THE CRITIC TALKS TO MUSIC LOVERS

Weekly Comment on Things Musical in Discriminating Philadelphia

THE most important musical event of the week, and for that matter the most far-reaching musical event in years in Philadelphia, was the completion of the endowment fund of the Philadelphia Orchestra, which was announced at the dinner at the Ritz-Carlton on Monday evening. Its importance lies in the fact that the existence of the Orchestra on its present high plane, with all its powers for good, both artistic and material, is now assured.

With the burden of financial deficits permanently removed, the future of the Orchestra is immeasurably brightened and with it as a matter of course go the entire musical interests of the city, for they all depend to a certain extent upon the well-being of the leading musical organization. Therefore the success of the endowment fund is a matter of congratulation not only to the officers and directors of the Orchestra itself, but to every one who is interested in Philadelphia's musical affairs, directly or indirectly.

To those who attend the orchestral concerts, the completion of the fund means much, for they will be able to continue to hear the same high standard of concerts at a price which it would have been impossible to maintain without the fund. Each ticket sold for the orchestra, as Mr. Bok announced at one of the Saturday evening concerts, pays only about one half of what it costs the Orchestra Association; the rest will now come out of the endowment fund where heretofore it has been made up from individual contributions.

THE assurance of the permanency of the Orchestra will be good news to all Philadelphia, for it is a civic and financial as well as an artistic asset and this fact is beginning to be appreciated by the business men of the city.

It was a particularly happy thought on the part of some one at the Monday evening dinner to make a part of the fund there raised, a memorial to Alexander Van Rensselaer. As Mr. Bok said in announcing this memorial, Mr. Van Rensselaer has for years given his time, his thought and his substance to the Orchestra and many times his perseverance and courage have tided the organization over dangerous shoals. In a way he needs no special memorial, for the Orchestra itself and its continued existence until the day when the endowment fund guaranteed its permanency is his real memorial, but it must have been a source of gratification to him that his long and unselfish services for Philadelphia music was thus formally and deservedly recognized. And next to Mr. Van Rensselaer the credit for the happy position in which the Philadelphia Orchestra finds itself today must go to Mr. Bok, who gave so generously of his time and means as chairman of the endowment fund committee, and to his energetic associates on that committee.

AFTER many orchestral concerts thus far this season, the opening concert of the Chamber Music Association at the Bellevue-Stratford last Sunday afternoon came as a delightful contrast. The orchestra is the music of grandeur, but the string quartet is the ne plus ultra of refinement in music. Cyclopean food is good and necessary to our existence, but one does not want it exclusively, either in musical or physical diet.

The Letz Quartet, which gave the first concert, is an excellent organization, but Mr. Letz has departed from the Kneisel school of quartet work, not only in style of playing, but also in the manner of seating the quartet, as he has adopted the plan of sitting made popular by the Flonzaley Quartet. Mr. Kneisel tried out this way of sitting some years ago, but went back to the classic way, as did David and Joachim many years before him. Mr. Letz, however, if the writer's memory serves him correctly, was not a member of the Kneisel Quartet at the time of this experiment.

The Letz Quartet is strongly to be commended for the program which it presented. The Mozart quartet in F is one of the six dedicated to the then king of Prussia and is one of the great quartet compositions of all time. The ruler, it appears, was a great admirer of the cello and something of a player himself (as kings go, so it is to be presumed), and the quartet in F has the weakness, if it can be called such, of all six of the compositions, in having an unduly prominent cello part. Nevertheless, it is a wonderful composition and one too rarely heard.

THE second work which Mr. Letz and his associates presented was the quartet in F minor of Beethoven, the second of the three dedicated to Count Rasoumoffsky. These three quartets are equal in musical content, workmanship and, for that matter, every other musical quality to any of the Beethoven symphonies. The one chosen by the Letz Quartet is probably the most difficult of the three in its ensemble, though all are of enormous technical difficulty.

The point, however, is that the Letz Quartet had the good sense to select works of admitted musical value to perform at a concert when its Philadelphia reputation was to be made, for it was the first time that the quartet had ever played here. So far as this goes, there has been a tendency on the part of the leading chamber music organizations in the direction of a return to the classics, and it has become more noticeable in the last three or four years. It was not so long ago that all organizations of this kind were on a constant search for "new" material. Its merit didn't seem to be so much considered as did the fact that it had not been publicly performed before.

