

## INTERESTING TALK ABOUT AUTHORS AND LITERARY TOPICS

From the Reader, London, England

It has been pointed out that the late T. B. Aldrich occupied much the same position in America as Mr. Austin Dobson has so long filled in England. Probably this is true in a sense. Both were eminent as the writers of graceful verses, which were more than graceful. Mr. Austin Dobson has attained high rank as a scholar. Very few know the eighteenth century as Mr. Dobson knows it. He is devoting his well-earned leisure to the editing of classical eighteenth century books. Mr. Aldrich did not profess any special knowledge, so far as I know, but he wrote "Marjorie Daw" and other pleasant novels, while Mr. Dobson has so far left fiction alone.

### DISAPPEARANCE OF OLD BOOK SHOP.

The familiar shop in New Oxford street where for so many years Mr. Westell carried on his business has been closed. Mr. Westell had among his customers many famous men, including Lord Macaulay and Cardinal Newman. Bulwer Lytton and his son were also customers, and Mr. Westell has always believed that his first shop off Tottenham Court road is the one described in "My Novel." This may be very well. Mr. Westell's son, who has succeeded to the business, and has opened a new shop in Charing Cross road.

### "SHAMELA."

The Reader, in common with his contemporaries, is attending to the bi-centenary of Henry Fielding. There is not much nowadays to be discovered about Fielding, and what there is has been intelligently and delightfully set forth by Mr. Austin Dobson. But it might be well if some publisher would make accessible in cheap form Fielding's "Journal of a Voyage to Lisbon." In Blackwood, Mr. J. H. Lobban rightly calls it the most human of all Fielding's works. It elicits a regard stronger than his novels taken by themselves could inspire. I observe that Mr. Lobban rejects the idea that "Shamela," the parody of "Pamela," was written by Fielding. He admits that in a coarse and blundering way it finds the weak spot in the morality of "Pamela," but he thinks that it is giving it its highest praise to say that it is the intermediate link of suggestion between "Pamela" and "Joseph Andrews." With much respect for his judgment, I yet think that there is a great deal to say for the view that Fielding wrote "Shamela." It is a coarse book, but a limited edition might usefully be printed for the convenience of literary students. A copy is very hard to come by.

### IS LITERATURE DYING?

Mr. Herbert Paul, in the Contemporary Review, is inclined to answer this question in the affirmative. He says among other things: "Carlyle was a true humorist. Was he the last? His most eager disciple, Ruskin, not a humorist of any recognized type, was an eloquent preacher of reverence so long as his mental powers were unimpaired. Where is Ruskin's successor? His style may have been sometimes too rhetorical, his prose too poetical, his descriptions too pictorial, his ideas too unrefined and untrained. But in his way he was great. He had the note of distinction, largeness of purpose, breadth of view." To this I might reply by asking another question: Who was Carlyle's predecessor? Whom did Ruskin succeed? These were men of genius, and their like will not be found again. But others may be discovered to carry on the torch. Mr. Paul goes on in a melancholy strain: "We have no Tennyson now. What should we make of him if we had him? Reverence is the keynote of 'In Memoriam,' as is humor of the 'Northern Farmer.' Browning, too, a subtler thinker, though a less melodious poet, had both qualities in abundance. What has become of poetry? It has not disappeared. A very large quantity of very good verse is turned out in the 21st of December. It is good, but it is not great. Do we miss the greatness?" The Reader has no politics, but will anyone say that the present Prime Minister can be compared to Gladstone, or the leader of the Opposition to Beaconsfield? We must console ourselves as best we may with the thought that the general average faults how excellent is the average novel, genius. If we are to worry, let us trouble ourselves about its appreciation.

**ANDREW LANG, ON MARK TWAIN.**  
Mr. Lang contributes a delightful article to the Albany Review on Mark Twain. By the way, the Albany Review, which takes the place of the Independent Review, is not more pleasing in aspect with a cheerful red cover, which contrasts favorably with the drab severity of its predecessor. Mr. Lang begins with the highest compliment

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## NEXT SET OF DRAWING LESSONS

Continued from Page Thirteen.

simple and dignified or our work is a failure. Notice how the stems come down to the margin, giving us the comfortable feeling that the flower is growing, and that a frame has been held up, through and against which we see the flowers. Note also that it is not necessary to show the whole blossom in every case. A part of some of the leaves and blossoms may be hidden. Try to have at least one whole blossom showing in your picture.

In preparing to make your composition, read carefully the first part of this week's lesson for Grades IV, V, and VI. Having made a careful outline sketch in pencil, of the flower you have chosen, draw a rectangle nine inches long by three inches wide, and with light pencil lines make the best possible arrangement of your flower within this rectangle. Hold it off from you, studying it more as an arrangement of lines and spaces, than as a representation of the flower. Will it improve it to add or remove or change any line or shape? You may make any alteration that does not interfere with the big truth of the plant or with the laws of growth. For example, dandelion leaves, sometimes grow out horizontally, sometimes they grow up close to the stem. We may be arranging a

dandelion composition and the example we draw from may have had its leaves that grew out horizontally, yet nearly vertical, and we are quite justified in doing so, but it would not be permissible to make the green leaves appear to grow out of the flower stems as that would be sacrificing the truth.

When you have made an arrangement that satisfies you strengthen the lines that are to remain and clean your drawing up with a soft rubber. Next you may make two tracings of your composition on the white drawing paper, or better still on white unruled writing paper. Paint one with flower and leaves and stem showing black on a white background, the other with the background shape black and the flower shape white. You will then have made two arrangements of dark and light of the same composition. Choose the one which seems the most pleasing and print your name, grade and school in the lower right hand corner of the margin. Only one panel is to be sent in from the same pupil.

