NEW BOOKS and their Publishers...

"NEW ITALY," by Augusta Hale Gifford.—This is a newly revised edition of the second part of Mrs. Gifford's standard book, "Italy: Her People and Their Story," published a few years ago, the first part of which related simply to ancient Italy. Mrs. Gifford is a sister of Senator Eugene Hale of Maine, and through long residence in southern Europe, where Mr. Gifford has for years held important diplomatic posts, has had exceptional opportunities for gathering important material not generally available.

Her work has also had the advantage of competent Italian editorial reading, and careful revision, and is authoritative, interesting and unique in value. The book is exactly what its subtitle states it to be, a popular history of the development and progress of Italy from the time of Theodorich, the Great, to that of victor Emanuel III.

After reading a well written history of any country, one wonders why fiction was ever invented, unless it is that as a rule readers do not like their heroes and heroines to die off, at least not until the end of the story, while in history it is a succession of dying off and the new arising to take their places, but this should be more than compensated for by the shifting of conditions which the life of every historic character causes, and which should serve to renew the interest in every work of history. No country is so barren that its history does not far outstrip in romantic possibilities the wildest imaginings of the most accomplished fictionist, and of all the countries of the world that can lay claim to fascinating history, political, religious, diplomatic or romantic, Italy is without question the richest. It began so long ago, is of such ancient lineage, that it has had time to fulfill the scheme of creation, growing to such magnificence of beauty and power that Rome, the center of its throne, "sat upon her seven hills and ruled the world," and having reached the zenith of its maturity, its inevitable decay began, dropping down and down until it held a comparatively mediocre place as a world power, when nature again asserted herself and began to build. Old and hidebound traditions, superstitions and fanaticisms, under the broad and liberal policy and moral example of Victor Emanuel III and his womanly queen, Helene, are again rapidly rearing the structure of Italy's supremacy as a nation. It is the story of this rise and fall and renewed life of Italy that Mrs. Gifford has told in her book of scarcely 300 pages. Italian history writers there are in abundance, and some of the greatest literary works of the world have had Italy as their theme —Gibbon's History of Rome, for instance—but we live in an age where moments are golden, and unless the reader is a specialist such works are two voluminous to read for general information, therefore a work such as Mrs. Gifford's will have a wide appreciation. Beginning in 489 A. D., it is brought to as recent a date as the Italian earthquake of December, 1908. It is written in a concise, lucid style, that precludes a jumbling of events or incoherence of detail. The language is chaste and well chosen and without a dull or stupid page in the entire book, the author is to be congratulated upon the entire excellence of her work. It is well bound and fully illustrated from famous portraits and paintings. Lothrop, Lee & Shepard. Price $1.20.

"The Federal Civil Service as a Career," by El Bil Kean Foltz—What a dry subject, nine out of ten people will exclaim. It is a pity the nine cannot be made to read the book before they express their opinion. To these nine, civil service has a far off, obtuse sound as of something that exists in the musty archives of the government, without any practical application to the individual. Mothers would shrink from advising their sons to make a study of it and most fathers would tell them to "keep out of politics." They never think of putting it into plainer, more attractive English by calling it good citizenship, for the thought of political responsibility has not yet fully soaked into the American mind, taking it as a whole.

Then civil service, by many who have given even a little thought to it, is considered a thing applicable to positions in our national government and not coming within their own personal range. To appreciate what civil service, in its best sense means, one has but to imagine themselves or some one dear to them, confined in a state institution, and the wall between these institutions and every home is very thin—and being at the mercy and in the care of illiterate, incompetent employes, whose only recommendation is their political pull with the appointing power, and at the next change of administration even these employes, who have gained a modicum of experience, will be exchanged for a new set, and you or your family the victims they practcle upon. This brings the value of civil service home to any one, and its value being established, the next most important thing is to make its execution a desired and dignified occupation—a profession, if you please. To train men for governmental service is no new thing in some Eurbpean countries, but it is only just being thought of in America, and the author says in his preface: "Our educators have a new possibility set before them. There are today nearly 400,000 federal office holders, yet no higher institution of learning offers a course in civil service. There are many courses in political economy and theory of government; but the only place a man may go for instruction in civil service practice is the commercial school. These schools are doing excellent work. It would seem that the time is ripe for the establishment of a college course leading to a degree in practical government."

