Leander Richardson in the New York Herald: It would surprise most newspaper readers to see the vast number of utterly absurd manuscripts that are sent every week to managers who are known as producers of original plays. There are thousands in the United States who think they were born dramatists, although they have no knowledge of the technique of the theater and in many cases cannot write intelligible English. Indeed, the ability to write well, in the ordinary acceptation of the term, is but one of the requirements of dramatic authorship.

The construction of a play is by all odds the most important consideration. Then comes the drawing of the characters, and finally the dressing of the whole figure in a presentable garment of dialogue. Lawyers, journalists, novelists, physicians and other men who think well and strongly ,and are accustomed to frame their meditations in suitable language, often fail utterly when they undertake to write plays. Even dramatic critics, who are able to dissect and point out the faults in the works of other dramatists, seldom succeed in writing good plays by themselves, although there are very few who have not at some time or other tried their hand at this kind of work.

Play writing is a tempting field to men and women who make a business of producing literature of different kinds. There is no form of writing that compares with it in point of remuneration or widespread celebrity.

The most successful writers for the stage earn immense incomes. Bronson Howard, David Belasco, Augustus Thomas, Henry Guy Carleton, Harry B. Smith, J. Cheever Goodwin and other men who have acquired high reputations in this branch of work, receive, in addition to a large bonus upon any manuscript they may dispose of, percentages of the gross receipts which enable them to draw sums fairly dazzling to workers in the other lines of original writing. During the run of the "Heart of Maryland" at the Herald Square Theater last season, David Belasco's royalty check was almost always in excess of $1,000 a week, while on numerous occasions it exceeded $1,300.

Bronson Howard received for "Shenandoah" a sliding scale of royalties regulated by the gross receipts. When the money taken in at the door was below a certain sum each week, Mr. Howard received 7½ per cent. of that amount. When the receipts passed this figure he received 15 per cent. of all in excess thereof up to another stated point, beyond which his share was 25 per cent. of the gross takings. As "Shenandoah" frequently drew weekly receipts of $10,000 or more, Mr. Howard's income from that source was enormous.

The late Mr. Boucicault once told me that during the long run of "Led Astray" at the old Union Square Theater, his royalties ran from $1 000 to $1,400 a week. From "The Shaughraun" he received far greater sums, for the reason that, in addition to his royalties from the play, he was paid very handsomely for his services as an actor. The moneys here mentioned, to be sure, are earned by men of the highest possible reputation as dramatic authors. But in almost every instance where plays are successful the amounts paid for them are greatly in excess of the earnings that would accrue from the same amount of effort in any other line of writing.

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Otis Skinner has original as well as scholarly views of Richard III. In a recent interview in a Chicago paper he expressed himself as follows regarding the hunchback monarch as a hypnotist:

"I don't see how any one can play the character a single time or read the play, indeed, without feeling at once that Richard's influence over men and women, as Shakespeare has described it, must have been of what we now call occult origin. Hypnotic suggestion and control can be the only explanation of Richard III.'s astounding success with Lady Anne and Queen Elizabeth. The whole scene between Richard III. and Lady Anne is a grotesque bit of burlesque if we may not suppose that the hunchbacked murderer had some sort of hypnotic power. I believe Shakespeare intended Richard III. to be a reasonable creature, a monster only in crime. His motives are human and his unbridled selfishness and lust for power have had numberless parallels in our own day—there is no reason, as I take it, to make him a bellowing butcher, a comic hobgoblin or anything but a prodigious criminal, a criminal whose antecedents were aristocratic, who murdered with the grace of a gentleman and cleared his way to the throne by the exercise of political genius and without allowing the hideous cruelty of his heart to be seen in the visage, his manner or his daily walk. I know that my conception of Richard is not the common one. It is always hard to wean the public from old standards, but I mean to hew away along this line, and whether I convince any one else or not I have at least the satisfaction of knowing that I have solid conviction behind my portrayal of this wonderful character."

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Richard Mansfield has a new play in rehearsal. The scene is laid in England in the picturesque time of the cavalier and roundhead, when Charles I. was king, and the romantic plot concerns the love of a certain Captain Hilary for a fair maid named Fierza. Hilary makes his way to the castle of his inamorita's guardian, the fierce rebel Sir John Sombras, who holds her captive. It is by a ruse that Hilary is lured into the castle, discovers Fierza, and is in the midst of a passionate love scene with her when Sir John enters. Sir John is in love with his ward, and had but just succeeded in wringing from her, utterly worn out as she was from sheer weariness, consent to a marriage. With the appearance of Hilary and Fierza's open confession of love for the Captain there ensues a struggle for mastery between the two men, which continues as the main thread of interest. Sir John has Hilary in his power, but Hilary holds Fierza's love.