Study the illustration in the paper to see how one leaf or petal shows against another or against the stem. Drawings in by June 12 will appear June 22.



## THE UNSOCIALITY OF NEW YORK CITY

### INDIANA LADY'S IMPRESSIONS—NOBODY KNOWS ANYONE.

"What impresses me most in New York, is the fact that nobody seems to know anybody else," the Indiana woman wrote home. "When I came to visit Kate I expected to meet a number of pleasant people and be entertained by them, as she is when she visits me. The only woman I have met no one here. The only woman I have met no one here. The only woman I have met no one here."

The reason for this seemed to be the fact that the woman always seemed to have got all her clothes last year. "I have been in every shop of any size in the city, and in nearly every department of each one. When I enter a shop I am met by the manager, or even, as a last resort, to a Turkish bath. She is taking lessons in physical culture to keep down her flesh and studying theosophy under the most fashionable Swami in town."

"She has bridge lessons and attends a series of morning lectures upon the art of the fourteenth century and another on the true ideals of each. Each of them etheral sandwiches and anaemic tea are served in china which looks as if it would crumble in your hand. But none of the women present betrays by the flicker of an eyelid her consciousness of the fact that there are others in the room."

"We lunch at restaurants of which we read in society novels in Indiana, and take tea at places which have no sign above the door, and never seem to lose the odor of violets worn by their patrons. Kate never, by any chance, knows anyone personally; but sometimes in an excited whisper she points out a woman whose name is written among the first ten of the Four Hundred."

deafened by shrill music, where the only person to whom we can speak is the velvet seat waiter, who politely snubs us. There a noted divorcee or a leading man in society drama with his next wife is pointed out to me with exultation.

Kate seems perfectly happy and her husband apparently enjoys it as much as she does. She wonders repeatedly whether the woman at the table back of us is not the beauty whose portrait is frequently printed. She also decides that her new hat with the huge rose in front and a little to the left is already out of style."

"Her husband's contribution to the gaiety of the evening is the pointing out of a fat man whose business methods in the forming of subsidiary companies are about to be investigated. As for me, I am so homesick that I almost weep into my demitasse when I remember the jolly little chafing dish parties for ten after the Tuesday lecture on art which we give by turns at home in Indiana."

"Once we went to the opera and Kate was well high hysterical with delight when she was able to fit names to half a dozen women in the boxes. 'There, when you go back to Indiana, you can tell them that you saw Mrs. Wastor and two of the Goulds,' she triumphed."

"Yesterday we were invited to lunch with a woman we used to know in Indiana, who had heard of my presence in the city through letters. I executed a series of honey talks, talking of people we all knew; but I was disappointed. 'We lunched in the public dining-room of the apartment hotel, on made-over dishes with French names. While we ate our hostess and Kate discussed the trousseau of a bride whom Kate thought she had once seen.' 'After that they told each other how often they dined at fashionable restaurants and how particular each one was to have a particular table engaged for her each time. When we went upstairs they compared all the new gowns until it was time for us to go home.' 'Once or twice I have gone with Kate to her dressmaker, who brags about her fashionable patrons, and tells Kate her figure is exactly like that of Mrs. Ferriman. Then there is the beauty doctor who waxes eloquent and persuasive over the very heaviest shade of hair.' 'Tomorrow I return to Indiana. Kate

pitied me; she says she would rather die than go back, and she wants me to induce my husband to sell out his business and come to New York. As for me, I am counting the hours to train time."

"Not because I do not like New York, but because I want to get back among people who know each other. Yes, I am going home, and the very first thing I do after I kiss my husband will be to telephone to every woman I know to run over and have a nice, comfy talk."

### DOG GUARDS LITTLE MASTER.

A shepherd dog, faithful to death to its master, almost as intelligent as a human in ordinary matters, and more intelligent to scent danger, is petted and almost loved to death by Mr. and Mrs. John Lauber, of Delwin, whose year-old son wandered away from the home farm near Delwin on Tuesday, and was not found until late in the evening.

The little lad had toddled four miles, and the dog tagged along behind, watching him and guarding him. When the sheriff, who had been summoned to take part in the search, found the little boy he was unconscious from the cold. Over him stood the faithful shepherd dog, lifting up his voice in mournful howls.

The dog, to awaken the child and coax him to walk on, had pulled at his little garments until they were tattered and torn. The parents were rejoiced to recover the child, and the dog vied with them in showing its gratitude at the providential Dispatch.

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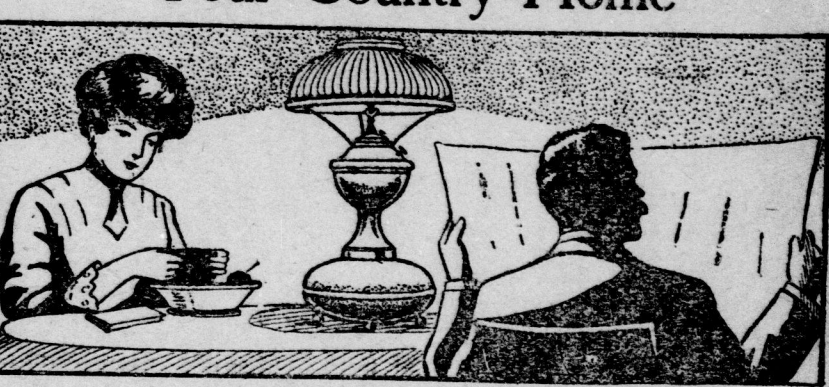
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