

"Through the French Provinces" Book Page of The Sunday Call - Conducted by Una H.A. Cool

By Ernest Peixotto. Published by Charles Scribner's Sons, New York. Price \$2.50. Ernest Peixotto's book, "By Italian Seas," which was published a year ago, brought him at once the reputation of describing the places he visited as delightfully as he sketched them, and his new book, "Through the French Provinces," which has just been brought out, will establish still more surely his reputation as an artist and a writer.

He tells this time of a motor boat cruise down the Seine and up the Oise, of little journeys from Paris, of some unfrequented chateaux near Fontainebleau, of motor trips to Provins, Sens, Chartres, Nemours, Etampes, Maintenon and to the valley of the Loire and in Touraine, of Limoges, and Provence and of some old hill towns in Gascony and of other places picturesque and charming.

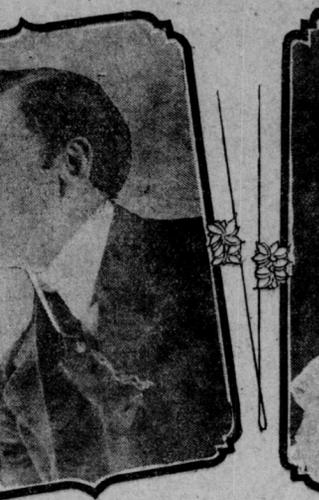
His drawings, of which there are 50, finely reproduced in the book, are as full of the quaint characteristic atmosphere of their little towns and river valleys as his text is expressive of their charm and their story. And the best thing about the book, as far as the ordinary traveler is concerned, is that the places he describes are almost all easily accessible in spite of the fact that they are comparatively unknown.



WASHINGTON GLADDEN, LL.D. AUTHOR OF "RECOLLECTIONS"



LILLIAN BELL, AUTHOR OF "THE CONCENTRATION OF BEE"



ERNEST PEIXOTTO, AUTHOR OF "THROUGH THE FRENCH PROVINCES"



ELIZABETH ROBBINS, AUTHOR OF "THE FLORENTINE FRAME"



ROBERT AMES BENNET, AUTHOR OF "A VOLUNTEER WITH PIKE"

"The Concentration of Bee"

By Lillian Bell, author of "Abroad with the Jimnies," "At Home with the Jardines," etc. Published by L. C. Page & Co., Boston. Price, \$1.50.

Lillian Bell's niche in that part of the hall of fame reserved for makers of light literature is cut in for keeps and no one yet has come along to dispute her ownership. She can always be depended upon for a story full of easy, plenty of humor, a little dash of quiet satire, a pretty little romance, and, above all, it can with safety be offered to the "young person." Nor does that mean that it is mushy and worn, for the young people of today are not so easily won.

We are well acquainted with a number of the members of the "happy family"—the Jimnies, the Jardines, Hope Loring and others—so it is like finding old friends to meet them in this new book.

Bee, "the perfect widow," has just returned from abroad. She is the sister of Faith Jardine, who tells the story, and like most of the other little characters, Bee, however, could never tell her own story. We should never see half so far behind the scenes if she did. Bee has been a widow for a year, and in telling us about it her "Fate," has a few interesting things to say on the subject of mourning.

"When you come to think of it, mourning clothes are supremely vulgar. They are a mental speedometer. By them you can gauge the right of the heart, the grief, the sorrow. The first few months your deep bands of crepe say: 'I am feeling very miserable, indeed; my grief is poignant; I suffer.' Then as your note paper gives you more room to write, it seems to say: 'I am feeling better; I do not grieve as much; I am beginning to forget.'"

"Then you leave off crepe and appear only in dull black, with no jewels and your speedometer registers: 'My grief is over; I am feeling better; I do not grieve as much; I am beginning to forget.'"

Poor Bee made no pretenses to her intimate friends, the happy family. Her marriage had not been happy and she was not sincerely sorry. Her husband had the good taste to die. He was ugly and mean and parsimonious and his awful meanness was shown when he died. It was found that he had given before his death all his interest in the business producing effects to his spinster sister, and that he was laid poor at the time of his death. A huge unproductive tract of land was all that remained.

He began his life when a boy of ten, and from that time it was a life of struggle and the old maid sister being execrable didn't care to sell. Bee was practically at the old maid's (Liddy) mercy. The "Concentrations" are just another way of saying that Bee is a widow's child. She found a tremendous field for her cleverness, for each and every member of that little group of near-Bohemians needed a keeper—some one to slightly regulate his or her affairs, and Bee proved to be equal to the occasion more than once.

