

# THE POOL AND HIS HEART.

THE POOL AND HIS HEART. Being a study in the life of Basil Thimim. By F. Norriss Connell. New York: George H. Richmond & Co.

"The Pool and His Heart" is by no means the first of the author's studies in literature. For he has already achieved a considerable reputation by his former novels, "The Green Park" and "The House of the Strangers." Basil Thimim is a name destined to be in the field of his readers and place his name among the novelists of the day.

Coupled with Mr. Connell's wonderful command of language and smoothness of diction, there is a quality and power in this story, with its subtle analyses of the motives and influences of life, that enchains the attention of the reader and enthralls interest to the close of the book.

It is the story of a life, oftentimes foolishly and recklessly mispent, but withal of a life of fascinating interest told with trenchant pen.

So strongly and graphically are events and experiences depicted in Basil Thimim's struggle to become recognized in the literary world of London that one is tempted to believe that the story is at least partly autobiographical.

Basil Thimim is the youngest son of Sir Francis Thimim, a distinguished and famous physician in the city of Dublin. Regarding Basil's childhood the author, with pessimistic philosophy, says, "The first thirteen years of a human entity's existence consist of a year's morose Nirvana, and nine years so strikingly vivid that they sometimes seem the only real hours of life, as they are almost invariably unmissable. This arrangement appears to be the cosmic little thoughtless."

So Basil merely shared the common lot of most mortals, when unhappiness had predominated in his brief life. He was a precocious boy, a sensitive religious nature, tortured by doubt. In religious belief he had been trained by a devout mother, whose ancestry for his father's side was Catholic. She instilled into his youthful mind much of that deep, reverent, altruistic devotion to the cross and Roman Catholicism, which the Irish hold in a more marked degree than any other nation.

But, unfortunately, Basil, with his quick inquiring mind and thirst for knowledge and truth, was allowed to be influenced by his father's liberal and when Newman's "Apologia" and Voltaire's "Histoire Ecclesiastique" and kindred other works fell in the way of the youthful bookworm it was small wonder that the seed of doubt was soon sown, and the lad made rapid progress on the road to unbelief.

It was at this period that the philosophy of the author gives the keynote of the story. He says: "There is a momentary epoch in every man's life; it comes somewhere about the sixteenth year in most—an epoch when the light of truth, if the trail of the evil shall cross his easy pathway, then has sin found an easy way; and he that had that in him which passeth virtue will sink to the level of the soil."

Basil Thimim, who was precocious, had arrived at this epoch at the age of thirteen. This critical time which Basil had encountered at the present time, was a desperate battle with his cousin, in the midst of which he was grasped from behind by the entwining arms of some unknown at whom his indignation was struck and cursed—only to find that it was his girl sweetheart, Helen Hunter, for whom he cherished the deepest adoration, and a love which was the absorbing passion of his life.

The revelation of his mistake is followed by a severe illness, and Helen's marked aversion causes the lad after convalescence to leave his Dublin home for two years of school. The death of his father necessitates the finishing of his education under the care of an elder brother. He had begun to realize that Helen, who had been the darling of his uncle—one of his father's executors—robs him of his little patrimony, forces him to abandon the law, and sends him to London to support his mother by literature, to starve, to despair almost to the point of suicide.

It is this portion of Basil's life that is drawn with such consummate power and cleverness. We are taken into the life of Basil; the shady side of the literary life of London is portrayed with no uncertain pen. There are interviews with greedy, unscrupulous publishers and editors of literary workshops that bear the imprint of realism.

brute intelligence, go a long way toward atoning for the ungrammatical elliptical speech, the dialect and slang of the studio and Bohemian life.

There is an artist named Hawker, who is supposed to be the hero of the story, although he never does anything heroic or even interesting, except to fall in love with a nice girl who is an heiress, and in whose company he is always dull and uncomfortable. There is the artist's family, who are illiterate and commonplace, and whose voices and manners jar upon his refined nature much as they do upon the sensitive reader.

There is a fashionable summer hotel and summer boarders, who take a deep interest in the progress of the courtship. The mother and sisters of the artist are jealous of the nice girl, but the old farmer father is silently sympathetic, and the nice girl completes her conquest when she rides with him on his ox cart to the entrance of the hotel, in the very face of the aristocratic summer boarders.

In the June issue of Scribner's Magazine appears "Undergraduate Life at Princeton—Old and New," by James W. Alexander, a Princeton graduate of wide renown, and he is a member of the first rank who has written so little. If all her stories were put together, her occasional articles added thereto and the little play, "Journeys End in Lovers' Meetings," which she wrote in collaboration with Mr. George Moore, thrown in, the whole would scarcely reach the bulk of a three volume novel of the old school. The reason of this is to be found to some extent in the critical faculty—said to be uncommon in her sex—which is strongly developed in the author of "Some Emotions and a Moral" and "The God, Some Mortals and Lord Wickemham," and for other to give to the world anything which has not passed through a fiery furnace of expurgation and revision. But there can be no doubt that her outward circumstances, even more than the bent of her mind, have contributed toward limiting the quantity and as few would deny—enhancing the quality of her work. It would be easy to mention masterpieces which were written under stress of poverty, while the printer's block was in the outer passage.

