

Literature

POEMS EVERYBODY SHOULD KNOW.

THE WIND'S WORD.

Soft as an echo of song
Is the word which they whisper to me—
The wind that blows over the grass,
The wind that blows in from the sea:
Sweet as the touch of the dew
To flowers athirst for the rain,
But the word that is given not mine
To be given again.

You of the questioning heart,
Soul that is faint by the way,
What is the message they bear?
What are the words they say?

Over, and over, and over,
Invisible wings unfurled,
Over, and over, and over,
They circle the world.

And the pinions never tire
In the depths or the heights afar:
They know of the things that were,
They know of the things that are.

Over, and over, and over,
Forever the wings unfurled,
Over, and over, and over,
They circle the world.

And they bring me the Song as they hear it,
A lilt, or a solemn Amen—
But the word that is given not mine
To be given again.

—Ina Coolbrith.

NOTES.

Readers of Arthur Stanwood Pier's latest novel, "The Ancient Grudge," will not have much trouble in identifying the "Avatar" of the story as Philip, Mr. Pier is himself a native of Pittsburgh, but was educated at St. Paul's school, Concord, and at Harvard college, where he graduated in 1895. He has been for several years on the editorial staff of the Youth's Companion. He is very fond of tennis, and in Boston is known as one of the leading tennis players. His new novel deals with American life today, and is full of humor, vitality and romance.

John Vance Cheney is undoubtedly one of the most popular American writers of the day. In the past 30 years he has printed in the best American magazines over 300 pieces of verse. His volume of "Poems," just published, contains a selection of the best of his poetry, and a variety of spontaneous lyrics which are very exceptional. His verses are full of a cheery wholesome philosophy and show a keen sense of humor. Mr. Cheney has been for many years librarian of the Newberry library, Chicago, although he was educated as a lawyer.

Mrs. Margaret Collier Graham, whose book of short stories, entitled "The Wizard's Daughter," is just published by Houghton Mifflin & Co., has been visiting friends at her girlhood home, Hockley, Iowa. She has lived for many years at Pasadena, Cal., and most of her stories have to do with life on the Pacific coast. She is a master of the art of visualization, and her stories dig deep into the depths of human character.

Mr. Herbert K. Job, author of "Wild Wings," has delivered several lectures recently on "Hunting Wild Birds With the Camera." He is now at work on his new book "Wild Wings," which has proved a delightful reading to all bird lovers.

A new edition is announced of Miss Josephine Preston Penabaz's drama "Marlowe," which was so successfully produced at Radcliffe College last June.

Of the first edition of "American Literary Masters" by Leon H. Vincent 75 copies will be bound uncut with paper slip. This book will not be ready until the first of November.

Arthur Stringer, the author of "Lone O'Malley," spends his summers loafing on his Lake Erie farm, and his winters in literary work either in New York or abroad. Not long ago he was asked which afforded him the greater pleasure, the growing of grapes or peaches, or the writing of books and short stories. "The peaches and

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BOOKS.

"The Man of the Hour," the new novel by Octave Thanet (Alice French) is one of the few books among the multitude turned out by modern publishers which deserves to endure. Its claims for prominence are its true pictures of phases of American life which are figuring among causes which must ultimately have effect upon the nation's destiny, its introduction of the paradox of unusual, yet natural characters into its setting, dramatic yet reasonable incidents in its story, and above all the sense of elements handled by a mind skilled by actual contact with and an impartial study of their condition and phenomena. The characters are all appealing and effective in their way, but the real heroine is the mother of "The Man of the Hour," not the lovable and charming girl to whom he gives his heart. There is a sense of disappointment from an artistic standpoint that the beautiful Russian exile should have to be sacrificed to the author's prime purpose of motive and plot; and one cannot help but think of the dramatic possibilities contained in the short chapters dealing with the beautiful exile, whose one passion is her socialistic instinct, bound to a man whose practical balance prohibits his sympathy with her ideals and the impossible associations and situations to which they draw her.