* * *

Emma Beach Yaw of Los Angeles, the phenomenal singer, is about to give concerts in California. A writer says of her:

"Miss Yaw is a new type. Her personality is as unique as her voice, and indeed a stranger could not meet her without expecting something out of the ordinary from so extraordinary a presence. In cold descriptives she is certainly entitled to be called a beauty; not the Venus Aphrodite or Trilby genius, but a gentle Madonna, a Vestal virgin, an embodiment of spring, a Titania even, for although Miss Yaw is really above the average hight of women, her perfect and childlike naturalness gives the observer an impression of being with a diminutive creature. Her voice created an instant and tremendous sensation in Paris, and some of the finest press notices are from the Paris "Galignani." While in the capital of the world of genius Miss Yaw was given the freedom of the box of Baroness Rothschild at the Grand Opera, where her singular and delicate beauty must have made her the cynosure of that acute assemblage, and the ladies will be interested to know that the Parisians used to promenade slowly by, again and again, to get a nearer glimpse of the artistic dresses which were sure to enhance the grace of this charming 'Americaine.'"

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Plays and Players: Chales Hopper (Chimmie Fadden) did not always occupy a position which enabled him to confine his travels to the larger cities. He has been on the stage over ten years, in all sorts of capacities—sometimes as a vocalist in minstrel organizations, then as an actor in a repertoire company; again as a comedian in comic opera, and last year as a star in a very bad Irish drama called "The Vale of Avoca."

In the early years of his stage career he toured the South one season with a small dramatic company. At Albany, Ga., they stopped over Sunday. Albany is a very small town of the "cracker" variety, with a population composed mostly of negroes, the proportion being about twenty Ethiopians to one Caucasian. Sunday was a dull day, and to amuse himself Mr. Hopper stalked down the only street in the town, Main street, of course. He met some curious types of the Southern "nigger," but the quaintest of all, he says, was an old chap, all rags and tatters, with snow white, kinky wool, and a form gnarled and twisted by the vicissitudes of a long life. He asked the aged negro his name.

"Hiram Jasper Scripture Dingman," was the darky's reply.

"You must be a very old man, Hiram," said Hopper.

"Old?" answered Hiram, "I'm a hundred and ten years old."

"What memories you must have! Perhaps you remember Washington."

"Washington," answered the black centenarian, contemptuously, "I knew Columbus."

"You did? How interesting. What sort of a looking man was Columbus?"

Uncle Hiram looked Hopper over a minute and, as he started to walk away, said: "Columbus? He favored you a great deal, only he was thicker."

* * *

Play and Players: Andrew Mack, the Irish singing comedian, is a bright, level-headed young fellow. He talks interestingly, and what he says for publication is worth reading. He recently expressed himself in regard to Irish characters as follows: "I like the part of Myles Aroon very much, indeed, though it is not the kind of Irish part I would like best to play. The sort of character I want to play is that of an Irish gentleman, something on the order of Sir Lucius O'Trigger. I don't like to play a rough Irish character, and I don't like to see it on the stage. Nine out of ten of them are merely caricatures. I never saw the kind of Irish that are to be seen on the stage with a fringe of red whiskers under the chin. You know the type. I am sensitive on this point, too. Such characters are gross caricatures, without a single particle of native Irish wit or humor to relieve them. They are as absurd caricatures as those of the ordinary stage Jew. I never saw in real life such Jews as are depicted on the stage any more than I have seen the kind of Irishmen that are generally to be seen behind the footlights. In 'Myles Aroon' I have a part which, as I have said, is not my ideal one, but which appeals strongly to all kinds of people. It is not the Irish alone, by any means, that come to see my plays."

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In the "Looker-On" for November Dr. John Williamson Palmer gives a very graceful and interesting description of "Manners and the Playhouse in Old Maryland." In the Maryland "Gazette" of June 18, 1752, appeared the first announcement of a play by any regular company in America, as follows: "At the New Theater in Annapolis, by the company of comedians from Virginia, on Monday next, being the 22d inst., will be performed 'The Beggar's Opera,' likewise a farce called 'The Lying Valet.' To begin at seven. Tickets at the printing office. Boxes, 10s.; pit, 7s. 6d." The company came direct from London on board the Charming Sally, and was organized and drilled by William and Lewis Hallam, brothers of the English Admiral of that name. It may also be noted that the first American theater was built at Annapolis on ground belonging to an Anglican church. It is described as a neat brick building, conveniently arranged to accommodate 600 persons. About 1817 the church recovered possession of the property and the theater was sold and demolished for the material it afforded. In 1774 Congress discountenanced gaming, horce racing and play-acting, and then, Dr. Palmer explains, "British officers in amateur theatricals came to the relief of persons of quality bored or distracted by the vulgar passions of the people. Mayor Moncrieff, Mayor John Andre, Lord Cathcart and General Burgoyne pranced in the mimic scene, aristocratic and condescending." The dandies of 1761, in powdered wigs, silk stockings, short quartered shoes and silver or paste buckles, are described by a veracious chronicler of those days as ogling or nudging the actresses on the stage, while their sisters in the boxes, in pyramids of pasted hair, studded stomachers and high-heeled shoes, made eyes at the handsome actors and admired the antics of their brothers.