It may be that the war, with the consequent difficulty of getting hold of new music, has had something to do with this change of heart, but whatever the cause, the patrons of chamber concerts have reason to be grateful. Most of the modern chamber music does not compare for a moment in merit either with classic chamber music or with modern orchestral compositions. Perhaps the "mighty thoughts" of the modern composers cannot be adequately expressed with fewer than 100 men, but whatever the reason, the practice of writing chamber music seems to have gone largely out of fashion.

IT IS true that many of the modern composers have written a quartet or two in their early days and hence most of them were immature works, but when once the virus of orchestral composition got into their blood there was no more chamber music. Thus Debussy has published only one piece of chamber music, a string quartet, no. 10; Scriabine none at all; Saint-Saens only about half a dozen chamber works, in spite of his great number of published works; Cesar Franck about as many; D'Indy a couple of quartets, and so the list goes. When these composers began writing for the orchestra they stopped chamber composition.

Now compare this record for a moment with Beethoven, who began his career with three piano trios, and after writing nine of the finest symphonies the world has ever known returned to chamber composition. Of the twelve works published after the ninth symphony, six are string quartets, another a string quintet and another a piano arrangement of a quartet movement.

Not only because most of the modern works in chamber form are of exceedingly dubious musical value, but also because there is relatively little from which to choose, the incessant pursuit of something "new" seems scarcely warranted. There is an incredibly rich field of chamber music in the classics, much of which is almost unknown to concert audiences because we hear so few concerts of this nature.

The Mozart quartet, which the Letz Quartet played last Sunday, was a revelation to many to whom it was not known. There is little doubt that the string quartets of Mozart are more significant to the modern concertgoer than his symphonies. This is due, perhaps, not so much to the musical thoughts contained in the works as to the fact that the orchestra has undergone vast physical changes since Mozart's day, while the quartet has in this respect remained unchanged. Therefore, an orchestral composition cannot sound to a modern audience as it sounded to one in the last half of the eighteenth century.

MANY of the actual instruments of the orchestra have undergone important changes since Mozart's day. Among these are the French horn, now one of the finest solo voices of the orchestra, while in the time of Mozart it could only play a certain series of notes and those only in sharply limited keys. Many other instruments giving increased sonority of the orchestral tone have been added, and the orchestra increased in size considerably and in technique immeasurably. What Mozart would have done with a modern orchestra at his command can scarcely be conjectured.

The string quartet, however, has sustained no such change, as the instruments comprising it are the same today as they were even before Mozart. Therefore, his quartets can be given with the same effect now as they were then. For this reason his quartets are more significant to us today than the symphonies. They lack something of the intensity of Beethoven and some of his great successors, but in workmanship, skill and in pure musical beauty they are second to none that have ever been composed.

Next Week's Musical Events

Tuesday, Nov. 18—Matinee Musical Club, Bellevue-Stratford, 2:30 p. m.

Wednesday, Nov. 19—Nina Tarasova, Russian folk song recital, Metropolitan Opera House, 8:15 p. m.

Thursday, Nov. 20—Organ recital, Charles M. Courboin, Wanamaker store, 8:15 p. m.

University Extension Orchestra, Academy of Music, 8:15 p. m. Soloists, Marie Sundelius and Nicholas Douty.

Some Important Musical Events

The series of concerts by the Philadelphia Orchestra at the Academy will be interrupted next week by the first tour of the organization. Appearances will be made in Baltimore, Washington, Pittsburgh, Detroit and Columbus. Mme. Margaret Matzenauer will be the soloist in all the cities except Columbus, where Mme. Olga Samaroff has been engaged.

The Vatican Choirs will give a farewell concert at the Metropolitan Opera House in this city on Wednesday evening, November 26. The return engagement will present the choirs in an entirely different program of music, including the famous Miserere of Allegri.

The next concert to be given by the New York Symphony Orchestra under Walter Damrosch's direction at the Academy of Music on December 18 will prove of especial interest because the first production in Philadelphia of Vincent d'Indy's new War Symphony will take place. Fritz Kreisler will play the Beethoven Concerto.

The four soloists from the Sistine Chapel Choir will make their first appearance in Philadelphia Tuesday evening, December 2, at the Academy of Music. The soloists are Alexander Gabrioli, soprano; Luigi Gentili, contralto; Izio Cacchini, tenor, and Dos Santos, bass. The programs offered are not wholly religious. A variety of duets, trios and quartets as well as solo numbers will display their versatility.