In the absence of such a course being opened, those aspiring to government position, or public service, could do no better than make a close study of Mr. Foltz's book. Being an office holder in the United States treasury department at Washington, he writes, as it were, from the very inside, which is a distinct advantage over the many books that have been written on the subject from a merely theoretical standpoint. The strongest characteristic of this book is its practical, helpful and tangible instructions. The author believes that great opportunities of honor and money are offered for the young man who will enter into the service in an intelligent, conscientious and energetic manner, and he tells them how to go about it, which makes his book entirely worth studying. The writer also has high ideals of citizenship and the duties it imposes, which makes the book just as valuable for the man or woman of mature age whose career has already been established. On this point he says: "The right to vote is guaranteed to American citizens by the constitution and it is every man's duty to exercise this right, in local as well as in national elections. The idea of America's founders was that this should be a government distinctly of and by the people, and when a man neglects to cast his ballot for approval or disapproval he marks himself a poor kind of citizen. It is the nonvoting man who raises the loudest cry against corrupt politics, either virtuously holding himself aloof from mingling with depraved politicians or advancing the weak excuse that he 'doesn't want to be bothered.' Nothing short of physical incapacity should excuse a man from voting at a national election."

Mr. Foltz believes, also, in parties and recognizes the necessity for such an arrangement, and says the voter should ally himself with the party whose platform most nearly coincides with his personal views. He also believes in party leadership, accounting for socialism and communistic government not standing the test of time owing to lack of an authoritative head, saying: "Popular representation is only popular in so far as it permits individuals to have a voice in saying who shall govern them." Mr. Foltz can afford to write of all these phases of political life in a dispassionate and unprejudiced manner; he has no "ax to grind," which leaves him free to study the best, and unhampered in giving it expression, and his work cannot fail to give a higher and more dignified conception of public service and inspire capable, intelligent young people to enter it. George P. Putnam's Sons. Price $1.50.

"The Marvelous Adventures of Pinocchio," by Carlo Lorenzini; edited by Mary E. Burt and translated from the Italian By Augustus G. Caprani.—The pen name of Lorenzini was Carlo Collodi. He was born in Florence in 1826, and died in 1890. He was a man of such interesting literary career that his life alone would make a work as interesting as his own valuable writings. "Pinocchio" was written as late as 1883, and was among his latest works. A brief biography of Lorenzini is given in the opening of this book, concluding with this instruction advice: "Those American children who are so fortunate as to visit Italy will doubtless seek out the house, No. 7 Via Rondinelli, Florence, and study for themselves the environments that could keep so charming a writer merry as well as strenuous. * * * Stand to your guns, O ye Florentines, and give us a Collodi school before some shrewd American comes over and tacks his own name on to one!"

The author's preface explains the importance and something of the value of the work. She says in part: "While traveling in Italy I found the book Pinocchio in Naples. I was told that many hundred thousand copies had been sold in Italy, and that it was regarded as the greatest Italian juvenile ever written." The writer then explains how she took up the matter of presenting it in America, as it had never before been done. In so doing she states of it: "It is a classic, an immortal, a land mark in the world of letters. It is a child's book, a teacher's book, a parent's assistant, a guide to common sense, a fairy tale, a treatise on ethics." On another page Mrs. Burt quotes the opinions of various persons, who, while all giving testimony of its value, each thinks it particularly adapted for the age of the children each happens to have under their care, and these range from 4-year-old "Betty" to third grade school children. This speaks loudly for the range and flexibility of the stories.