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Miss Sibyl Sanderson is singing opera in French at the Teatro Sirico in Milan under Sonzogno's management. The celebrated Italian impresario had intended to take an Italian opera company to Paris, but something prevented him, so he has turned the tables.

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The last musician to be honored with the privilege of playing on Paganini's violin, which is preserved under seal in the municipal building at Genoa, is Leandro Campanari, brother of the baritone and until recently professor at the College of Music, Cincinnati. The case containing the violin was opened to enable two new strings to be fastened to the violin in the presence of a committee of municipal legislators. Being invited, Campanari played Paganini's "Campenella," Schubert's "Ave Maria," and a study by Bazzini.

* * *

Among the minor humors of the Norwich Festival may be instanced the sad fate of the musical critic of a great daily paper. His seat was just inside the doorway, and being a prudent man, unwilling to waste the valuable minutes of life, he provided himself with some vocal scores of new works to study during the entre-acte. But a certain irate lady persisted in mistaking him for a programme boy, and threatened to report him unless he sold some of his stock forthwith.

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An interesting story comes from St. Petersburg. The last orchestral composition by Tchaikovsky, a symphonic poem entitled "Vojevoda," is about to be published. The work was produced at a concert given here in 1891 by M. Siloti, under the composer's direction. It was, however, coldly received, and Tshchikovsky, in a passion, there and then tore up his score. But there were the orchestral parts still left, which M. Siloti carefully preserved, thus rescuing an interesting and characteristic composition from oblivion.

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The continued prosperity of "Cymbeline" at the Lyceum Theater, London, is attested to by the announcement that four extra "morning" performances of the play are to be given by Sir Henry Irving on Wednesdays, November 11th and 25th; December 2d and 9th. On Thursday, December 3d, Sir Henry tenders the use of the Lyceum Theater for the matinee of the Actors' Association, and will himself appear in the programme of the occasion.

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The "Dramatic Mirror" is authority for the statement that there are 367 theatrical companies of various kinds organized to go out this season. This is an increase of forty-three over last season, which was said to be the most unsuccessful season, financially, ever known in this country.

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Handel's organ in the chapel of the Foundling Hospital, London, is being renovated. Only the case and a few of the original pipes remain. It was opened by Handel in 1750, and so great was the crush to hear it that gentlemen were requested to "come without their swords and ladies without their hoops."

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Otto Floersheim writes in the "Musical Courier" that the best paid of all European conductors at the present time is Arthur Nikisch, who during the coming season will make over $15,000. He is in demand all over Germany, as well as in England and Scandinavia.

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John G. Sparks, who has been a strong card for Rich & Harris' attractions for several seasons, has made a great hit with Maggie Cline in "On Broadway," the Gotham critics being unanimous in praising his admirable performance of the bibulous father.

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The only foreign character in "Darkest Russia"—that is to say, foreign to the remaining characters in the play—is that of Cobb, the American from Kentucky, who is always on hand to proclaim and attempt to carry out his ideas of liberty.

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The late Katharina Klafsky was married three times in her short life. Her third husband and two adult sons by her first husband were the chief mourners at her funeral in Hamburg, which was attended by several deputations from German opera-houses.

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According to a late census there are 130 gypsy bands, of 997 performers, who play at places of amusement, cafes, etc., in Buda-Pesth; thirty-two non-military bands, of 216 musicians, and twenty-one ladies' orchestras that play in cafes, numbering 154 performers.

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Among the novelties which Mr. Henschel has selected for his London concerts are Smetana's symphonic poem "Te Deum," opus 103, and an orchestral "Idyl" by B. Luard Selby.

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David Bispham, the basso, comes over with the Abbey & Grau Opera Company, to find out whether it is or is not true that "a prophet is not without honor save in his own country."

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Berlioz's "Benvenuto Cellini" and Saint-Saens' "Samson et Dalila" will be given in Berlin this winter for the first time.