Owing to the illness of Walter Pontius, who was to appear with the University Extension Symphony Orchestra at its concert at the Academy of Music next Thursday evening, the tenor solo numbers will be sung by Nicholas Douty, who, with Marie Sundelius, soprano of the Metropolitan Opera Company, will take an active part in the community singing, which is to be a prominent feature of the program.

Nina Tarasova, the Russian singer who has scored such a success in New York, will appear at the Metropolitan Opera House next Wednesday evening in a characteristic program of Russian folk songs. She will sing three groups, the first, "My Country," "Sadness, Be Silent," "I Am Planting Gardens" and "Let Me Love;" the second is "Song of the Volga," "My Child," "Vasilisk" and "Lullaby," and the third, "Hebrew Melody," "At the Well," "You Ask Me for Songs" and "Mother-in-Law." She will be assisted by Max Gegna, the cellist.

The Matinee Musical Club will give a program by club members at the Bellevue next Tuesday afternoon at 2:30 o'clock. Those who will participate are Maude Hanson Pettit, Florence Haenle, Isabel Duncan Ferris, Mabelle Cochran Addison, Edna Hoppe Rosenthal, Dorothy Johnson Rassler, harp; Bertrand Austin, cello; Mrs. Edward P. Linch, organ. The club chorus, under the leadership of Helen Pulaski Innes, will also sing.

The first of the recitals by David Bispham is announced to be given at the Musical Art Studios on Tuesday, November 25, at 3 p. m. Mr. Bispham will sing works of Haydn, Secchi, Horsman, Schumann and others and give a recitation to music by Arensky, entitled "To Days Gone By."

Some of the advanced pupils of Stanley Muschamp and T. von Westernhagen will give a studio recital at 2208 Spruce street next Wednesday afternoon at 3:30 o'clock. Among those taking part are Misses Doris Dyer, Mather, Gladys T. Paine, Grace E. Degener, Emily C. Mines, Adelina Patti Noar, Frances W. Watkins and G. D. R. Romanelli. A chorus of the vocal pupils also will sing.

The free Sunday afternoon concerts at the Academy of the Fine Arts will be resumed on November 23 at 3 o'clock. The Hahn String Quartet will play a quartet of Haydn, and a trio of Zeckwer. Estelle Hughes, soprano, who received the Stokowski medal, will sing.

The first regular monthly pupils' recital of the Settlement Music School will be given Sunday afternoon, November 16, at 3:30 o'clock. The public is invited.

Toscha Seidel will make his only appearance of the season at the Academy of Music on Wednesday evening, December 3. The concert is under the auspices of the Pennsylvania League of Women Workers' Clubs.

At the half hour of music which will open the regular evening service tomorrow evening at St. Paul's Church, Overbrook, Anton Horner, solo French horn of the Philadelphia Orchestra, and John Fischer, flutist, will assist. They will play an aria by Haydn for flute and horn and the famous "Serenade" of Till for the same instruments. For the offertorium Mr. Horner will play a solo by Reissiger.

John McCormack, famous tenor, will give a recital at the Metropolitan Opera House on the evening of December 12. He will have with him as assistant artist a young violinist, Winston Wilkinson.

Grace Smallwood Leonard, assisted by David Satinsky, violinist, will give a piano recital on Wednesday afternoon at 4 o'clock in the auditorium of the Combs Conservatory.

OPERA SOON TO BEGIN

"Aida" Will Be Given at the First Performance of the Season

The Metropolitan Opera Company will open its season on Tuesday evening, November 25, with Verdi's "Aida." The cast is as follows:

Emma Destinova	Aida
Gabriella Besanzoni (new)	Amneris
Adelina Vosari (new)	Priestess
Giovanni Martinelli	Radames
Rosato Zanelli (new)	Amonasro
Giovanni Martino (new)	Ramfis
Paolo Ananian	King
Pietro Audisio	A messenger

Conductor, Moranzoni.

WAR REACTIONS STILL AFFECT THE AUTHORS

JOHN DRINKWATER IS A REAL POET

His Verse Reveals a Contemplative Mind Expressing Itself in Rhythm

It is always futile and foolish to attempt to trace the genealogy of one poet back to another of the same race and country; it leaves the task half done.