The author takes a quiet little fling at the bad judgment and imprudence of artists in one place in her story that is worth quoting: "The Munsions were ordinary people, but being artists and a particularly wild species at that they had sunk the entire proceeds of their

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last big commission of two years before in a stock farm in the most expensive part of Long Island, where they chose, as an innocent pastime, the raising of Arabian horses. Why Long Island, when even millionaires put stock farms over in cheaper Jersey, no one could tell. Even the Munsions themselves had no answer to that question, but then the Munsions had no adequate answer to any question of expediency.

The tenth chapter in this book could be quoted entire and it might do some good to thoughtful persons—not to real originals, but to the sort who have realized that their misadventures had a name as stealing. In this chapter Miss Bell tells of the fishing of ideas by authors and playwrights from each other, and so strong are her arguments, and so feelingly explained in detail, that the reader instinctively has her sympathy for some literary pickpocket.

Some of the chapters of this book have appeared in magazines and make almost complete episodes in themselves. The book is most charmingly written and should add new leaves to the author's crown of laurel.

"Concrete Pottery and Garden Furniture"

By Ralph C. Davison. Published by Muns & Co., New York. Price \$1.50.

This work should appeal strongly to all who are interested in ornamental concrete, as the author has taken up this subject and there is a large growing demand for this class of work. The author has taken for granted that the reader knows nothing whatever about the material, and has explained each progressive step in the various operations throughout in detail. These directions have been supplemented with half-tones and line illustrations, which are so clear that no one can misunderstand them. The amateur craftsman who has been working in clay will easily appreciate the adaptability and abundance of concrete work, inasmuch as it is a cold process throughout, thus doing away with the necessity of kiln firing, which is necessary with the former material.

The book is well got up and is printed on heavy coated paper and abounds in handsome illustrations throughout, which clearly show the unlimited possibilities of ornamentation in concrete.

1. Making wire forms or frames. 2. Covering the wire frames and modeling the cement mortar into form. Plaster molds for simple forms. 4. Plaster molds for objects having curved outlines. 5. Combination of casting and modeling—an Egyptian vase. 6. Glue molds. 7. Colored cements and methods of coloring. 8. Methods of casting concrete. 9. Selection of aggregates. 9. Wooden molds—ornamental flower pots modeled by hand and inlaid with colored tile. 10. Concrete pedestals. 11. Concrete benches. 12. Concrete fountains. 13. Miscellaneous, including tools, water-proofing and reinforcing.

The chapter on color work alone is worth many times the cost of the book, inasmuch as there is little known on this subject and there is a large growing demand for this class of work. The author has taken for granted that the reader knows nothing whatever about the material, and has explained each progressive step in the various operations throughout in detail. These directions have been supplemented with half-tones and line illustrations, which are so clear that no one can misunderstand them. The amateur craftsman who has been working in clay will easily appreciate the adaptability and abundance of concrete work, inasmuch as it is a cold process throughout, thus doing away with the necessity of kiln firing, which is necessary with the former material.

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"Miss Selina Lue"

By Maria Thompson Daviess. Published by the Bobbs-Merrill Company, Indianapolis. Price, \$1.00.

The heart catcher is out again. You might just as well hand over yours, for you can't resist "Miss Selina Lue." Spinster store keeper of River Bluff and general neighborhood manager, she is a very real, very energetic, very natural and delightfully funny character. Her tongue is both sweet and spicy, her heart is as big as all outdoors and her laugh is as big as her head.

Miss Selina Lue plays the part of providence with a sense of humor in all the comedies and tragedies of the Bluff. Her specialty is a row of soap boxes, in which she keeps a firm day journal. The pages are running over with children, always in comical trouble. Not less lively than the character of Miss Selina Lue nor less piquant than her philosophy, are the doings of her heroine in a beautiful form in one place to arrive, yet form in one day what once took two, says the westerner. The oriental replies, "What matter whether today or tomorrow? Work is doubled if you can perform twice as much. Drainage—well, he suffers from an occasional epiphany, but he has no nerve failures, none of the hypochondriacs or degenerates which result from modern life. Science, which prolongs the life of weaklings better dead, he has braved on the essential things—the things that westerners need, too, beneath all their mass of acquired necessities—his food and his women and his children and his god, as punishment for running away, but for long the reader is as tantalized as is the adoring and foolish Ricardo.

The tale concludes with a description of a Moslem uprising against the Zulus, and it is difficult to believe that a woman penned it. One can fairly smell the blood, and the scene is indelibly stamped upon the memory.