For there are many writers who are not awakened from indolence to activity by the pinch of penury. But given the literary faculty, it is difficult to avoid the conclusion that their own will do better work when hampered by the ever pleasant reflection that the impulse comes from the "Ladies' Home Journal" or "The Outlook for Trout in the Rocky Mountains." An Adirondack hunter, who is a member of the "Ladies' Home Journal" and "The Outlook for Trout in the Rocky Mountains," and many other contributions of interest. Its departments are unusually full, a few of the subjects treated are "Natural History," "Fish and Fishing," "Photography in the Field," "Friedrich Dox," "Ride and Trap," and "Cycling." The magazine is published by Sports Afield Publishing Company, 33 Dearborn street, Chicago, Ill.

Prof. S. P. Langley's article on "The Flying Machine" leads in the June McClure, the frontispiece is an illustration of the "Aerodrome" in flight. The Benzoni (Madame Blanc) gives a complete and interesting paper on "The Reveu des Deux Mondes," telling of the difficulties under which it was founded and developed by Buloz, of its noted success in the field, and the present editor in view of the recent visit of the present editor to the United States the article is most timely. The contribution is preceded by portraits of Francois Buloz, its founder, and Frederic Brunetiers, its present editor.

Mr. Robert Blum's feature of a girl leaning against a rose embowered trellis decorated the cover of the June issue of the "Ladies' Home Journal." The picture is charming in its grace and the color scheme is very pleasing. In the same number, Mr. Charles Dana Gibson presents his "Mr. Blum's" in the "Ladies' Home Journal and Traddles." It is decidedly the best of his series of Dickens' character sketches. "What Victoria Has Seen," by William G. Jordan, imparts a jubilee tone to the number.

The Strand Magazine for June has the first installment of a new serial novel by a Conan Doyle, entitled "The Tragedy of the Korowak." The Korowak is a stern wheel steamer, which started from the first cataract with the intention of traveling through the 200 miles of Nubian Nile which lie between the first and second cataracts. It had been chartered by a merry party of English, American and French people, and their adventures form the motive for a bright, and interesting, and occasionally induced to play at a charity concert, she has, I believe, published none of her musical compositions. She is, however, a most successful professional career for Miss Richards, nor any foresight of the time—so near when reckoned by years—when she would make the name of "John Oliver Hobbes" famous. The daughter of an American gentleman of considerable wealth, whose business lies in England, she was presented when scarcely more than half way through her education, and married when still a young girl, to a man whose name was not until Mrs. Craigie had retired happily married life, to her father's house, she gave her heart to the study and practice of letters.

"Some Emotions and a Moral" to the surprise of the world. The name—John Oliver Hobbes—by which it was signed, was absolutely unknown. Only rumor had it that the pseudonym veiled, as the book itself could not fail to reveal, a woman—a woman who had suffered; a woman, moreover, who had thought, and could be her thought in an attractive mold. For, before, undoubtedly, was a writer who had, before publishing, so far as anyone knew, a single line, fashioned for herself in a certain mold, for Mrs. Craigie had written and cast it into the waste paper basket—before she published anything.

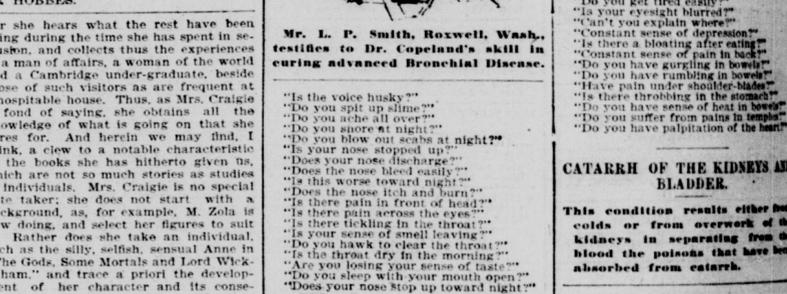
Even when the name of John Oliver Hobbes was widely known, and her first book had been followed by "A Bundle of Life," her personality remained in a somewhat remarkable obscurity. Few knew who she was, and she was never to be met at the gatherings where literary women met with publishers, being as she would tell you, an invalid—as others would tell you, an invalid—as others would tell you, an invalid—as others would tell you, an invalid.

