

BOOK REVIEWS

LITTELL'S CITY

It makes one prouder to be an American when he knows to what heights of excellence art and architecture have been carried by the aboriginal natives of our continent, who have at last been tardily honored with the name of "Amerinds."

In "The North Americans of Yesterday" is collected a mass of interesting facts concerning the daily life, work and thought of the natives of America, which will do more to eradicate the impression that they were mere senseless brutes of the forest and plain than any other work heretofore published.

It is time that such a book should appear, for there is now sinking from sight before our eyes one of the great civilizations of the earth, and we are looking on and do not see.

Our ancestors came to this country with blindness and prejudice to guide them in their dealings with its rightful owners and possessors. The blindness of those who sought for nothing but wealth with which to return and enjoy the comforts of the fatherlands; the prejudice of those who, wrapped in a mantle of religion, could see nothing but works of the devil outside of it.

To rescue while there is yet time the few remaining legends, implements, specimens of handicraft and architectural ruins is a work of an importance which only a succeeding generation will appreciate.

How much would be taken from our lives to-day were the influence of the Egyptian, Greek and Roman races removed none can tell, yet the facts presented by Mr. Dellenbaugh tend to show that there was upon our own continent a race no less wonderful than any of these.

To the collector of Indian curios and relics the book will be of intense interest, for it shows a field a thousand times as broad as the notice would be apt to conceive.

A very valuable point too which the author strives for in every branch of his investigations is the theory of the ethnic unity of the race, which adds immense value to every single bit of lore or piece of manufacture which can be found. It connects each one with every other and shows that while different tribes may have devoted themselves to widely varying pursuits owing to environment and the different necessities thereby created, nevertheless the mental ability was there, and when necessity called for it each subdivision of the race may in turn have been paleolithic or neolithic, mound builders, cliff dwellers or nomads of the plain, and potters, weavers or basket makers, as to their domestic manufactures.

The silence of the Indian may better be ascribed to studied dignity, akin to that of the Chinese, rather than to stupidity. They were an artistic people, sensitive beyond the comprehension of the rude frontiersmen who first met them and stamped out any chance of a mutual understanding between the races.

In Mr. Dellenbaugh's book the evidence of their art is shown in the numerous illustrations of vases, baskets, textile fabrics and architectural decorations of freestone and relief in stone, which are the equal of any things in their lines that have ever been created, where simplicity rather than ornateness is taken as the standard.

The extremely careful treatment, both in description and illustration, gives the book its greatest value. The subjects which would, from the wonder of them, be beyond belief, are illustrated by photographs, that the eye of the reader may for itself judge as to whether the author has confined himself to the truth, in telling of those things which pretend to description best suits, a moderate and detailed account is given instead of meaningless, flaring generalities, into which an enthusiast so often allows himself to fall.

The beginning explains the broader influences which have been at work upon the races. The influence of the ice age drove the Esquimaux as far south as the Ohio, and huddled the entire people of the continent into the constricted space from there south to Yucatan, where the mighty race of the Mayas, in their ornate stone palaces, temples and strongholds, magnificent and enduring as those of Karnak or the Acropolis, held the narrow isthmus of Tehuantepec against the assaults of a continent of people.

These were times to write about. Somewhere their history is written: an American Iliad by an American Homer. On the sculptured rocks of Yucatan the story is seen but by the chattering parrot or blinking alligator. Some sage may yet lift the veil and retell it. That is the sort of possibility suggested by reading "North Americans of Yesterday."

Under the head of Languages and Dialects, is given this illustration of the linguistic wealth of the Amerinds:

The separate languages north of Mexico are shown on this map, each by a different color, every color standing for a variation in language as great as that between Hebrew and English, not related as English and Spanish. Fifty-eight are thus shown. This diversity is not popularly understood, the majority of people believing that if a person could speak Indian he could converse with every tribe on the American continent. Yet within a limited area in Arizona he would find useless in four different tribes the language he had learned in California, and in California itself, some twenty or thirty tribes would listen to his words, as well as to those of each other, without a gleam of understanding. And not one of the languages of any of these tribes would serve him in the Mississippi or Atlantic region any better than English.

Picture writing and sign language are then explained by the aid of copious illustrations.

It has always been heretofore an admitted fact, with those who did not know, that the California Indian was of the very lowest type of all. They were classed as "Diggers," and that settled it. That this is a mistake is shown by Mr. Dellenbaugh's illustrations of their wonderful baskets, artistically decorated with strangely dyed strands, and water and

heat proof to such an extent as to be used for cooking in. Comparing the Iroquois with them, he says:

"Great in war and government the Iroquois certainly were, but they had not reached the border line of artistic development. Neither weavers, potters nor builders were they."

