

# Esther Gould's Book Corner

**"ARIEL, THE LIFE OF SHELLEY"**  
By Andre Maurois  
D. Appleton and Company

Turning a certain corner in one of the colleges of Oxford, one comes rather startlingly upon the full length figure of a man lying prostrate as if in too great eagerness he had fallen. It is Shelley, supposedly in the position in which he was found after his drowning. One pauses and stands for a long moment before it, wondering, regretting, and turns away knowing somehow a great deal more about the poet Shelley.

So it is with this life of Shelley of Andre Maurois. You are arrested by its loveliness, you read it slowly, lingeringly, and when you have finished you know a great deal more about the poet Shelley. M. Maurois gives a clear vision of the poet, how in his too great eagerness to reach something he had tripped and fallen. It was the scorching of life over which he tripped, it was an ideal state of understanding for which he was reaching.

Perhaps you will say that "Ariel" is not a particularly balanced biography, nor was Shelley's a particularly balanced life. It is perhaps true that M. Maurois has started with the picture of his "Ariel" in mind and has picked out the events which are consistent with that picture. He has written a romance, a delightful story, yet it is based quite firmly on facts. The incidents in Shelley's life which have been dragged out of dark closets and viewed with huddlers are treated simply, delicately, sympathetically. Shelley's leaving Harriet and her subsequent suicide in the Serpentine, the conventional unconventionality of his life with Mary are shown to be as truly the outcome of circumstances and beyond the control of one person's will, as the falling of the leaves in autumn. All of his eager ill advised life, from the time that he was expelled from Oxford for being too pleased with his own literary eloquence, through the childlike romance with Harriet, and the marriage protracted by gallantry, through the stormy years of conflict with society to the bewildered exile, is set down.

To have taken a personality almost universal in its appeal and to have shown it in the light of deep sympathy and understanding, has made this one of the most worth while and delightful biographies of many months.

**"THE LITTLE FRENCH GIRL"**  
By Anne Douglas Sedgwick  
Houghton Mifflin Co.

Anne Douglas Sedgwick has done a thrilling thing. She has written a book which will be outstanding not only among the books of today and tomorrow but all the days when people care for reality.

You hear someone say, "It is a slice of life" and you mentally picture a huge meat loaf which is life, and a huge carving which is the artist, handing out slices to a ravenous populace. And yet the simile is not bad. Notice a well made meat loaf and you will find that its ingredients have kept their separate entities while still contributing very definitely to the compact whole. "The Little French Girl" is much like the slice of life which we each more or less timidly nibble. Only it is better. It is a compact firm unity in which no flavor is lacking, no spice too strong. It is well made, well seasoned, well done.

In several ways it reminds one of "Adrienne" by Miss Sedgwick's well remembered book of two years ago. The English family life, the ingenious mother, the two brothers loving one woman, the woman loved. Both Adrienne and "Topsy" become more real people when they are at last seen not through the illusioned eyes of their admirer but through the critical spectacles of everyday. This is an international novel. Ordinarily one shies at the term for most international novels are so busy being international that they forget to be human. Not this one. The conflict is based on the deepest, most fundamental differences in French and English thought, on questions of love, marriage, and family life. And on these questions American thought ranges on the side of the English. Alix, the little French girl in England, sometimes seems in danger of being powdered between the two grinding forces. If she had been made of softer stone she would have been. Because she is not she becomes mentally more polished, more shapely than she could have been without the grinding. Every character is well drawn, and with every character you have sympathy. There is no swashbuckling villain, the villain is, like most villains, within the heroes. Alix's lovely mother is painted first indirectly as if we were looking at someone in a mirror—suddenly we turn and she is there. They are all there, Alix and Giles and Andre and the rest, not in a mirror at all, but there in the little house perched on a cliff beside an emerald sea.

## SCIENTIST DECRIES HARD WINTER CLAIM

Reports from Washington stating that "The United States is due for the heaviest winter in years if the well known law of averages works out," are refuted by H. B. Ward of the geology and geography department of Northwestern University who has just completed a study of temperatures and precipitations of the last several years. Mr. Ward also doubts very much, he says, that there is a "law of average" with respect to weather, asserts that the winter of 1924 "will not be controlled by sun-spot activity" and adds, "it is as reasonable to forecast a mild winter as a severe winter in 1924-25."