John Drinkwater has been likened to Wordsworth and doubtless some one has said that if there had been no Wordsworth there would have been no Drinkwater. The truth of the matter is that if there had been no England, no Anglo-Saxon tradition, no Christian philosophy there would have been neither a Drinkwater nor a Wordsworth. Each man is a natural and legitimate product of England. Each is contemplative, with a fondness for the farms, forests, downs, streams, meadows, trees and flowers of his native land. It is home and he sings of it with affection and content. The men and women of similar mood in Great Britain must find the new volume of poems by Drinkwater very precious. Those of us outside of England will like the poems, not because of their reflection of the peaceful British landscape, but because they put in musical form the thoughts which have passed through our own minds, thoughts about the illimitable heavens, the transitoriness of life, the constant succession of generation after generation of men and women moved by love and hate, each living its life as best it may and passing on to make room for others. And each of us, too, has felt that immutability which persists through all the seeming change, the immutability which is beautifully indicated in the three stanzas of "Symbols," in the volume in question. They run this way:

I saw history in a poet's song,
In a river reach, and a gallows-hill,
In a bridal bed, and a secret wrong,
In a crown of thorns; in a daffodill.

I imag ned measureless time in a day,
And starry space in a wagon-road,
And the treasure of all good harvests lay
In the single seed the sower sowed.

My garden-wind had driven and havened
Again
All ships that ever had gone to sea;
And I saw the glory of all dead men
In the shadow that went by the side of me.

This poem has all the common rhymes which Amy Lowell says the new verse writers exert themselves to avoid, but Drinkwater was trying to put over a thought instead of a new form of verse in words that had not hitherto been used. He succeeded in writing something that in a volume of the ordinary free verse would be as welcome as an oasis in a desert of barrenness.

POEMS. By John Drinkwater. Boston: Houghton Mifflin Co. $2.

A LEISURELY NOVEL

"Deadham Hard" Very Characteristic of Lucas Malet

Lucas Malet (Mrs. St. Leger Harrison and the daughter of Charles Kingsley) has written a somewhat leisurely paced and even occasionally dull novel in "Deadham Hard."

Mrs. Harrison usually takes somewhat morbid themes for fictional development, and "Deadham Hard" is no exception. However, the morbidity here is psychological and social and not, as other of her works, physical, for example "Sir Richard Calmady," in which the protagonist was a man born with no legs below the knees. His awakening to life and love, despite this handicap, was narrated in circumstantial detail.

The same detail and circumstance are utilized to record the arising and fruition of love in the central figure of the new Malet novel, whose handicap is the annoying presence of an illegitimate brother, the scion of a below stairs liaison of her brilliant and somewhat scorched father with the mistress of a "pub." The girl is a charming, sensible, wholesome specimen of English young womanhood, whose life is, however, overshadowed by the past of her roguish parent and the disturbing presence of her ill-spawned brother. The young man differs considerably from the natural children of fiction, in that he is not a villain, a plotter for the family fortune nor a dissipated disgrace to the family name. On the contrary, he is a personable, likable chap.

The girl's social and filial adjustments to the situation in which life has placed her form the body of the novel. She is exceedingly well characterized, and the other figures are made very real individuals through the author's literary skill.

DEADHAM HARD. By Lucas Malet. New York: Dodd, Mead & Co.

The Mind of a Soldier

If any one is curious about what the American soldier in France was like he cannot do better than read Henry Sydnor Harrison's "When I Come Back." It is the story of the experiences of a typical American who volunteered when the war began and did his duty modestly, uncomplainingly and efficiently. The man was a lawyer, not very robust physically, but with a sense of duty. The drill in camp in America gave him the strength which he long had desired, so that when he got across he was ready to hold his own with the best. He wrote home frequently, but his letters are notable for what they do not say. One has to read between the lines to discover the heroism which they conceal, a heroism shared by and manifested by all the men who fought. One of the compensations of the war lies in the fact that it has disclosed the existence of men like this.

WHEN I COME BACK. By Henry Sydnor Harrison. Boston: Houghton Mifflin Co. $1.

America Revealed

Prof. Edward Ellsworth Ross, of the University of Wisconsin, has written a book in an attempt to answer the question, "What is America?" He is confident that between the few indifferent to the suffering and injustice and the few who hold certain individuals responsible for this suffering and would wreck society in order to punish them there are steady-going millions who, without losing their tempers, are seeking remedies. They exhibit, he says, that "firm adherence to justice, moderation, temperance, frugality and virtue, without which, according to the Virginia bill of rights of 1776, no free government or the blessings of liberty can be preserved to any people." The book is divided into ten chapters, in which are discussed the make-up of the people, marriage and the family, government, education, rural and urban America, business, labor and similar topics. The book is illustrated with twenty-two maps and diagrams which show graphically the progress that is making toward better things. The pessimist and the discouraged should read it if they want to have their faith in America strengthened.