Pottery, weaving, sculpture and architecture, with their respective ornaments, and the finer arts of making jewelry of silver, gold and turquoise all seem to have been carried to higher perfection among the tribes of the Pacific slope, excepting where in the extreme south the narrowness of the continent merged all into one. Each of these branches is illustrated so fully and carefully that one feels, after reading the book, that after all America is not a country of to-day; that it has a past, as rich with the accumulations of antiquity as those of the Old World. It is only that they lay under the mound and under the forest, and we must search for them as Thebes and Herculaneum were sought.

The boy who would hunt for arrowheads or the student who would read the secretly preserved, ancient documents of the Mayas will alike find their interest stimulated and their efforts directed by Mr. Dellenbaugh's exhaustive work. (Published by G. P. Putnam's Sons, New York. Price \$1.)

MORRISON F. PIXLEY.

An American Colonel.

Hon. Jere Clemens' story, "An American Colonel," tells of the thrilling times during the Revolution and the great rivalry of Aaron Burr and Alexander Hamilton. The whole book is a defense of Aaron Burr. The author says he has collected old pamphlets and documents relating to Burr and Hamilton and endeavored to extract from them enough of the truth to enable him to form a just estimate of the characters of both.

He says that the history of the war proves conclusively that there was no better soldier or more devoted patriot in all the Revolutionary heroes than Aaron Burr, and that no man ever lived of a more genial, hospitable and kindly nature. Yet, he says that this man, unsurpassed as a soldier and lawyer, pure and upright,

and untarnished as a statesman, became from the force of circumstances the object of the bitterest calumnies that malice could invent. Mr. Clemens says that if he can accomplish nothing more than to induce a portion of the rising generation to search the records of that life he will be amply repaid for his work.

Whether the reader can agree with the author or no, he will certainly enjoy reading of the character of the Burr Mr. Clemens has drawn. (Published by The Wolfe Publishing Company, Akron, Ohio.)

Short Story Masterpieces.

The rise in the popularity of the short story among American readers has been very marked during the last few years. A book of over 200 pages has just been published by the Jamieson-Higgins Company of Chicago, entitled "Short Story Masterpieces," in which have been collected some of the best bits from the pens of acknowledged short story writers.

Miss Alice French (Octave Thunet) leads the book with the first story. She is followed by Miss Mary E. Wilkins, General Charles King, Opie Read, Miss Elizabeth Phipps Train, H. S. Canfield, Stanley Waterloo, Howard Fielding, George Ade, Hayden Carruth, Julia Truitt Bishop, Mrs. General George E. Pickett, Garrard Harris, Elizabeth M. Glimmer, William Ray Gardner, Helen H. Gardner, Elizabeth Cherry Waltz, Irving Bacheller, John Habberton, Martha McCullagh Williams, Henry Gallup Paine, Ella W. Featlin, Albert Bigelow Paine, Jeannette Hademann Walworth, Mrs. Wade Hampton Jr., Lynn Roby Meekins and Walker Kennedy. The book is profusely illustrated.

Literary Notes.

Ralph Connor, author of "Black Rock," is the subject of a biography and portrait in the February Book News. There is an interesting article on Ralph Waldo Emerson; a portrait and sketch of Margaret E. Sangster, and a very entertaining story by Katrina Trask, entitled "S. P. Q. R." The more important new books are reviewed by Dr. Talcott Williams, and the descriptive list notices all new books and new editions.

The A. Wessels Company announce for

early publication in February "The Rise of the Book Plate," by W. G. Howdoin. The volume will contain 250 reproductions of representative and rare book plates particularly examples of American book plate designers and two Japan paper insets of two plates of E. D. French, never before reproduced, these being printed direct from the original plates specially for this work. Henry Blackwell has written an introduction and many book plates from his well-known collection will appear in reproduction in the book which will appeal directly to collectors of these "dead leaves." Besides a complete bibliography of book plate literature, the volume will contain a selected list of American periodical contributions to book plate literature and a list of well-known American book plate engravers and designers.

The most intimate life of Queen Victoria ever published was that which appeared "by royal authority" at the time of the Diamond Jubilee (1897). This was prepared at Windsor by the Queen's librarian, Richard R. Holmes, F. S. A., and issued in America by the Century Company. It is a royal quarto of 200 pages, printed from type, with frontispiece in color, and forty photographs. Of the Japan paper edition, limited to 475 copies, twenty-five were reserved for presentation by the Queen and 100 were disposed of in America. Of the less costly edition, only fifty copies remained unsold at the time of Victoria's death.

