebec, will be found a most appealing character—one of the unthrifty down-east Yankees, who is much more ready with advice and reminiscence than with a helping hand.

Incidentally Mrs. Wiggin gives some vivid pictures of logging and jam breaking on the Saco. The book has all the brightness and humor so characteristic of Mrs. Wiggin and which, perhaps, partly explains the secret of her tremendous success. The story is wholesome in sentiment, with a direct appeal to the manly virtues, and a touch of the pathos that colors the life of country people. Houghton, Mifflin & Co. Price $1.25.

"The Home Life of Wild Birds"—By Francis Hobart Herrick. In order to get close to the home life of these little creatures, the author built a tiny tent out in the woods near their haunts and covered it with green, and when they discovered that the would not be molested by the stranger, went on with their home-making without interruption.

The author has created a charming work on bird life, but deplores the tendency of some writers to attribute human motives and interests in birds. His object is to give scientific truth, and in doing this he can truthfully dwell at length, as he does, on the parental instinct which he says is even stronger than that of self preservation.

Throughout it is a book to inspire a love for birds and a desire to protect them and promote the hunting of them only with a camera. It is richly illustrated with rare and beautiful pictures. G. P. Putnam & Sons.

Literary Notes.

"The Divining Rod," a new fall novel written by Francis N. Thorpe, is a very realistic story of the oil regions in their early days. This lust for gain, the unscrupulous methods to acquire wealth, the squeezing out of small concerns by larger ones by so-called "legitimate methods" forms much of the pith and marrow of the story. Mr. Thorpe's story is filled with human interest, action, vigor and fine character drawing. Little, Brown & Co. announce it for publication late in October.

"Womanhood in Art"—Phoebe Estelle Spalding of Claremont college, Los Angeles, has in preparation, through Paul Elder & Co., San Francisco, "Womanhood in Art," a volume of essays in appreciation of the Venus de Milo, Eve, Mona Lisa, Madonna of the Chair and The Sistine Madonna. The viewpoint is in analysis of the aesthetic interest and the ethical message to women of these noted art expressions, rather than the techincal art criticism. The publishers announce that the volume is to be a generous-sized page, set in large-faced primer Caslon old style type and is to be illustrated.

Magazines.

McClure's—The October McClure's is devoted peculiarly to American life and activities. Not a story in it, nor a special article, but concerns the real and immediate things that move this country at large.

Pastor Charles Wagner, the French clergyman-author of "The Simple Life," writes of his visit to the White House, and with simple directness tells of the children and the household life of the president as he saw him. He writes an interesting and important estimate of President Roosevelt as a man.

"What Kansas Did to Standard Oil" concludes Miss Tarbell's story of the oil war in Kansas, and tells excitingly of how Kansas rushed in and won.

THE GLASS OF FASHION

The fashion artist has depicted above a very rich and elegant creation of a leading New York modiste, seen this week among the new arrivals at the great apparel shops of Olds, Wortman & King. The sketch shows a handsome calling gown of rich black chiffon broadcloth in redingote style with bloused fronts and trimmed in heavy, imported black silk braid and real lace at collar and elbow. The sleeves are in the voguish elbow length. The plaited skirt shows the fullness called for by the dictatorial mandate of fashion. The fancy effect carried out in the modeling and finish of the coat enables the wearer to wear it either with the skirt as a full suit or as a separate overgarment.

NEW BOOKS FOR THE LIBRARY

RELIGION.

Briggs—General Introduction to the Study of Holy Scripture.

SOCIOLOGY.

American Economic Association—History of Contract Labor in the Hawaiian Islands, by Katherine Coman.

American Economic Association—Papers and Proceedings of the Sixteenth Annual Meeting. Pt. 2.

Steizle—Boys of the Street; How to Win Them.

Strachey—India; Its Administration and Progress.

SCIENCE.

Brown—Practical Taxidermy, 1896.

USEFUL ARTS.

Barr—Pumping Machinery, 1904.

Hannan—Textile Fibers of Commerce, 1902.

Publisher's Confession, 1905.

AMUSEMENTS.

Kingsland—Book of Indoor and Outdoor Games.

LITERATURE.

Euripides—Trojan Women. Trans. by Gilbert Murray.

Horace—Works; edited by Sir Theodore Martin, 2 v.

Potter—Scholar and the State.

Paget—Enchanted Woods, and other essays.

Shaw—On Going to Church.

TRAVEL AND DESCRIPTION.

Beaman—Twenty Years in the Near East.

Gould—In Troubadour Land; a Ramble in Provence and Languedoc.

HISTORY.

De Costa—Pre-Columbian Discovery of America by the Norsemen. Munsell.

Innes—Britain and Her Rivals in the Eighteenth Century.

BIOGRAPHY.

Dickens—Real Dickens Land, by H. S. Ward and C. W. B. Ward.

Palgrave—Francis Turner Palgrave; His Journal and Memories of His Life, by G. F. Palgrave.

Trowbridge—His Own Story.

GENEALOGY AND HERALDRY.

Dixon—Border or Riding Clans. Munsell.

Smith—Our Nation's Flag in History and Incident.

FICTION.

O'Higgins—Smoke-Eaters.

Roberts—Rachel Marr.

BOOKS FOR CHILDREN.

Eggleston—Signal Boys.

Lucas—Book of Shops.

Matthews—Poems of American Patriotism.

Mayer—Adventures of a Japanese Doll.

Tennyson—Tennyson for the Young; edited by Alfred Ainger.

Wade—Our Little Brown Cousin. (Little Cousin Series.)

Wade—Our Little Indian Cousin. (Little Cousin Series.)

Fair Rugs and Furniture.

Many very choice pieces of furniture exhibited by the Oregon Manufacturing company in the company's booth in the Manufactures and Liberal Arts building, also 12 or 15 fine oriental rugs used in the booth will be sold during the closing week of the fair. This will be a rare opportunity for persons desiring articles of this nature. The gold medal was received by the company on the booth display.

Reduced Rates to Shasta Springs.

The Southern Pacific company has placed on sale at its Portland offices round trip tickets to Shasta Springs at a rate of $20. Beautiful, illustrated pamphlets descriptive of this resort can be secured from any Southern Pacific agent.

TELL YOUR FRIENDS

In the East About Low Colonist Rates via the Union Pacific.

Until October 31 very low rates are in effect from the east and middle west to the Pacific northwest via the Union Pacific, Oregon Short Line and Oregon Railroad & Navigation company. Ask or write your nearest O. R. & N. agent for particulars, and tell your friends of the rare opportunity to visit this section.

Consolations of a Pessimist.

From the Hospital.

It is an interesting question of casuistry whether right-minded persons are entitled to derive satisfaction from the discovery that others are at least as badly off as themselves.

Mr. J. Frederick Kessler, president of the Manufacturers' Piano company, will give a Cecilian recital in the Washington building, Monday, 10:30 to 11:30 a. m. and 3:30 to 4:30 p. m. Free.