WHAT IS AMERICA? By Edward Alsworth Ross. New York: The Century Co. $1.35.

WILLIAM MILLIGAN SLOANE
Author of a notable book on the problems of modern democracy

POWERS AND AIMS OF WESTERN DEMOCRACY

Professor Sloane's Exhaustive Study of a Vital Contemporary Question

Is modern democracy a success or a failure? This is the question which Professor William Milligan Sloane, Seth Low professor of history in Columbia University, has attempted to answer in "The Powers and Aims of Western Democracy." In the attempt he has written one of the most exhaustive, painstaking and illuminating studies in democracy that has been produced in any country in recent years. His vision ranges over the whole sweep of human history, and from what men have done he forms his answers to the questions: What is a democracy? What is a nation? and What are the chances of an enduring peace under the democratic system? The last question indicates the point of view of the whole discussion. The author regards the world as in a transition stage. The war has ended one era and we are at the dawn of another. Therefore it is suitable to take account of stock.

He begins with an attempt to find out what democracy is and says that neither etymology nor history helps him. The word is Greek and was understood by the Greeks as meaning the opposite of "politics," or policy, which described government by the majority for the benefit of all, whereas, "democratia," or "democracy" meant the oppression of the minority by the majority. He assumes that in its modern use the word means government by the whole people for the benefit of all; but he confesses that "no sane man believes that we have secured even a near approach to it." He continues: "Indeed, it seems to many thoughtful men as if the so-called democracy of today were an oligarchy, the oppression of the many by the few 'politocrats' as they have been called, the professional advisers of the ignorant voters."

The book is divided into three parts, one devoted to a study of the development of democracy in thought and action, a second to a study of the evolution of the modern nation and a third to a discussion of the struggle for peace. The latter is devoted to a consideration of the issues that produced the war and to those which the war has not settled. The two preceding sections of the book lay the foundation for the third. It is worth noting that this man with a wide knowledge of history and philosophy and economics is not pessimistic and that he believes that the unrest that prevails at present is no deeper than that which characterized other important transition periods.

THE POWERS AND AIMS OF WESTERN DEMOCRACY. By William Milligan Sloane, L. H. D., LL.D. New York: Charles Scribner's Sons. $3.50.

Holland of Today

The well-known book on Holland, published by George Wharton Edwards ten years ago, has been issued for the holiday season in a revised and enlarged edition with many illustrations not in the original edition. Mr. Edwards has written a new introduction in which he sets forth many interesting facts about the relations of the Netherlands to the war. Among other things, he says that there is a powerful society known as the Johaniters to which most of the nobility and many reigning sovereigns belong. It dates from the Crusades. The order enforces the vow of implicit obedience on its members and each member takes an oath to respect the vow. The order is especially interested in the enforcement of the right of sanctuary for each member. Count von Bentinck, who is a member, was, according to an Amsterdam newspaper, "commanded by high authority to prepare for the reception, entertainment and shelter of William Hohenzollern at his castle of Amerongen near Utrecht, a command which could not be evaded."

Mr. Edwards has included among the new illustrations a colored pastel drawing of Amerongen castle, which shows it to be a larger and more dignified structure than that which has appeared in the few photographs of it that have appeared since the former kaiser became an inmate of it.

HOLLAND OF TODAY. By George Wharton Edwards. Philadelphia: The Penn Publishing Co. $6.

Church Unity

The Rev. Dr. Newman Smyth and Prof. Williston Walker have prepared a useful volume on "Approaches Toward Church Unity," which will be of great interest to many persons in these days when a concerted effort is making to bring the Protestant churches into closer harmony. The first chapter is a discussion by Professor Walker of the early development of church officers. This is followed by a chapter on the vital principles of church development by Doctor Smyth. There is a chapter on the historical method of approach to the problem and another on the place of the creed in the life of the church, followed by a statement by Bishop Brent on unity. The volume concludes with a summary of historical materials of current value, including a summary of the proceedings of the conference between Roman Catholics and Protestants in the seventeenth century, an account of the Protestant conference at Thorn in 1645, the proposals of Molanus and the correspondence between Molanus, Leibnitz and Bossuet from 1692 to 1701. Some historical precedents and opinions concerning ordination by bishops and sacraments and orders are cited. The appendix contains some of the comparatively recent propositions for church union.

APPROACHES TOWARD CHURCH UNITY. By Newman Smyth and Williston Walker. New Haven: Yale University Press. $1.25.