The well-known artist, Mortimer Menpes, has a book in the press which will contain 100 illustrations, some seventy-five of which will be reproduced in color by a process hitherto unattempted. The Macmillan Company will bring the book out and its title will be "War Impressions, Being a Record in Color." It stands by itself among the many books on the war in South Africa, as it makes no attempt to be a history of the war or of South Africa, but is just a record of a man among men. The combination of portraits from his brush and his written impressions will give perhaps more of the personality of the leading men in South Africa, both civil and military, than can be gleaned from any other book yet written. The reproduction in color of the art-

ist author's paintings and drawings bring us face to face with a process which it is said will revolutionize the illustration of books. The method gives the appearance of water color.

England, it seems, has something to learn from America even in the matter of boat building. Captain Joshua Slocum, author of "Sailing Alone Around the World," has just received a letter from a stranger, bearing an East Indian stamp and postmarked Berbera (Africa), London and New York, in which his correspondent expresses a desire to possess a boat built on the lines of the famous sloop Spray.

"I have an island in the Indian Ocean," the Englishman writes, "separated by some forty miles from the main group at which steamers call. Its produce has to be ferried twice a month to the steamer station. Often, in the monsoons, the seas run high and a stout boat is necessary, as well as one that can sail well to windward, and do something in light airs. A boat like the Spray would just do and would also be a great pleasure, for there are numbers of neighboring islands one would like to visit, and sometimes a run to Bombay, or Ceylon, or Mombasa, or Mauritius, would be possible."

Needless to say, the gallant captain lost no time in forwarding the Spray's specifications in answer to this flattering request.

Winston Churchill's new novel will be illustrated by Howard Chandler Christy—a happy combination of author and artist. The author says that while in "Richard Carvel" his story was based on the origin and character of the cavalier, and the contrast of London and colonial society, the plot of "The Crisis" will turn on the cavalier's history a hundred years later.

Just before the war Grant was living in St. Louis as a poor farmer, as a man who had apparently outlived his usefulness; he hauled wood from his farm to the residences of the prominent citizens there. Sherman was at that time president of a small street car line in St. Louis, and across the river in Springfield, Ill., Abraham Lincoln was a struggling

country lawyer. The story shows these men, and later gives the contrast—perhaps the greatest contrast in the history of this nation; Lincoln as President of the United States in the most trying period of our history, Grant as the greatest general in the army of the United States, and Sherman as the next greatest general, and perhaps the more picturesque character of the two. The heroine of the book Virginia Carvel, is the great-granddaughter of Richard Carvel. A branch of the Carvel family, like many other branches of tidewater families, had emigrated westward over the Blue Ridge Mountains into Kentucky, where they stayed for a few generations, and thence made their way to St. Louis, Virginia is, by every inheritance, a daughter of the South.

He who may be called the hero of the book is Stephen Brice, a young New Englander who has gone to St. Louis to make his fortune as a lawyer. This is also typical of the other stream of emigration which has been settling into Missouri and Illinois for some time. The actual play of the story is between these antagonistic elements. It will probably be published in March.

Every month we have noted with pleasure the steady improvement of a promising magazine devoted to the interest of the photographer, Camera Craft. The February number of Camera Craft is of special value, for it is taken up largely with illustrations and articles relative to the first San Francisco photographic salon recently held with such success. The frontispiece is a splendid reproduction of a "Study—Head and Hand," by Dr. Arnold Genthe, which took the first prize in portrait class. Dr. Genthe's work with the camera is certainly most remarkable. His soft tones and striking effects have not only made him famous in San Francisco but should give him a world-wide reputation. Dr. Genthe's collection not only won the first prize for the best general display but also the first prize in the portrait class. In an article on "The Grand Prix Exhibit," Oscar Maurer says: "Unknown only a few years ago, Dr. Genthe has sprung into a prominence which bids fair to become national. He expresses an individuality in his work which stamps it as something distinctive and apart from the conventional photographic portrait."

Reproductions in splendid half-tone are given in the current issue of this magazine of all the prize winners at the exhibit, and this alone, to say nothing of the excellent articles which have been contributed, makes it a number worthy of preservation.