In his analysis Mr. Ward discloses that there were radically different temperatures in 1920 with January

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## CROSS-WORD PUZZLE AID TO EDUCATION

SO SAYS COLLEGE PROF.

So Convinced of Its Benefits That He Has Plan for Use in Teaching Children in Schools

The widespread popularity of the cross-word puzzle, with its pronounced educational features, has impressed various faculty members of Northwestern University who frankly says that no department of a daily newspaper possesses greater cultural value. Prof. Elmer E. Jones, director of the school of education at Northwestern, so firmly believes in the educational value of the puzzle that he has a plan for utilizing it in connection with the education of children in the public schools.

Used in College  
At Northwestern in our regular examination of students we are at present utilizing one of the principal features of the cross-word puzzle," said Prof. Jones. "Instead of asking a question direct we, as an example, write down several words and ask the student to check off the one needed in a certain sentence. As the word must fit in exactly, just like the cross-word puzzle, the idea is evidently very much the same. In other ways, both in our department and in the department of psychology, the same idea is utilized in examining students as to the extent of their knowledge."

Use of Puzzle Idea  
Director Jones who is in almost daily touch with various teachers in the school of Evanston, Chicago and Winnetka, believes that a simple puzzle on a certain subject could be devised and utilized at examination time instead of the old, and ardently detested "exam."  
"I am now planning to seek the co-operation of one of the brightest school teachers in the Evanston schools to see if some feasible plan to apply the cross-word puzzle feature directly to school children cannot be discovered," continues the professor. "It is possible that before we are through we shall have to ask the co-operation of one or more newspapers to carry out the idea, now only half formed in my mind, into proper execution."

The Northwestern University professor said that no feature of a sounder or more invigorating nature, educationally speaking, had ever been adopted by American newspapers.

## WHY STATUES OF MOSES HAD HORNS

EXPLAINED BY SCULPTOR

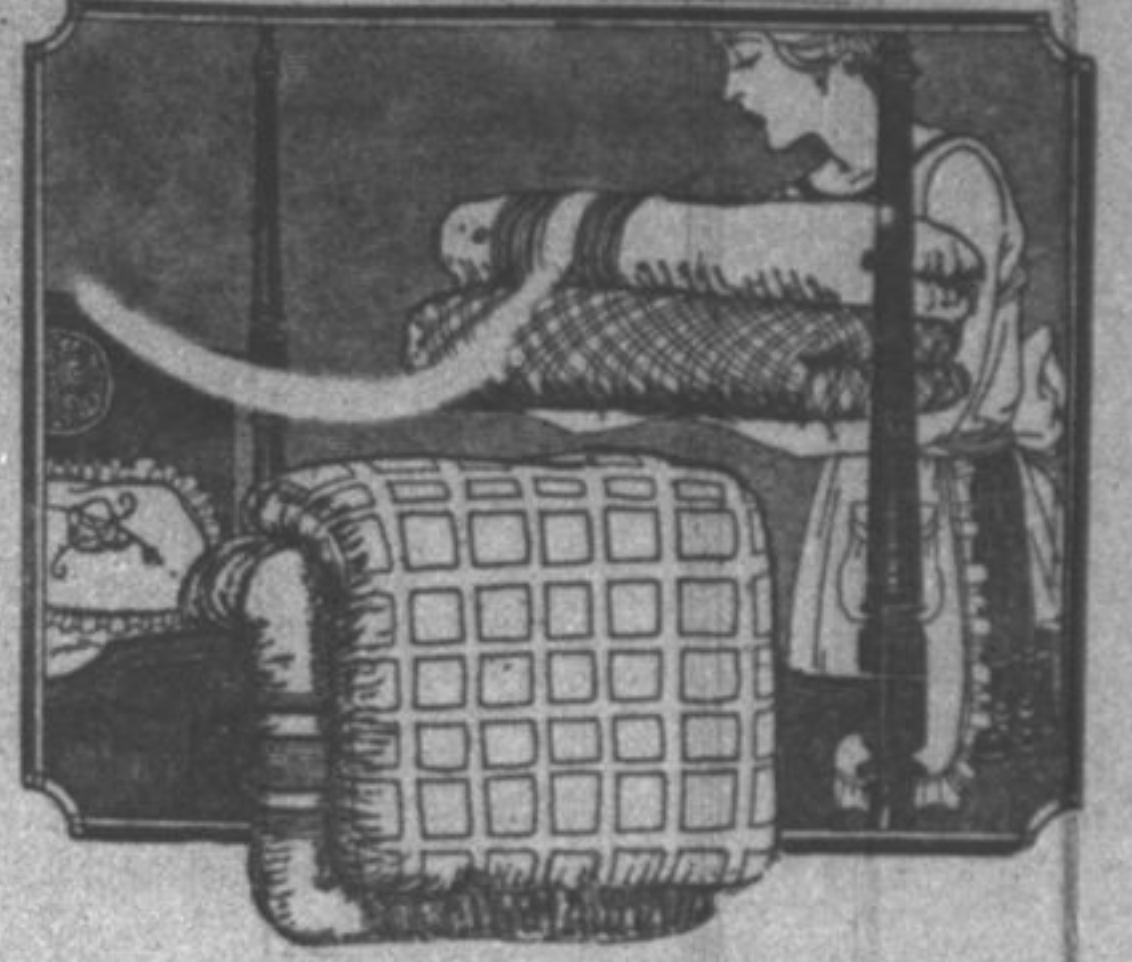
Lorado Taft in Lecture at Art Institute Says Hebrew's Word for Glory Also Meant "Horn"