Who was Pinocchio? Well, he was created out of a piece of cherry wood by Gepetto, who wanted to make a puppet that he could take around the world and make money with. Like many another created puppet, Pinocchio broke loose from his creator, poor Geppetto getting the worst of it, while Pinocchio starts out on the adventures that make up the book. The editor has very fittingly described it as "an allegory and an incentive to action and thought, a guide to self-control, self-government, self-determination. Pinocchio is a story to incite self-activity, 'the propogation of brain.'" At the close of the book a table of notes and suggestions for mothers and teachers is given which points out the "seed thoughts" of Pinocchio, and makes the stories immensely valuable for school reading. The book has a number of droll illustrations by Emily Hall Chamberlin. This is one of the "Every Child Should Know" series now being published by Doubleday, Page & Co. Price 90 cents, which is so trifling, compared with the value of the books that every child's library should contain the series.

"Human Nature in Selling Goods," by James H. Collins.—According to the latest available figures, more than 6,000,000 persons in this country are engaged in selling things, and of this vast army fully 1,000,000 are commercial travelers. It would seem therefore that there is an audience for just such a little book as Mr. Collins has presented.

In certain quarters it has been fashionable to look upon the drummer as a parasite—as a useless middleman and profit snatcher, standing between the producer and the consumer. Mr. Collins overturns this silly fallacy and shows that a live drummer is a real educator, a veritable advance agent of prosperity. Mr. Collins is no mere theorist. On the contrary, he illustrates every point he makes by anecdotes based on personal experience. The scope of his little book is unusually broad and discusses the selling of every imaginable commodity from life insurance to fireproof safes. Henry Altemus Co. Price 60 cents.

"Poet Lore."—"In Chains," by Paul Hervieu, is the drama in the spring number of this quarterly. It is a play in three acts, and was translated by Ysidor Asckenasy. Its author is a member of the French academy and the play was awarded the grand prize. It has but seven characters, and the action is rapid and forceful—one of marital infelicity and tragic passion.

A second one-act play is cleverly written by Douglas Hyde.

A pair of articles fit very well into each other, and both are valuable additions to the literature upon the subject. One is "Pippa Passes," and "Pippa Dances," by Helen A. Clarke, and the other is "Hauptmann's Viewpoint in Und Pippa Tauzt," by Paul H. Grummann.

Henry Seidel Canby contributes an excellent article on "The Myths of Mary."

The volume closes with half a dozen pages of poems, all of exceptional literary merit.

Poet Lore Co., Boston. Price $1.00 per copy.

"Poems of the West," written and published by S. Gertsman. This is a pretty and apropos little brochure containing 15 short poems, and as many illustrations, all of an entirely local nature.

The poems have peculiar significance, at this time when, not only the city but the entire state, has thrown open its gates to the stranger in honor of our feast of roses, and the annual gathering of the pioneers. The first poem is a "Greeting" beginning:

"The west to the east gives greetings,
and opens the portals wide."

The next is "The Pioneers' Reverie," which depicts the pioneer at the sunset of life, as he meditates upon "the call of the west" and his sturdy life of usefulness as he answered it. Following this are several on Portland, or well known natural features, as a very pretty little one entitled "On the Heights," and one on "The Rose City." To several of Oregon's well known industries such as mining, stock raising, etc., a poem is dedicated. Throughout the reader can easily discern the author's intense love of nature, and fond attachments for Oregon's mountains, plains and rivers.

While the poetry may not always jingle to the truest metre, or be expressed through the most classic vocabulary, the sentiment, and earnestness is never absent, and being of such a local nature the little book must carry a kindly word to every Oregonian and no doubt will receive a warm welcome wherever it goes.

The illustrations are all excellent. The work is artistically bound in heavy paper and is sold for 75 cents by J. K. Gill company.