Books Received.
SMILES AND TEARS FROM THE KLONDIKE—By Alice Rollins Crane, Dorey's, New York.
NORTON'S COMPLETE HANDBOOK OF HAVANA AND CUBA—By Albert J. Norton. Rand, McNally & Co., Chicago, \$1.50.
TWO HEROES AND A VIOLIN—By Mrs. D. Biagi. F. Tennyson Neely, New York, \$1.
WITH CHRIST AT SEA—By Frank T. Bullen, Frederick A. Stokes Company, New York, \$1.50.
EASY STEPS IN LATIN—By Mary Hamer. American Book Company, New York, 75 cents.
OUTLINES OF ROMAN HISTORY—By William C. Morey, Ph. D. American Book Company, New York, \$1.
SWEET BRIER—By L. M. Elishemus. The Abbey Press, New York, \$1.
CONSTITUTIONAL HISTORY OF THE UNITED STATES—By Francis Newton Thorpe, Ph. D. Callaghan & Co., Chicago. Three volumes, \$7.50.

WITH SOUSA AT THE PARIS EXPOSITION

A PERFECT May day in Paris. Along the broad front of the Grand Palais des Beaux Arts thousands of people are waiting in eager expectancy, across the Pont Alexandre III advances a small procession, the American flag waving at its head; the sun glimmers brightly upon the polished musical instruments of this sturdy little company, bravely intent upon an ambitious invasion of the musical stronghold of France. At the same time from the opposite direction of the Champs Elysees a black stone at the entrance of the Exposition, and as a trim figure in uniform, breast emblazoned with medals, alights the watchful gendarmes spring to attention and smartly salute the new-comer, who returns the courtesy with military precision. By this time the procession has reached its destination and takes possession of the chairs and music racks awaiting them. The leader assumes command, while the crowd leans forward to await the first notes of the music. A broad, authoritative sweep of the baton brings the musicians to their feet, and the crash of music sounds forth "The Marseillaise" as a musical greeting to France. With hats off the vast audience remains standing until this has been followed by "The Star-spangled Banner," and then all settle down to the enjoy-

ment of the melodic beauties of the "William Tell" overture. At the grand burst of harmony at the finale a storm of applause breaks out, at which the conductor smiles, dips his gold-embroidered cap and again signals to his men. Another sharp baton stroke and the martial measures of the Revolutionary heroes than Aaron Burr, and that no man ever lived of a more genial, hospitable and kindly nature. Yet, he says that this man, unsurpassed as a soldier and lawyer, pure and upright,

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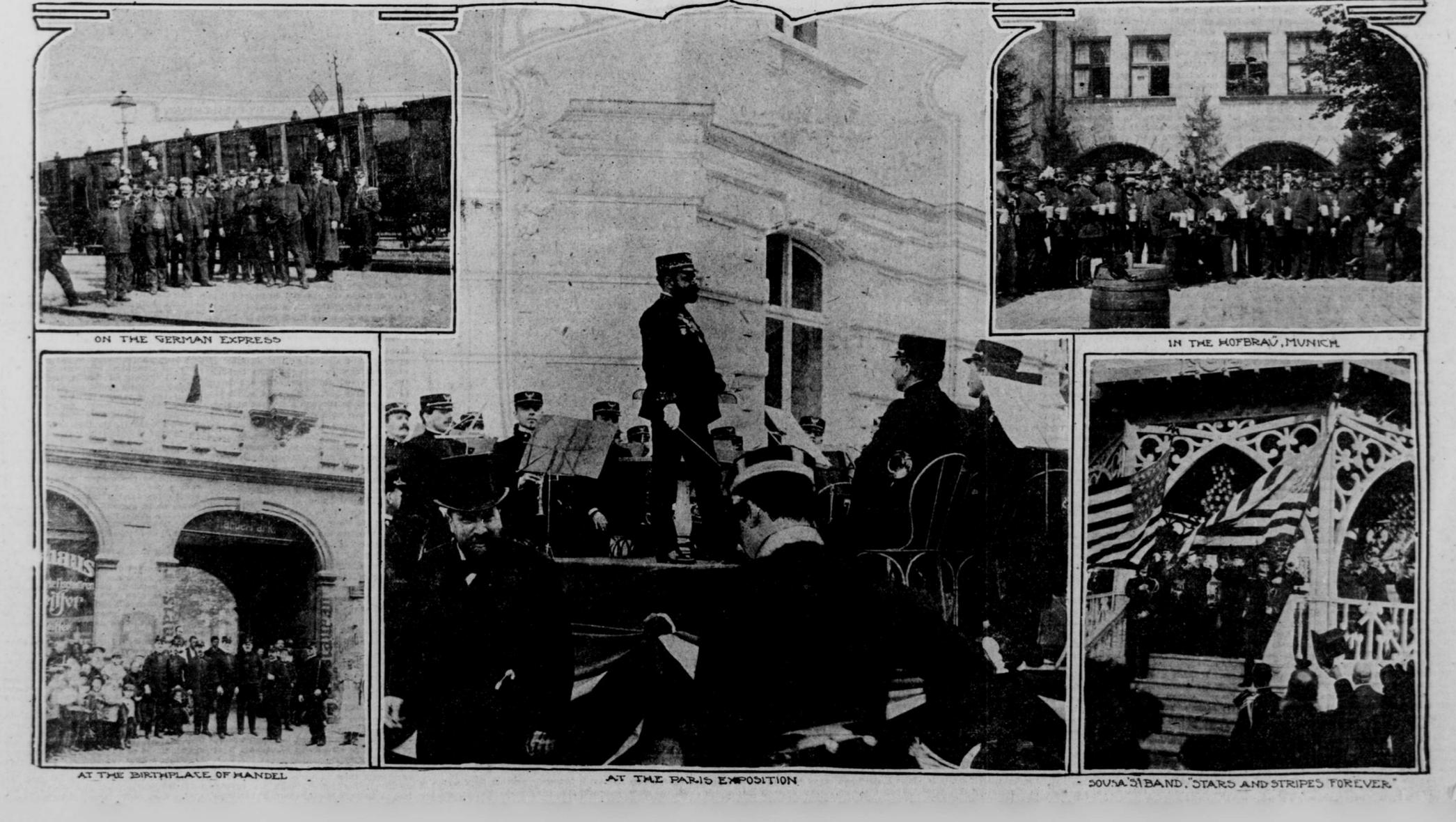
musicians were frequent attendants; the family of President Loubet came here to listen to "La Sousa Band," as it soon became known, and the officials of the exposition frequently relieved the tedium of official duties by stealing away from their desks to "listen to the band." The American Ambassador, General Horace Porter, at one of the first concerts was a delighted listener, and after the last number started up the steps of the bandstand to congratulate Sousa. At the same moment a feminine admirer standing below, with unusual force and misdirected aim, hurled a large bouquet at the bowing conductor. The flowers struck him full in the eyes and knocked off his glasses, just as he became aware that the Ambassador was near him.