Her banishment from the scene of American fields of common though pregnant activities, is the logical event of the author's unswerving purpose; but it leaves the following chapters devoid of the truly tense interest which the Russian's former presence inspires. The entire work, however, is one which will not be slighted by Miss French's publishers have this to say of the gifted author:

Born and educated in New England, Octave Thanet (Alice French) has lived most of her mature life in the west and the south. Fate led her in the one direction and inclination in the other, with the result that she has known at first-hand many varying phases of American civilization. On both sides of the house Miss French's ancestry goes back to sturdy colonial stock. Her father was descended from William French, an early legislator and Indian fighter, while through her mother she traces connection with such historic families as the Endicotts, the

Richmond and the Danfords. It was in 1875 that Miss French's first magazine story was written and accepted, —she still remembers the exact amount of the check that the editor of Lippincott's paid her for it, \$47. This story was "A Communist's Wife," which marked the starting-point in a most successful literary career. Miss French's work has attracted attention not only in this country but abroad, where it won the discriminating praise of no less famous a critic than Madame Blanc. Those who know Miss French describe her personality as a fusion of the qualities of sympathy, tenderness and tact, together with other less common in her sex,—judgment, toleration and humor. Early in life Miss French became interested in economics and philosophy, and in her latest novel, "The Man of the Hour," which bears the imprint of The Bobbs-Merrill company, she has returned with enthusiasm to her first love.



MRS. HUMPHREY WARD.

Mary Augusta Arnold (Mrs. Humphrey Ward) was born in Hobart, Tasmania, June 11, 1851. A daughter of Thomas Arnold, editor and author; a granddaughter of the famous Dr. Arnold of Rugby; niece of Matthew Arnold; brought up in a rare atmosphere of culture—few women have had the privilege of continual domestic association with so many brilliant men. And she was married in 1872 to T. Humphrey Ward, a man of unusual mental attainments, a writer of brilliant art criticisms and well known for his edition of "The English Poets."

Mrs. Ward's first novel, published in 1881, was "Milly and Oily." In the years since this gifted woman, in addition to many scattering essays and a scholarly translation of Amiel's Journal, has written "Miss Bretherton," "Robert Elsmere," "The History of David Grieve," "Marcella," "Sir George Arscott," "Hebeek of Bannisdale," "Eleanor," "Lady Rose's Daughter," and "The Marriage of William Ashe." "Fenwick's Career," her new novel, will be published serially in the Century, beginning in the November issue.

WHAT THE BEST MAGAZINES CONTAIN.

During 1906 the Youth's Companion will publish in 52 weekly issues seven serial stories, each a book in itself, reflecting American life at home, camp and field; 50 special articles contributed by famous men and women—travelers, essayists, soldiers, sailors, statesmen and men of affairs; 200 thoughtful and timely editorial articles on important public and domestic questions; 250 complete stories by the best of living story-writers—stories of character, stories of achievement, stories of humor; 1,000 notes on current events and discoveries in the field of science and natural history; 2,000 bright and amusing anecdotes, items of strange and curious knowledge, poems and sketches.

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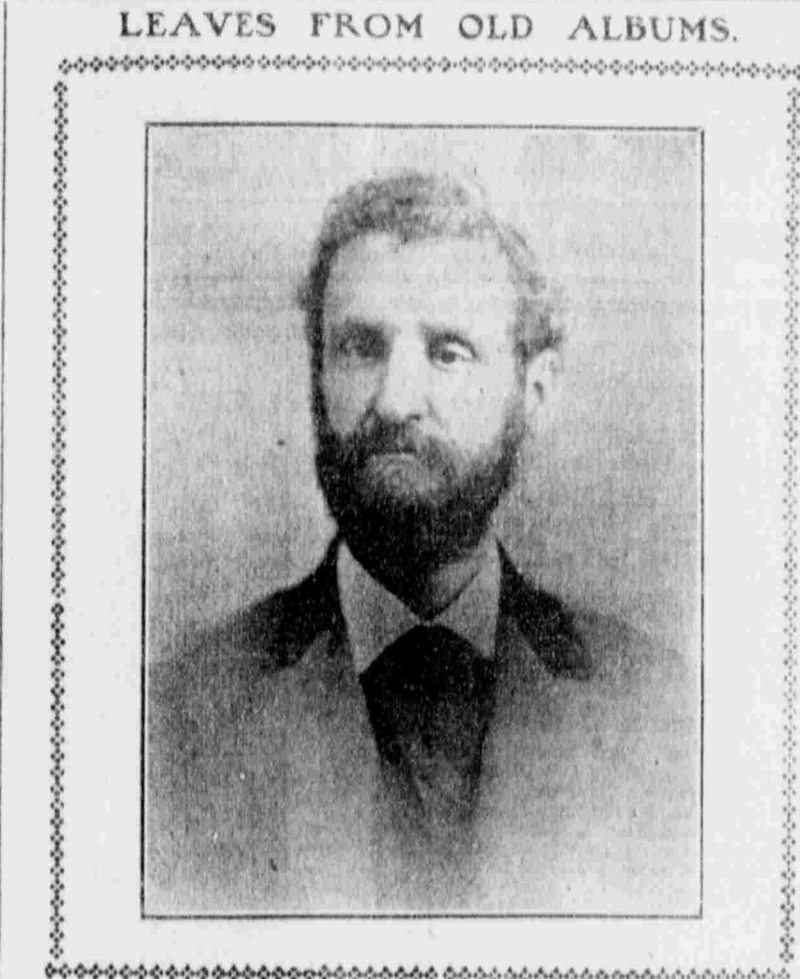
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OUR LONDON LITERARY LETTER.