EARLY ART MAY BE STUDIED IN CANVASSES AT MUSEUM

Including in its catalogue the names of many of the most prominent artists, both of Europe and America, the loan exhibition of pictures at the Portland Museum of Art is now a source of attraction for many Rose Festival visitors, and it will undoubtedly be seen by all Portlanders during the summer months.

The names of Giorgione, Gainsborough, Cuyp, Mettling of the older schools, are present, while more modern art is represented by Monticelli, Courbet, Daumier, Corot, Diaz, Rousseau, Sartain and Michel of the French school; early American art may be studied in the canvases of Innes, Fuller and William Morris Hunt, and in the pictures of Twachtman, Childe Hassam, Leon Dabo, George de Forest Brush and Alden Weir, one may note the characteristics and tendencies of the foremost American art of today. The exhibition literally abounds in pictures of the first order. It contains no really poor canvases, many thoroughly good ones, and several of the very first rank.

Symphonies in Color.

Monticelli, comparatively unknown during his lifetime, is now becoming more and more significant to art critics as one of the most wonderful artists in color the world has had. Of the six Monticellis in the exhibition, the "Figures in a Forest" is perhaps the most wonderful, both in color and composition. These pictures of Monticelli are marvellous symphonies in color, and will procably attract art lovers to the museum time after time.

Courbet's portrait of himself shows all the characteristics of that intense realist, both in its portrayal of character and in technique. Excellent in drawing and skillful in the handling of half lights, it subordinates technique to an extraordinary revelation of self.

There are four Corots. The art and poetry of Corot need no comment; his pictures, known generally only in reproduction, are now to be seen and appreciated directly.

Daumier's "Cherube and Fruit" reveals the famous caricaturist as a master of composition and technique; and it does not even hint at caricature. Diaz and Rousseau, great names in the school of impressionists, are also represented by several excellent canvases.

"Autumn" is the name of a landscape by the famous American Innes, perhaps our most eminent landscape painter. Two portraits, one by Fuller, the other by William Morris Hunt, author of the well known "Talks on Art", show us the high standard of American art of a former period. They are of genuine historical value for an understanding of American painting.

Works of Young Artists.

More interesting to the majority of people, however, will be the canvases by the younger men — Twachtman, Childe Hassam and Alden Weir. Working under the influence of the French impressionists the art of these men is nevertheless distinctively American in spirit, and represents our own native art in its most encouraging aspect. Original and daring, the work of Childe Hassam is never vulgar, never cheap, and it will be especially interesting to Oregonians, as this state has inspired Mr. Hassam in some of his most successful efforts. "Pomona," a decorative and charming study of a nude figure shows Childe Hassam at his best; it is full of light and atmosphere, delightfully cool in color, and faultless in composition. A landscape, misty and suggestive, showing Portland from the heights, will undoubtedly attract much attention.

Leon Dabo is another American artist who has struck out on new and original lines. Influenced undoubtedly by the Japanese, Mr. Dabo has known how to blend charmingly the oriental with the European spirit.

Western Art Represented.

Western art is represented by William Keith, Charles Rollo Peters, Jules Mersfelder and Charles Erskine Scott Wood with a number of canvases. Two charming statuettes, "Pan" and "Bacchante," by one of the foremost American sculptors, Frederick MacMonnies, are also on exhibition as well as two portrait busts by Olin Warner.

Work of Local Artists.

In the water color room one finds a number of Oregon sketches by C. E. S. Wood, a charming landscape by the prominent Scotch water colorist, R. B. Nesbit, some very clever work by Alfred Brennen, and an interesting study of the Calleoni statue by Jules Lassore, and a good deal of other interesting work.

Under the auspices of the Arts and Crafts society a number of interesting designs and studies in historical ecclesiastical ornament are shown. These were made in Miss Amy Sacher's school of design in Boston and are of interest on account of the school of design which will soon be inaugurated in Portland by the combined efforts of the Society of Arts and Crafts and the Portland Art association.