"You'll have to excuse me for a minute, General," remarked Sousa, as he groped for his eye-glasses. "I got it in the eye that time."
"Well, Sousa," responded the Ambassador, "it's fortunate that you didn't get it in the neck."
A daily scene at the Sousa concerts in Paris showed the friendly feeling toward Americans and is perhaps best described in the words of the Paris L'Aurore: "Mr. Sousa and his band played yesterday at the Esplanade des Invalides and a large crowd listened and applauded

these excellent musicians. There were not only many Americans present, but a number of French officials, who found a way and a means to come out and listen to Massenet's "Scenes Pittoresques," which was played with perfection. Yesterday again the band played "The Stars and Stripes Forever." Toward the end of the piece the cornets and trombones drise and range themselves in a line facing the audience, while two American guards wave the star-spangled banner. Everybody by this time has arisen, and the men wave their hats while the women are loudly clapping their hands."

But it was on the Fourth of July that Sousa was most conspicuously before the Parisian public. The Lafayette Monument was dedicated at 10 o'clock in the morning and Sousa furnished the musical features of the programme, playing here for the first time for the President of the republic and the other dignitaries his new march "Hail to the Spirit of Liberty," which had been written for that occasion. Following these exercises, escorted by a mounted detachment of the Garde Republicaine and the entire American guard from the exposition, the Sousa band paraded through the principal streets amid great enthusiasm, all traffic on the line of march being suspended by order of the Prefect of Police. In the afternoon a

concert of American music was given at the exposition to 15,000 people and later Sousa serenaded the American Ambassador at his official reception. In the evening, through the generosity of a number of California gentlemen, the band participated in the California celebration of Independence day. Under a beautiful canopy that had been erected in the center of the Place de l'Opera, and which was surmounted with a blazing electric sign, "California-United States," the band played American music until 1 o'clock in the morning. There were 50,000 people around the bandstand during the night and once again traffic was suspended on the grand boulevards for Sousa, an unprecedented compliment. Such a celebration of Independence day was never known in a foreign country, and the Parisians entered into the spirit of the occasion with great zest. California composers were well represented on Sousa's programme that night and the French crowd were wildly enthusiastic over the Sousa marches and the characteristic "rag-time" melodies that the band played with so much spirit. At the conclusion of the concert the president of the Students' Association of Paris appeared on the platform and made an address of thanks to Sousa for his music and the celebration came to an end with lusty cheers.



ON THE GERMAN EXPRESS

AT THE BIRTHPLACE OF HANDEL

AT THE PARIS EXPOSITION

SOUSA'S BAND, STARS AND STRIPES FOREVER