John Oliver Hobbes. In this article Mr. Weeks takes his readers out of the beaten paths of European travel and into the corners of the Dauphine. The account is beautifully illustrated. In this number Frank R. Stockton begins his new serial of "The Great Game of Saratoga." The author, E. J. Conroy, contributes his eighth paper on "White Man's Africa." The subject this month is "The Dutch Peeling Towards England." "The Martians" is a story by a close, the July number will see the conclusion of the last work that we shall ever have from the pen of the lamented Du Maurier. "The Celebrations of the House of Commons" by T. P. O'Connor, illustrated by Paul Renouard, is most interesting, and contains portraits of its present leaders, as well as estimates of their characteristics and influences. Dr. Henry Smith Williams gives another of his valuable contributions under the title of "Meteorological Progress of the Century," fully illustrated from drawings, photographs and engravings of George Hayward, Owen Wister and Ernest Ingersoll contribute clever short stories, and John Kendrick Bangs has another laughable farce, "The Golfers."

# JOHN OLIVER HOBBS. AN INTERESTING SKETCH OF A NOTED STORY WRITER.

Something About the Personality and Methods of Mrs. Craigie—An American Living in London, but Well Known in the United States.

The personality of "John Oliver Hobbes," known in society as Mrs. Craigie, is of interest to Americans. Mrs. Craigie is a gifted woman, who has done good work in literary fields. The Chap Book of May 1 (Herbert S. Stone & Co.) contains a sketch of Mrs. Craigie, written by Clarence Ross, an English writer, which gives a more intimate account of her than has recently appeared in print. It is from that excellent article that the following excerpts are taken. The likeness is a reproduction of her portrait in oil, which was shown in the Royal Academy exhibition in London.



"JOHN OLIVER HOBBS."

There is, perhaps, no woman writer living who, upon a critical estimate would be accorded a higher place than "John Oliver Hobbes." On the other hand, there is certainly no woman writer of the first rank who has written so little. If all her stories were put together, her occasional articles added thereto and the little play, "Journeys End in Lovers' Meetings," which she wrote in collaboration with Mr. George Moore, thrown in, the whole would scarcely reach the bulk of a three volume novel of the old school. The reason of this is to be found to some extent in the critical faculty—said to be uncommon in her sex—which is strongly developed in the author of "Some Emotions and a Moral" and "The God, Some Mortals and Lord Wickemham," and for other to give to the world anything which has not passed through a fiery furnace of expurgation and revision. But there can be no doubt that her outward circumstances, even more than the bent of her mind, have contributed toward limiting the quantity and as few would deny—enhancing the quality of her work. It would be easy to mention masterpieces which were written under stress of poverty, while the printer's block was in the outer passage.

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# COPELAND'S GREAT ALL DISEASES.

An Important Feature That Should Not Be Overlooked.

The Copeland Medical Institute Does Not Continue Its Practice in Catarrhal Troubles, But Treats All Chronic Diseases at a Uniform Rate of \$5 a Month, Medicine Included.

Dr. Copeland and Prevost are from time to time in receipt of letters from all points inquiring as to the application of their system of treatment to chronic maladies other than those of a catarrhal nature. For the information of the persons inquiring and the public generally, Drs. Copeland and Prevost will again state that the provision made by the Copeland Medical Institute is for the treatment and cure of all persons suffering from any form of chronic disease of infirmity, whatever, at the uniform fee rate of \$5, including all medicines, for one month's continuous and watchful treatment. The same measure of skill, the same degree of care, the same intelligent exercise of professional energy and effort, and the same average certainty of a cure, is afforded to sufferers from chronic catarrhal troubles of any nature. Catarrhal affections being the most prevalent, the most numerous, and the most distressing, the different symptoms and causes of catarrh. Read these symptoms carefully; mark those that apply to your case, and bring this with you to Drs. Copeland and Prevost. If you live away from the city, send them by mail and ask for mail treatment. In either instance, whether by mail or office treatment, the patient may be assured of the most skillful and careful possible to enlightened science. Bear in mind that any chronic sufferer, whether from catarrh or any other chronic distressing malady, may apply at any time, either in person or by letter, to Collins Street, and receive the most efficient treatment now in vogue at the nominal fee rate of one month, including all necessary medicines.

## CATARRH OF THE LIVER.

The liver becomes diseased by catarrh extending from the stomach into the tubes of the liver.



Grace Patty Kirkland, Wash. Hearing restored.

"Are you fretful?" "Do you feel dizzy?" "Do you feel fatigued?" "Do you feel miserable?" "Do you have colds?" "Do you get tired easily?" "Do you have a headache?" "Do you have a ringing in the ears?" "Do you have a constant sense of depression?" "Do you have a blowing after eating?" "Do you have a constant sense of pain in the back?" "Do you have a burning in the bowels?" "Do you have a pain in the stomach?" "Do you have a pain in the shoulder-blades?" "Do you have a pain in the chest?" "Do you have a pain in the side?" "Do you have a pain in the throat?" "Do you have a pain in the face?" "Do you have a pain in the head?" "Do you have a pain in the neck?" "Do you have a pain in the arms?" "Do you have a pain in the legs?" "Do you have a pain in the feet?" "Do you have a pain in the hands?" "Do you have a pain in the fingers?" "Do you have a pain in the toes?" "Do you have a pain in the joints?" "Do you have a pain in the muscles?" "Do you have a pain in the nerves?" 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