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"Sue" is a dramatization of Bret Harte's "Judgment of Bolina Plain," and not "The Prairie Wolf," as has been erroneously stated.

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Speaking of Sarah Bernhardt's new play, "La Duchesse Catherine," Fanny Davenport says: "I believe the divine Sarah to be too good an actress to write a good play."

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Edwin Milton Royle has made arrangements to produce his new problem play, "Two Plus One Equals Three," in New York some time in December.

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Mrs. John Drew, Sr., Mrs. John Drew, Jr., Miss Drew, Mrs. Henry Miller and her three children have arrived safely in Paris.

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Modjeska is said to be contemplating the organization of an "all-star" company to present Shakespeare comedy.

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A. W. Gattie, author of "The Transgressor," is writing a new emotional play for Olga Nethersole.

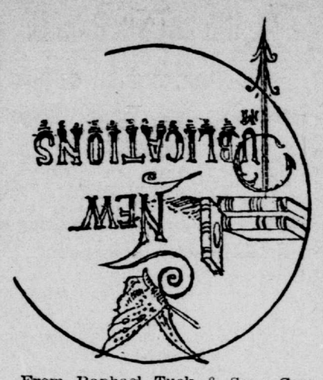
IN THE CLOVER.

In the pasture's clover deep
There I love to lie and sleep;
Over me the placid sky—
Blue save where his golden eye
Out of heaven's window looks
In the mirrors of the brooks
That Apollo may behold
How like me, too, he grows old.
All about me billows blown,
Emerald as ocean's own,
By the drowsy gales that blow
Catching fragrance as they go.

Crusoe of that clover isle
There I come to dream awhile,
Far from worry, strife or din,
Shut my island home within.
Deep drawn breaths of winy air
Are the nectar I drink there.
Hebe ne'er her drafts served up
Brimming such a sapphire cup!
Thessaly ne'er grew a vine
Yielding such a sparkling wine,
Drinking which, 'tis mine to feel
Blissful languor o'er me steal.

Give me then that clover bed,
With its blue roof overhead.
There to lie and dream away
All the tedious hours of day.
Pan shall cheer me with his reed,
Fawns shall dance across the mead,
Daphnis tend his snowy herds
And Theocritus make words
Mingle in soft melody
In my slumber—Sicily
Set the clover sea amid,
As of old in Greece he did.
—New York Independent.

Charles A. Dana is a high authority on forestry.



From Raphael Tuck & Sons Company, fine art and book publishers, 368 Broadway, New York, we have a large collection of holiday publications, consisting of the newest artistic Christmas and New Year cards, books and calendars. The high class lithography, the apt illustrations, the interesting character of the text; in short, the general excellence of their lines, must at once commend them to the public. Among the more notable pieces of this large collection of beautiful and gentle reminders of the approach of the season of good will and affection are: "All Sorts of Stories," for children, by M. A. Hoyer, Nora Hopper, Antony Guest and others; edited by Edric Vredenburg. The work is bound, printed in art colors and illustrated with the highest artistic skill by Coleman, Brundage, Mounsey and other famous illuminators. A floral tint, small quarto, "Stepping Stones," by Francis Ridley Havergal; a magnificent floral calendar, "Golden Words From the Bible," one of the richest pieces of calendar work it has ever been our fortune to examine; a hanging plaque calendar with movable birds hiding the dates, entitled "Days of Song." Another and still more elaborate hanging calendar with flower reproductions, "The Glory of the Year," an exquisite production with Shakespearean quotations; a standing plaque calendar in basket form, entitled "Floral Fancies"; a hanging plaque calendar, "Angels Guard Thee," with twelve cherubic faces covering the months; a hanging panel calendar, "Golden Words From Ruskin," a lovely work of artistic beauty; a floral hanging plaque, "Flowers of the Year," with quotations from Tennyson. It rivals any of the others, a work of beauty and delicate color printing. It seems almost inconceivable that these could have been executed by any other than hand painting processes. A heart calendar, "When the Heart is Young," with designs of courtship and love, and with a vein of humor running through all. Richly embossed and beautifully colored, this is one of the loveliest of imaginable Christmas plaques. "Look Up," an eighteen-page illuminated cardboard gift book, by Ellen Elizabeth Burman and others, illustrated by Ellen Welby and others. A similar work of exquisite beauty, "Forget Me Not," with words from Longfellow. Another of the same order with selections from Holmes, entitled "Remembrance." Fifty new and very beautiful designs of Christmas and New Year cards in many forms, folding, book, plaque and other designs. A twenty-page illuminated cardboard book, "This is My Good Wishes," with lines from Shakespeare, with floral and tint embellishment; a folding panel rack calendar, "Songs for All the Seasons," bird designs and tint work of the loveliest description; a cardboard illuminated eighteen-page floral tint book, "A Textbook for Every Day in the Year," or "Grains of Gold," by Charlotte Murray, eleven large, new design and quaintly shaped cardboard books for small children, yith color and tint illustrations and familiar text, some new, some old-time and standard, and all beautifully illustrated and richly illuminated. Any one of these handsome books, some of them as large as will be any receiver of them, probably, will make a fine holiday present for a child. Two quarto heavy board illuminated seventy-page books for children, "Woodland Stories" and "Little Folks and Their Friends," complete the list. The collection is by all odds the finest we have received and surpasses any art work of the order yet issued by Tuck & Sons, who enjoy the reputation of being the leaders in fine art printing and illuminating of this, as well as of several other orders.