How the Statues of Moses came to be made with short horns protruding from each side of his forehead was told by Lorado Taft in his lecture in Fullerton Hall, (Art Institute), last Friday. The Hebrew word for "glory" also meant "horn" and in translating it into Greek the word "horn" was used instead of "glory" therefore the sculptors of the period literally carried into effect this improper translation. Thus in the great statue of Moses, by Michael Angelo, a cast of which is in the Art Institute collection, we see Moses equipped with horns. The original of the Angelo statue was of heroic size, in marble, and was designed for the tomb of Julius II; but the tomb was never finished and the statue is now in the church of San Pietro, in Vincola, Rome. Mr. Taft's subject was the "Sculpture of the Renaissance in France." He took his audience back to the times of Charles VII, whom Joan of Arc with her spiritual visions directing her valiant army, succeeded in crowning King of France. Charles VII, Charles VIII, Francis I and Henry II, were all interested in art, and employed the most gifted sculptors and architects of their day to build elaborate castles and tombs to have come down to us as magnificent heritages from the Middle Ages. Dijon with its clamorous bells and its hundred spires was the seat of much of this activity.

Burgundy at this period was not a province of France but became one later. Claus Sluter, the sculptor, the greatest figure in the Art of his day, was brought from his native Holland and set to work on the King's projects, designing and carving figures on tombs, abbeys and palaces. The speaker pointed out the fact that the art of the Renaissance in France owed its origin to Italy and frankly sent its artisans and its artists to the mother country for inspiration.

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A careful reading of current fiction suggests that many folks are never contented until they marry the wrong people.



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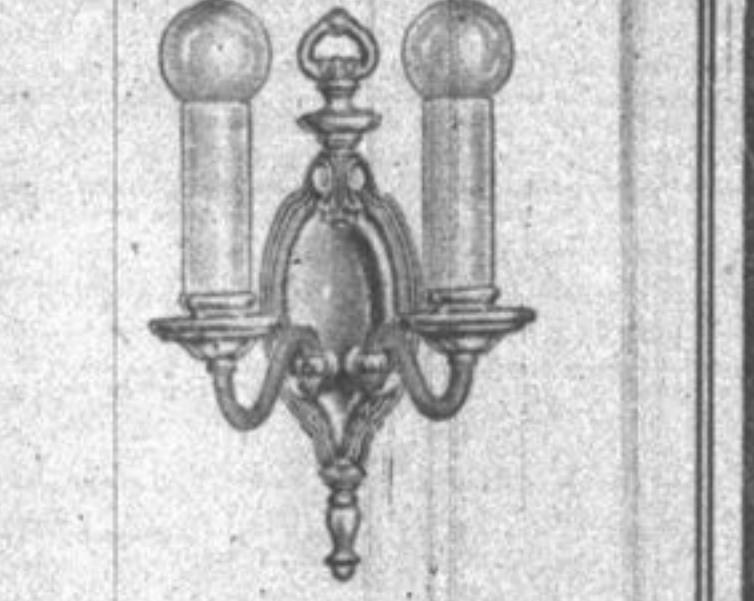
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