The author is a daughter of the region of the Southwestern States. When a child she was interested in gipsies in the New Forest, and picked up a great deal of their language. She is today known to some of the gipsies as "Ocean Lee," having lived in a caravan and been adopted into a gipsy tribe one summer. Her intimate knowledge of eastern conditions is derived from visits to Tunis and Algeria.

"Chatterbox" for 1909 is ready and those who know the publication well, as matter of course, buy it at once. Those who do not know it are benighted beings deserving of the deepest pity. "Chatterbox" is 32 years old and has not changed its form in all that time. This number contains 416 large pages with 250 original illustrations and six colored plates. There are about 40 short stories, anecdotes, natural history papers, poetry and articles of general information too numerous to mention. It is the best book for the money in America today, and no home with children should be without one. (Dana Estes & Co., Boston. \$1.25.)

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BOOKS REVIEWED

"Through the French Provinces," by Ernest Peixotto

"Recollections," by Washington Gladden

"The Concentrations of Bee," by Lillian Bell

"The Florentine Frame," by Elizabeth Robbins

"The Lost Mine of Mono," by C. H. B. Klette

"The Veil," by Ethel Stefania Stevens

"Miss Selina Lue," by Maria Thompson Daviess

"A Volunteer With Pike," by Robert Ames Bennet

"Dry Farming; Its Principles and Practice," by William MacDonald

"Concrete Pottery and Garden Furniture," by Ralph C. Davison

"The Veil," by Ethel Stefania Stevens. Published by Fredrick & Stokes Company, New York. Price, \$1.50.

Ethel Stefania Stevens is a new name to American readers of fiction and one which will be added to lists of favorites. She offers a book entitled "The Veil," a romance of Tunis, which merits all praise. The Moorish troubles with Spain, which have crept into the papers a little of late, show the world again what an impassable gulf lies between the eastern and western civilizations. These two peoples, after having lived side by side for generations, are now forming in one place to arrive, yet form in one day what once took two, says the westerner. The oriental replies, "What matter whether today or tomorrow? Work is doubled if you can perform twice as much. Drainage—well, he suffers from an occasional epiphany, but he has no nerve failures, none of the hypochondriacs or degenerates which result from modern life. Science, which prolongs the life of weaklings better dead, he has braved on the essential things—the things that westerners need, too, beneath all their mass of acquired necessities—his food and his women and his children and his god, as punishment for running away, but for long the reader is as tantalized as is the adoring and foolish Ricardo.

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"The Florentine Frame"

By Elizabeth Robbins, author of "Come and Find Me," etc. Published by Moffat, Yard & Co., New York. Price \$1.50.

One must always use superlatives in speaking of the work of Elizabeth Robbins. Her books are all well written, and entirely different from anything else done by any one else. "The Florentine Frame" is no exception to the rule. In it we see on every page masculine strength combined with feminine delicacy and a remarkable intuitive quality hard to define. The character drawing is as keen and clear as a mental photograph, and in no instance does she allow sympathy for the creations of her brain to mar the artistic perfection of the whole picture.

Isabella Roscoe is a rich widow with a daughter of 14. They live in New York. Mrs. Roscoe is a woman who, had she not been rich, might have made her mark in the world of literature. We discover her writing feverishly on the scenario of a play which she sends to the Professor for some advice and criticism. The professor comes to Isabella, enthusiastic at having discovered a young man, Chester Keith, a southerner, of a proud impoverished family, whom he thinks will be the right man in the right place to give the chair of English in the professor's own college.

Isabella, enthusiastic at having discovered a young man, Chester Keith, a southerner, of a proud impoverished family, whom he thinks will be the right man in the right place to give the chair of English in the professor's own college. Farnshaw has been looking for a successor for a number of years, hoping to be able to retire and devote himself to his own great life work. "History of the United States," by Professor Farnshaw, is given to Keith and the college profits thereby—but the professor is sorry, for he has discovered that the young man has written a play in his idle moments and generally such a marvellously successful one. There could be any other drawback never occurs to her. The reader sees it, though, in the dawn of love of Genie, whom all consider a blind adoring worshiper, surely not to be taken seriously, but tragedy stalks in when the child is 17 and confides her happiness to her mother. Every act of the young man has been constructed by the loving girl in understanding and love for her, and the mother finds that she must choose.

The climax comes suddenly and is not quite what one expects. The book is full of love, of tears, of heartbreak, but also of reality. It is tremendous and one feels a catch at throat and a chill of cold misery at the pity of it. It is not all tragedy, for one closes the book with a feeling of contentment and an earnest of happiness assured.