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"A Window in Thrums," by J. M. Barrie; 8vo., cloth; illustrated, $2, Dodd, Mead & Co., New York, is an edition of Mr. Barrie's masterpiece, printed from new plates, and distinguished by the addition of seventy reproductions of photographs taken for the edition by Clifton Johnson, whose work with the camera by a method of his own in illustrating the books of John Burroughs and White's "Selborne" has made him prominent among the illustrators of the day. Mr. Johnson was fortunate enough to meet Mr. Barrie in Kirriemuir, who expressed approval of this plan of illustrating his "Window in Thrums." The effort has been to take the suggestions in the text and show the region and the people, their comings and goings, as truthfully and interestingly as possible. Of course an attempt has been made to depict the picturesque and old-fashioned in Kirriemuir, yet in no case has the illustrator gone outside the region described. The illustrations are admirable in that they give us actual reproductions of the scenes and characters in this part of Scotland as they are today, and as they must have appeared to Mr. Barrie in writing this "immortal book."

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From Dodd, Mead & Co., New York, we have "The Cure of Souls," by Ian Maclaren (Rev. John Watson). This work is composed of his Lyman Beecher lectures on preaching, recently delivered at Yale University. Among the contents, we note chapters on the following subjects: "The Genesis of the Sermon," "The Technique of the Sermon," "Problems of Preaching," "Theology the Theory of Religion," "The New Dogma," "The Machinery of a Congregation," "The Work of a Pastor," "The Public Worship of God," "The Minister's Care of Himself." These lectures were received with the greatest possible interest by those who heard them at Yale University, and it is believed that, aside from their value as literature, they will commend themselves to clergymen and laymen alike, because of their practical value in the religious life. A fine portrait of Rev. Mr. Watson prefaces this book of eloquent lectures.

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"Witch Winnie in Holland" is by Elizabeth W. Champney, author of "Witch Winnie," etc.; 12mo., cloth, $1 50. Dodd, Mead & Co., New York. Mrs. Champney's new volume carries the popular heroine of this well-known series of books to Holland, where she pursues her art education. It is difficult to imagine a country in Europe containing more treasures of art and more opoprtunities for Witch Winnie to finish her education than Holland. Many of the characters in the other volumes of the series are reintroduced, and indeed the narrative, though broken by several months (since the appearance of her last volume), is but barely disrupted. Reproductions of some of the masterpieces of Franz Hals, Vandyke, Rubens, etc., are included in the many illustrations.

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"Tales of Our Coast" is by S. R. Crocket, Gilbert Parker, Harold Frederic, W. Clark Russell and "Q." $1 25. Dodd, Mead &Co., New York. The popular names of the authors of the five stories collected here are enough recommendation and also are strong specimens of the authors' powers. The editor of "The Idler," in which magazine they first appeared, must be one who knows what a good sea story means. They are full of the magic of romance which dwells on the sea, but which few writers have the imagination to grasp and render it in a striking and picturesque manner as is done successfully in these stories.

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"My Long Life," an autobiographic sketch, by Mary Cowden Clarke, author of "The Concordance to Shakespeare," "The Girlhood of Shakespeare's Heroines," etc., 8vo., cloth, gilt tops. With photogravure portraits, $2. Dodd, Mead & Co., New York. Mrs. Clarke, the author of "Concordance to Shakespeare" and many other books, is the daughter of the celebrated musician Vincent Novello. She was born in 1809 and married to Charles Cowden Clarke in 1828. Her recollections include so many of the notable literary and musical people of the last century that every page of the volume is full of lively interest. The anecdotes and the reminiscent stories are told in a charmingly artless manner which is altogether delightful. Among the more noteworthy characters with whom she came in contact we note the Princess Charlotte, Sir Henry Bessamer, Richard Cobden, Coleridge, George Cruikshank, Charles Dickens, James G. Field, Dr. Horace Furness, Charles Lamb, Leigh Hunt, Fanny Kemble, Madame Ristori, Sarasate, Celia Thaxter and Cardinal Wiseman. The book must be classed as one of the more important contributions to autobiographical literature of the season.