LEWIS S. MILLS.

President of the Deseret National Bank—How He Looked a Generation Ago.

Special Correspondence.

LONDON, Oct. 18.—To a London woman has fallen the prize of \$500 offered a year ago by T. Fisher Unwin, the English publisher, for the best "first novel" submitted to him. The lucky writer is Mrs. Baillie-Saunders, who is the wife of a clergyman in the Marylebone district, and the novel which won the competition, and which is to see the light shortly, is called "Saints in Society."

The object of this competition was to discover unknown story-tellers, and only those were eligible who never had had a novel published. The result was a deluge. Manuscripts poured in from the four corners of the earth, completely swamping Unwin's professional reader. Inside of eight months this long-suffering individual read something like 20,000 words, which, he calculates, is equivalent to twelve and three-quarter miles of typewritten pages, measured lengthwise. Of these manuscripts about five per cent were "publishable." From the names appended it would appear that the sexes were fairly evenly balanced among the competitors, but it is suspected that many feminine contestants elected to use masculine appellations, so the fair aspirants were probably in a majority.

In the winner, Mrs. Baillie-Saunders, Fisher Unwin believes he has discovered a new novelist of unusual promise. Before her marriage she was a newspaper woman, and although "Saints in Society" is her first novel, a monograph of hers on Dickens and a small volume in Marylebone celebrities have already been published.

"I wrote 'Saints in Society' last winter in about two months," she said in talking about the matter. "I was very busy with other things at the time, but I felt compelled to write that book. The characters in it—by the way, they do not exist in real life—quite haunted me. They seemed, as it were, to be constantly at my door. So mainly, I think, in order to get rid of them I wrote the book. They have gone now, and I miss them much, as one misses a troublesome tooth that has been extracted."

The principal characters in the prize novel are Mark Hadley and his wife. The former begins life as a small printer and a Christian Socialist. He rises to wealth, power, and title, and a flatterer robs him of his former sincerity of purpose. His wife, on the other hand, grows in nobility of character as they grow richer. The novel, in fact, illustrates the contrasting influences which wealth exercises over different temperaments.

In his "There and Back" the late Dr. George MacDonald wrote this dedication: "In the sure hope of everlasting brotherhood, I offer this book to Ronald MacDonald, my son and friend, my pupil, fellow student and fellow workman."

The Ronald MacDonald here referred to gives promise of continuing honorably the traditions of his name. His novel, "The Sword of the King" had a considerable success in England and America, and the play of the same name dramatized by the author from his own novel went well in America, although it had trouble here. Just before his father's death Ronald MacDonald completed a novel to be called "The Sealand," which is to be published on both sides of the ocean in January. The author was for a time a schoolmaster in the United States, and knows and loves the country well. He has been much interested in the dramatic possibilities of Anna Katherine Green's "Millionaire Baby" and the result may be a play based on that story of mystery.

James Verne's reputation as a prophet—already greater than that of any modern writer—has been increased by the recent happenings in the Caucasus. Practically everything that has occurred in that troubled part of the czar's domain is anticipated in the pages of "Michael Strogoff." Yet the probability of the incidents in that exciting novel was severely questioned by the French playboy, D'Ennery, when Verne brought it to him to be dramatized.

"My friend," D'Ennery reported, "your story is very interesting, but I can do nothing with it for the theater. Its improbabilities are such as the public would not accept. I draw your attention to one improbability in particular—the burning of the petroleum reservoir. Do you see this river of fire, rolling its waves of flame for miles? I do not deny that it would have a fine spectacular effect. But it is too improbable. It is more than improbable. It is impossible." "Impossible, perhaps," James Verne replied. "But impossible? No. In the coming century we shall have to strike the word 'impossible' out of our dictionaries, as Napoleon did, and we shall see such strange things that my romance will read like prophecies."

So D'Ennery gave way. The place was constructed on the author's lines, was enthusiastically received, and ran for a long time at the Chatelet.

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