Miss Robbins has been so singularly happy in her choice of titles for her books that "The Florentine Frame" makes one wonder a little; there is scarcely a word of the frame to warrant the title, though a better one can not be suggested offhand. At most, however, that is a small criticism to make of so excellent a book.

"A Volunteer With Pike" By Robert Ames Bennet, author of "For the White Christ," etc. Published by W. B. Eerdmans, Grand Rapids, Mich. Price, \$1.50.

When Dr. John Robinson released the mud-stalled carriage in which the fair Senorita Alisanda Vallois and her uncle, Don Pedro, were approaching Washington he took the first step in a romance that was destined to link his fortunes for a while with those of Aaron Burr, carry him through perils innumerable across the continent with Colonel Zebulon Pike, and finally, far on the other side of the snow-cold peak, his Alisanda waited, he thought, for his coming.

The tale is told in the first person and Colonel Robinson proves a graphic story teller. The history in the story is real history, with no exaggeration for dramatic effect. We meet such famous historical personages as Aaron Burr, Zebulon Pike, President Jefferson, General Wilkinson, Daniel Boone, Tecumseh and many other characters of that day.

Doctor John believes in love at first sight. After meeting the president and dining at the White House he falls in love with Senorita Vallois, all in the course of one day, a busy day for him, but not less so than all the days of his life, for love, intrigue and dangers in those stirring days of Thomas Jefferson were a matter of course. Victors of empire were yet a menace to the young republic, and before he knows it Doctor John is involved in the Aaron Burr conspiracy.

Doctor John and his Spanish sweetheart are led through dramatic scenes of social savagery at the capital, distress on the wild frontier and final imprisonment aboard a British man-of-war.

It is of special interest to the readers of Mr. Bennet's former books to note the versatility of the author. His "For the White Christ" and "Into the Primitive" dealt with two sections of life far removed in time, location and interest, and now comes his new story drawn from the most vital period of American history, and exhibiting a still wider range.

A New Rubaiyat

"The Rubaiyat of Omar Khayyam." Fitzgerald. New edition. Illustrations and designs by Wally Posamy. Price \$1.50. Limited edition signed by the artist. Full color and reflecting the spirit of the artist, who was given carte blanche in his pictorial treatment of the text. He has drawn by hand every page—not only the initial letters and borders, but also every word of the reading text. The coloring is faithfully oriental and the type a copy of Arabic characters. No two pages are alike, and each is lithographed in at least two colors. In addition there are 24 full page illustrations executed in full color and reflecting the spirit of the verses and the eastern atmosphere perhaps more accurately than ever before. In a word, this is distinctively an artist's edition de luxe and a volume which the pronounced book lover has but to see to covet.

The artist has selected the first edition of Fitzgerald's translation rather than the fourth as being more appropriate for a centennial celebration in the author's honor.

Books Received

"The Power of Speech," by Edwin G. Lawrence. Hildes, Noble & Eldred, New York.

"Run and Run, the Story of Dr. Caldwell," by Edward R. Roe; Laird & Lee, Chicago.

"Elis and the Arkansas Bear," by Albert B. Patten; Henry Altemus company, Philadelphia.

"Heavenly Heavens," by Lyman P. Powell; G. P. Putnam's Sons, New York.

"Longshore Boys," by W. O. Stoddard Jr.; J. B. Lippincott company, Philadelphia.

"The Crimes of the Congo," by A. Conan Doyle; Doubleday, Page & Co., New York.

"The Book of Restoration Verse," by William S. Brantlinger; Brentano's, New York.

"The Wisdom of Thomas Carlyle," by Edward C. Marsh; Brentano's, New York.

"Rhoda of the Underground," by Florence Finch Kelly; Sturgis & Walton company, New York.

"Short Cut Philosophy," by Albert W. Macy; Sturgis & Walton company, New York.

"Poems," by Oscar Wilde; Brentano's, New York.

"Girl and Woman," by Caroline Lattimer; D. Appleton & Co., New York.

"Friendship Village Love Stories," by Zona Gale; the Miscellany company, New York.

"A Wave of Life," by Clyde Fitch; Mitchell Kennerly, New York.

"The Story of Dutch Painting," by C. H. Coffin; the Miscellany company, New York.

"Words and Phrases Calendar," West publishing company, St. Paul.

Notes and Gossip

O. Henry has gone to Asheville, N. C. with his family, where he expects to spend the winter.

Ellis Parker Butler is writing a series of comic stories of country life for Country Life in America.

Myra Kelly's new novel, "The Valparaiso," is almost completed.

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