Pictures Owned in Portland.

This exhibition is significant not merely on account of the 300 excellent pictures it contains, but also because it will serve as an index to the taste, intelligence and sanity in artistic judgment of the Portlanders who have lent the pictures exhibited. Among these are: William M. Ladd, Mrs. Helen L. Corbett, Mrs. W. S. Ladd, W. B. Ayer, Charles Ladd, T. N. Fleischner, C. E. S. Wood, the Misses Failing, W. J. Burns, and Mrs. C. H. Lewis.

Weather forecasts by wireless telegraph are furnished vessels in the Atlantic by the British bureau.

PHONES: Main 2 and "A" 5360

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Regular box office sale opens at Bungalow Theatre Friday, June 18, at 10 a. m.
Address letters and make checks and money orders payable to W. T. Pangle at Bungalow. Self-addressed and stamped envelope must be inclosed to help insure safe return.

PRICES BOTH EVENING AND MATINEE

Entire lower floor, including loges	$2.00
Balcony, first 4 rows	$1.50
Balcony, last 6 rows	$1.00
Boxes	$15.00

PLAYS AND PLAYERS

William Jefferson departed for Europe last week to join his wife, Christie McDonald, who is studying in Paris. Both will return to New York in August, when Mr. Jefferson will begin his rehearsals of "The Henrietta," in which he will appear next season with his brother, Joseph Jefferson.

• •

To add to the excitement of being the stranded star of a disbanded minstrel show, Emile Subers, formerly principal endman for the disrupted aggregation once known as the American Minstrel Stock company, married Miss Margaret Young, a Berkeley society belle, yesterday afternoon.—San Francisco Call.

• •

At the Abbey theatre, Dublin, Ireland, there was produced recently a new play by Lord Dunsany, "The Glittering Gate." The action takes place in Purgatory, the two characters, who were burglars during their earthly existence, succeed in opening the glittering gate, only to find, to their disappointment, a heaven full of stars.

• •

Henry Harris last week acquired the American rights to James Bernard Fagan's "The Earth," now being presented at the Kingsway theatre, London. It is the intention of Mr. Harris to star Edmund Bresse in this play. "The Earth" is the name of one of the scores of journals run by the leading character, Sir Francis Janion, an autocrat who uses his wealth and influence for bending others to his will.

• •

Ten thousand dollars was raised for Queen Alexandra's sanatorium, at Davos Platz, by the afternoon performance at Drury Lane on Tuesday. Four beds for members of the theatrical profession will result. A feature of the show was the minstrel troupe made up by well known vaudeville performers, with Harry Lauder and Wilkie Bard for end men. Ellen Terry delivered an address.—London Letter in Dramatic Mirror.

• •

Perhaps I am partial to Shakespeare because he was my childhood companion. I would rather play Viola than any character I have ever had. It is a character that seems to open the book of the heart and soul and permit us to read it—in large-sized type, too. There are several others of Shakespeare's women characters that might be placed in the same class with Viola, but I love her the best of all, and from her I take my name "Viola" Allen—Viola Allen, in "Green Book Album."

• •

"If I adore an actress I would much rather see her only on the stage. To meet her in the dressing room in various stages of negligee is to experience a shock more or less severe. The white face suggests the original whited sepulcher. The black lines about the eyes make her resemble an unlovely witch. Her carmined lips remind me of the dummy in a shop window. The figure that was lissome in trailing satin and laces looks neglected in a kimono. The frame for her beauty that was large and elegant on the stage is small and mean in her dressing room."—Dramatic Mirror.

Women of Other Days.

From the Philadelphia Bulletin.

When mother felt morbid and downcast and punk, away to the garret she'd steal and snuggle down close by an old leather trunk and read a few yards of "Luelle."

White pine water tanks have been known to last 20 years, while some built of cypress have lasted 25 years.

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