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"Kate Carnegie," by Ian Maclaren, author of "Beside the Bonnie Brier Bush," "In the Days of Auld Lang Syne," etc., etc. The volume has upwards of fifty illustrations by F. C. Gordon. 12mo., cloth, $1 50. Dodd, Mead & Co., New York. This is Ian Maclaren's first long novel, for it is hardly fair to class "Beside the Bonnie Brier Bush" as a novel. The scene of this story is "Drumtochty" and many of the characters in the "Bonnie Brier Bush" and the "Days of Old Lang Syne" reappear in its pages. He tells the story of the strong and simple love of Carmichael, a covenanting minister, and Kate Carnegie, a girl of Jacobite descent, and the stress between their mutual love on the one side and their political and religious differences on the other, furnishes material for a story full of delightful situations in which the author's power to move the reader's sympathies and to appeal to his sense of humor is as great as ever. Those, however, who come to it expecting a story or a "novel," will be disappointed, for it is really nothing more than a series of most delightful sketches of the characters in Drumtochty, but as such is a noteworthy contribution to literature. In it the author's power to depict the humorous, the whimsical and the pathetic is, we think, as great as in any of his other works. The novel as a serial has had wide attention and but appetized the public desire to have the work in book form.

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From the author we have "The New Brew March," written out of compliment to the Buffalo Brewing Company of Sacramento by J. S. Becker and dedicated to H. I. Seymour, manager of the company. It was played by Cassasa's Exposition Band at the State Fair of 1896. In its present form it has also been arranged for brass and string instruments by George B. Franz.

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The "Kindergarten News" (Springfield, Mass.) for November has thirty-nine distinct articles. Nearly all are leading and only few minor, and all relate to kindergarten work, history, experience, advice and debate. There are departments, too, for mothers and the home. The atmosphere of the magazine is elevating, refreshing, stimulating, and the journal is a leader, if not the leader, in its field.

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The "American Catholic Quarterly Review" (C. A. Hardy, Philadelphia) has these leading papers: "The Salisbury Government and the Educational Problem," John J. O'Shea; "Doctor Holmes' Life and Letters," Dr. James Field Spalding; "The Attribute and Note of Sanctity in the Church," Very Rev. Augustine F. Hewitt, D. D.; "The Jesuits and New France in the Seventeenth Century," F. W. Grey; "Balfour's Philosophy" (Part IV), Professor St. George Mivart, F. R. S.; "The Fiction of Corporate Reunion," A. F. Marshall, B. A. (Oxon); "A Daughter of the Doges," Anne Stuart Bailey; "The Events and Causes Which Led to the Invasion of England by William, Duke of Normandy," Michael Hennessy; "The Bull of Pope Leo XIII. on Anglican Orders"; "The Conversion of London," Amy M. Grange.

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The "Youth's Companion" (Boston) art calendar for 1897 is the handsomest work of its kind the "Companion" has ever sent out. It is a souvenir of the seventy-fifth birthday of this famous paper for American youth. The calendar is a very handsome piece of color work. Both as a calendar and as a gem of the lithographer's art, it is so attractive that it becomes a valuable addition to the mantel or centertable of any room. It is given free to all new subscribers at $1 75 to the "Companion" for the year 1897, who receive also the paper free from the time the subscription is received till January 1, 1897.

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The "Travelers' and Shippers' Directory" for November (Den Born Company, San Francisco) is at hand. It is (as have its predecessors) by all odds the completest Pacific Coast guide to travel ever sent from any press. Its management, scheme and detail are inimitable.

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The "Engineering Magazine" for November (New York) is a remarkably strong and profoundedly interesting number. In addition to the departments of review of the engineering press, architecture and building, civil engineering, electricity, industrial sociology, marine engineering, mechanical engineering, mining and metallurgy, municipal engineering, railroading, scientific miscellany and improved machinery. Editor Dunlap presents these leading papers: "The Industrial Effects of Financial Isolation," Logan G. McPherson; "Three Phases of American Railroad Development," H. G. Prout; "The Cantilever as Applied to Building Construction," John Beverley Robinson; "The Use of Electric Power in Small Units," Wm. Elmer, Jr.; "The Importance and Economy of Pavement Construction," S. Whinery; "The Economy of the Modern Engine-room," H. M. Chance; "Gas Versus Electricity for Power Transmission," N. W. Perry; "Six Examples of Successful Shop Management," Henry Roland; "Invention and Design as Related to Mechanical Progress," C. L. Redfield; "The Absence of a Standard in Battleship Design," Ridgely Hunt.