WAR SPIRITUALISM IN HICHENS'S NOVEL

"Mrs. Marden," a Study of the Psychic Wave Which Swept Britain

Mrs. Marden was the most superficial of women. She was clever, yet her mind was a shallows. She had a soul, of course, but it was not an insistent soul. It never questioned her. And as to her heart, well—it had room for only one love, her love for her son. To Mrs. Marden this son was everything. All the frivolity of Mrs. Marden's life, so crowded with worldliness, she shared with this boy.

There came the war. The boy went away. And then, one day, returning from a function where she had hobnobbed gayly with a princess of the blood, Mrs. Marden was met with the news that her son had died on the field of battle. She received the news curiously.

"She was not bowed down with misery. She wondered at herself. Would the acute anguish ever come to her? Would the tears never gather in her eyes, the sobs never rise in her throat?"

What sort of woman was this, what manner of mother could she have been, this lady of Mayfair, whose life is sketched briefly by Robert Hichens in the most recent of his novels, "Mrs. Marden"?

The basis of this work by the versatile Mr. Hichens is the wave of psychic manifestations which broke with a sucking rush over London when the war was at its worst, when mothers and fathers and sisters and sweethearts, their hearts wracked by the deaths of men in the service, sought through mediums to reach those they loved.

Poignant grief overtook Mrs. Marden. It came slowly, perhaps, but when it came it was bitter. She had no faith in the church. She had sought consolation there in vain. And as for spiritualism, she scoffed at it. Ridiculous! Nevertheless, she went to a medium. She came away astounded, but unconvinced. Again she went, and again and again. And finally she believed. Her son had spoken to her; it was his voice. Why, she had even seen him.

But Mrs. Marden attained her first positive conviction, her first actual belief in anything not solid and tangible and of this world, only to see it swept away as a delusion and a thing of vain imaginings. The substance she had built up swayed and crashed.

There followed utter blackness and desolation, which, though Mrs. Marden did not know it, were so developing her spiritually that when a tragedy of the body shadowed down upon her, she had found at last a firm and sound belief and the way to that beloved son.

MRS. MARSDEN. By Robert Hichens. New York: George H. Doran Co. $1.75.

Richard Harding Davis on Thin Paper

A flexible leather thin paper library edition of the Novels and Stories by Richard Harding Davis has been published by Charles Scribner's Sons. The six volumes are handsomely printed in a large clear type and are bound in a rich deep blue leather with a gold monogram stamped on the sides. The volumes in the series are "Soldiers of Fortune," "Gallegher and Other Stories," "Captain Macklin," "Ranson's Folly," "The White Mice" and "The Red Cross Girl."

AT THE FREE LIBRARY

Books added to the Free Library, Thirteenth and Locust streets, during the week ending November 11:

Miscellaneous

Advertising Artists, inc.—"Solving Advertising Problems."
Branford, Victor—"Coming Polity."
Churchill, Winston—"Dr. Jonathan."
Duggan, S. P.—"League of Nations."
Fenton, Ferrar—"Five Books of Moses." Four volumes. New Testament in Modern English.
Galsworthy, John—"Addresses, in America."
Griffith, I. S.—"Woodwork for Secondary Schools."
Koch, T. W.—"Books in the War."
MacArthur, C. E.—"Navigation Simplified."
Macdonald, J. A.—"North American Idea."
Marcosson, I. F.—"Peace and Business."
Moeller, Philip—"Five Somewhat Historical Plays."
Palms, C. L.—"Rhodanthe."
Rose, W. G.—"Success in Business."
St. John, Eugene—"Rotary Web Presswork."
Small, F. L.—"Treatise on Comprehensive Accounting Methods."
Sutton, Edward—"Fitting Out and Administration of a Naval Hospital Ship."
Tassin, Algernon—"Magazine in America."
Thomas, J. B.—"Strength of Ships."
Thompson, W. J.—"Wooden Shipbuilding."
Trelease, William—"Winter Botany."
Williamson, G. C.—"Murray Marks and His Friends."

Fiction

Brown, Alice—"Black Drop."
Brown, D. V.—"In Pawn to a Throne."
Burroughs, E. R.—"War Lord of Mars."
Cannan, Gilbert—"Pink Roses."
Couperus, Louis—"Ecstasy."
Dix, B. M.—"Hands Off."
London, Jack—"On the Makaloa Mat."
McKenna, Stephen—"Sonia Married."
Rolland, Romain—"Colas Breugnon."
Wells, Carolyn—"Man Who Fell Through the Earth."

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