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The "Book Buyer" for November (Charles Scribner's Sons, New York) comes in a new tint cover and is richly illustrated with fine half-tones and frontispiece etching. The leading articles are "Rudyard Kipling," a sketch; "A Kipling Bibliography"; "The Seven Seas," E. C. Stedman; "A Talk With J. M. Barrie"; "Review of Sentimental Tommy," by Joel Chandler Harris; "Impressions of George du Maurier and William Morris"; "A. B.Wenzell and His Work"; "Alice Brown," a sketch; the latest literary news.

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The "School Review" for November (Chicago University Press) has these papers, in addition to the departments: "History in the School," S. S. Laurie; "Greek and Latin in the Higher Schools of Germany," James E. Russell; "The Dangers of Examinations," W. B. Jacobs; "The Reaction in the Study of English," S. B. Knowlton; "The Salaries of Women Teachers"; "Outlook Notes," C. H. Thurber.

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The "Monthly Illustrator and Home and Country" for November (68 Exeter street, New York) has a beautiful face in tint upon its cover and on the inside many rich examples in reproduction of recent art, as well as scenes in Hawaii, views from the stage, pictures of noted cats and illustrations of stories and poems, and a curious collection of Graeco-Egyptian portraits, with an accompanying article.

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The "Youths' Companion" (Boston) makes announcements for 1897 that include among its contributors such names as Speaker Reed, Henry Cabot Lodge, Secretary Harmon, General Wilson, Elizabeth Bisland, Andrew Carnegie, Dr. Austin Flint, Hon. Carroll D. Wright, Mrs. Burton Harrison, Rudyard Kipling, Ian Maclaren, Hall Caine, Stephen Crane, Hamlin Garland, Theodore Roosevelt, Carl Schurz, Lady Jeune, Secretary Herbert, Frank P. Stockton, Lieutenant Peary, Charles Dudley Warner, George W. Smalley, W. Clark Russell, Harold Frederic, Alice Longfellow, Madame Lillian Nordica, Dr. Edward Everett Hale, Dr. Lyman Abbott, and many others.

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An important feature of "Harper's Magazine" (New York) for several months to come will be Poultney Bigelow's series of papers on the "White Man's Africa," treating in the author's original and striking way the new continent recently opened up in European exploitation. The first paper, in the November number, will give a novel view of Jameson's raid from material placed in the author's hand by an English physician and a Boer official—thus presenting both sides of this remarkable episode. The series is the result of a journey to South Africa undertaken by Mr. Bigelow for "Harper's Magazine," and is illustrated from photographs specially made for the purpose.

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During November some interesting and characteristic features in the progress of the political campaign will be shown in pictures by T. de Thulstrup, who has made a special trip to the rational headquarters in the interests of "Harper's Weekly" (New York). Princeton's sesqui-centennial will be fully treated by the "Weekly," in illustration and text; and Robert Reid's decorations for the Congressional Library will form the subject of an attractive paper.

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"Harper's Round Table," published November 10th, contains, beside its many interesting short stories, articles and the usual departments on interscholastic sport, bicycling, photography, stamps, etc., the following special features: A short story entitled "Recaptured," by Captain Charles King, U. S. A.; an article by Paul Du Chaillu, the well-known African traveler, who describes in many graphic, exciting passages an elephant hunt in Africa; the first of a series of articles on "Typical English Schools," by John Corbin; a story of the sea, entitled "A School of Sharks," by Charles Lewis Shaw; and an illustrated article on the marine parade that took place in New York Harbor on Saturday night, October 24th.

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The Macmillan Company (New York) announces a work which is the result of statistical investigation based on a belief that, although much had been written about servants, little serious study has been made of domestic service. After obtaining as many facts as possible by a distribution of schedules, Miss Lucy M. Salmon, Professor of History in Vassar College, has made them the basis of a discussion in a book entitled "Domestic Service," of some economic questions involved in the occupation.

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"St. Nicholas" for the new magazine year (New York), beginning with November, promises a feast. Among other features there will be: A story of Shakespeare's time, "Master Skylark," by John Bennett, illustrated by Birch; a great war story for North and South, "The Last Three Soldiers," by William H. Shelton; a serial for girls, "June's Garden," by Marion Hill. George Kennan is to have three exciting stories. Walter Camp will have a stirring account of a bicycle race, and J. T. Trowbridge will contribute a story of the sea.

* * *

"The Century" (New York) for 1897 will, according to announcements, be a notable issue every one of the twelve months. Among the features are: A great novel of the American revolution, the serial feature and the masterpiece of its author, Dr. S. Weir Mitchell; "Campaigning With Grant," by General Horace Porter; a new novel by Marion Crawford, author of "Mr. Isaacs" and "Saracinesca." The art features, we are promised, are to be in still further advance, and the short stories are to be of the best procurable.

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The "North American Review" (New York) for November has these papers: "The Effect of Republican Victory," by Hon. T. C. Platt; "Influence of the College in American Life," Charles F. Thwing, LL. D.; "What the Country Is Doing for the Farmer," W. S. Harwood; "Some Later Aspects on Woman Suffrage," the Bishop of Albany; "The Justification of Martial Law," G. Norman Lieber, United States Judge-Advocate-General; "Protection of Bank Depositors," by the Comptroller of the Currency; "Election Trials in Great Britain," Sir Charles W. Dilke, M. P.; "High Buildings," A. L. A. Himmelwright; "Government by Party," Colonel George E. Waring, Jr.; "English Epitaphs," I. A. Taylor; "The Animal as a Machine," Professor R. H. Thurston; "The Plain Truth About Asiatic Labor," by the United States Minister to Siam; "Taxation of Church Property," the Rev. Madison C. Peters; "The Relation of Spain to Her Government," L. Williams; "A Defense of Our Electoral System," Neal Ewing.

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"Donahoe's" for November (Boston) is one of the most interesting of the year's numbers. Judge Morgan O'Brien discusses "Catholic Education in the United States." An article of thought and literary worth is on the "Prospects for English Poetry" by John Dennis; a sketch of the personality, travels and books of Charles Warren Stoddard is by J. N. Ingram; Father Tom Burke's "Wit and Mimicry" is entertaining, as also is "A Historical Catholic Cemetery," by Lyman Horace Weeks. Illustrated articles are "A Bicycle Trip Along the Irish Rhine" by W. P. O'Callaghan," and 'The California Missions," second paper of historical value on this subject by James Connolly. Poetry is contributed by Katherine E. Conway, John P. Sjolander, Michael Earls, James Connolly and others. The fiction is of a strongly dramatic character, the chief story, from the pen of Mary F. Nixon, "What Babette Saw at Tiverney." As usual the departments are full of seasonable things.

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"Babyhood," the mother's nursery guide, is at hand for November, and is filled with papers, notes and essays, recipes, directions, health and clothing hints of great value to parents and nurses.

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Rebecca Harding Davis' new story entitled "Frances Waldeaux" began serially in "Harper's Bazer" (New York) in the issue dated October. The illustrations are by T. de Thulstrup.

MRS. HUMPHREY WARD.

An Author Who Occupies a Place in the Front Rank of Writers.

Mrs. Humphrey Ward's latest book, "Sir George Tressady," which has just appeared, is considered the most interesting of this great novelist's books. The author occupies a place in the first rank of modern writers.

Mrs. Ward, as is well known, comes from the brilliant Arnold family, of which Matthew Arnold was a member. She is 45 years of age. Her early years were spent in Oxford and she grew up under the influences of that city's intellectual life. She is not only a student of books, but of men, and her time is divided almost equally between her university extension work and writing. Mrs. Ward is, without doubt, the best paid of living novelists. Out of "Robert Elsmore," "David Grieve" and "Marcella" she has probably made $300,000, and for the last one published she will receive more than for any other.

Very Consoling.

One night as a messenger from the office of an evening paper was passing along the quays on the banks of the Liffey he heard the sound of some one struggling in the water.

"Are you drowning?" he shouted.

"I am," replied a feeble voice from the water.

"What a pity," said the lad, consolingly. "You are just too late for the last edition to-night; but cheer up—you'll have a nice little paragraph all to yourself in the morning."—Dublin Journal.

Not Scales.

"You seem to have something weighing on your mind, Teddy?"

"Well, I haven't. Do you think my mind is a pair of scales?"

"Oh, no; scales are evenly balanced."—Boston Globe.

A Sufficient Explanation.

"Strange how Mrs. Jones never becomes talkative until about the end of the evening."

"Oh, that's because that's about the time her husband generally gets home."—Fliegende Blaetter.

A Jewel.

"And so you have discharged your cook? Why, I supposed that you thought she was a jewel."

"So I did. But my husband got to thinking the same thing."—Cleveland Leader.

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