

Esther Gould's Book Corner

Are You Interested in Books of Fiction, Biography, Travel, or History? For lists write to ESTHER GOULD, care of The Highland Park Press.

Back to Erin

"O'MALLEY OF SHANGANAGH" By Donn Byrne The Century Co.

Sure and 'tis with the golden tongue of old Ireland that Donn Byrne speaks. Whether it is of Dublin "City of Failures, the Dead City" or of old towns "half Roman half Saracen" or perhaps of the Mediterranean which was "bluer than a blue sky" he puts into his speech that subtle magic which is like a remembered perfume or music heard from far away.

His story in this book of the tongue tripping name is, as are all of his stories, slight.

De Bourke O'Malley riding out from his ancestral home one summer day say in the confines of a convent in the neighborhood a girl more lovely than any he had ever seen. He fell in love with her and she, because she was only a novice, was persuaded to run away with him.

They were married in London, and went on to Paris, the Paris of old, a city of leisure about which the fornication of the second Empire still hung "like the Indian summer of a summer we know is gone."

Then when the birds went southward they, too, went down to Monte Carlo and the warm sun of the Riviera. But a shadow falls across their love. Is it the curse which has descended on the family of Clancollin? And so we see him at the end as we did in the beginning—the fierce old man walking alone through the streets of Dublin, city of failures and ghosts.

But no matter what the story, if it is an excuse for the golden phrases of Mr. Byrne it would be enough. They sat on the terrace of their hotel, watching the sun drop back of Sorrento and Capri; the vulgar ochre-colored Mediterranean sunset. The white flame of Vesuvius became reddish in the dusk. The crimson sails of Santa Lucia faded into the purple sea, and the little hush there is before the moon rises, was over all the land. Who is there to say where poetry begins and prose leaves off?

Greenwich Village Has Its Saga
"TROUBADOUR" By Alfred Kreyborg Boni & Liveright

Now that "sagas" are so much in order—sagas of this and sagas of that—why shouldn't Greenwich Village have its saga? We owe that to Greenwich Village, the place which from afar seems filled with starving artists and sad-eyed disillusioned virgins and which when you are in it is filled with stray cats and shrill, evil-eyed little urchins!

Alfred Kreyborg was one of the first of the Villagers. Not one of the instigators of it—it happened when his back was turned—like most of the things which he writes. It may be Mr. Kreyborg's modesty,

but he gives the impression that most things that happened in the renaissance of poetry in America happened while he was thinking about them rather than because he was thinking about them. It seems to be simultaneous action rather than cause and effect.

An autobiography from Alfred Kreyborg is interesting at this time principally because his life has been simultaneous with a great deal which has been interesting in America's literary life. Figures which have sprung fully armed from the ground are here seen in their beginnings. Maxwell Bodenheim, Wallace Stevens, Edna St. Vincent Millay and many less and many more well known poets and playwright walk quite naturally across these pages, as naturally as they used to walk across the streets of the Village in the days before the Village migrated to London, to Paris, to Rome.

Kreyborg was born in New York and early evidenced the principal quality of authorship, the inability to continue in paid employment. He found one congenial occupation that of pumping pianos at Aeolian Hall. But even that paled before the romantic possibilities of starvation. So without even making of it a gesture he finds himself resented in a third or fourth floor back in a since well-advertised quarter of his native city sitting on an unsubstantial chair and waiting. For what? For the birth of poetry in America!

It took a long time but it finally came. And in coming brought with it a number of happenings of interest which Mr. Kreyborg very entertainingly relates.

Nor has the author neglected the rest of the country in his story. Chicago and its literary products in particular come in for generous interest and praise. It is strangely enough to the west of New York that this New Yorker is looking for the vital things in America and world are today.

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With the event of our first anniversary, we wish to express to our patrons, as a means of appreciation for the success of our business during the past year, our sincere thanks in their co-operation and good-will.

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FOUNDING SCHOOL OF INDUSTRIAL ART

GIFT OF \$100,000.00 RAISED

Many Prominent People Interested in Project Connected With Institute; Some Advantages

Announcement is made by the directors of the Art Institute and of the Association of Arts and Industries of a gift of \$100,000 from the Education department of the Rockefeller foundation to the Industrial Art school which the Association of Arts and Industries is establishing at the Art Institute of Chicago. Mrs. Howard Spaulding, Jr., Mrs. Edith Rockefeller McCormick and Julius Rosenwald have become founders to the school, each contributing \$25,000.

A group of fifty individuals and firms headed by Colonel William Nelson Pelouze contributing \$2,000 each, to the project includes: James A. Patten, Harold Swift, A. G. Becker, William Wrigley, Jr., Estate of Charles A. Chapin, Mrs. Albert Bigler, Mr. and Mrs. C. H. Worcester, Edward B. Butler, Martin Ryerson, George F. Porter, Alfred Decker, Thomas E. Donnelley, Samuel Insull, Adolph Karpis.

Industrial Art School
The Association of Arts and Industries with offices at 230 E. Ohio street is establishing this Industrial Art school under the roof of the Art Institute of Chicago, where designers will be trained for the various industries including furniture, printing, textiles, wallpaper, interior decorating, advertising, ceramics, toys, in fact every industry in which design is a factor and there are few industries in which it is not. The master designers in our industries today are foreigners, having trained in the great Industrial Art school of Europe. We have missed an opportunity to train our own designers. We have the talent in this country, our boys are just as apt. There are positions open to them, the industries are reaching out for them, it remains for us to provide the proper training.

Initial Fund
The Art Institute is supplying the space and the Association of Arts and Industries is raising an initial fund of two hundred and sixty thousand dollars to build and equip the classrooms. Endowments and memorials may later run the fund up to the million dollar mark, after the school is established to insure its development into the greatest Industrial Art school in the country. For this Industrial Art school becomes national in importance when we consider there are only two such schools in the country, one at Philadelphia and the other at Providence, R. I. in contrast to fifty and sixty in every country abroad. This fact in itself accounts for our markets being flooded with foreign products: We export millions of dollars of raw material to be worked upon by foreign artisans and buy it back at an enormous profit to these foreign countries, resulting in a loss of millions of dollars annually to the United States. Industrial Art schools are the crux of the situation and through them "Made in America" will come to carry as much prestige as "Made in France," "Made in England" or "Made in Germany."

One Advantage
One great advantage this school will have in its close connections with the Art Institute is the availability for study of the vast exhibits housed there and of access to an art library which is one of the finest in the country.

It is significant that the announcement of this third Industrial Art school of the country, and the first one in the great middle west comes at the time of the opening in Paris of an International Exposition of Modern Decorative and Industrial Art to which the United States was invited to exhibit but failed to exhibit through lack of material.

Inspected by Government
A commission has been appointed however, by the Hon. Herbert Hoover secretary of commerce of the United States to visit this exhibit and report back to the government such things as are important to the esthetic and industrial progress of this country. Charles R. Richards of New York City, director of the Association of American Museums and an international authority on industrial art, has been appointed chairman of this commission. Following is a statement by Professor Richards commending the efforts of the Association of Arts and Industries in establishing this Industrial Art school in Chicago.

"I am extremely gratified to learn of the gift of the general education board of the Rockefeller Foundation and of the interest taken by the prominent Chicagoans who have become founders to the School of Industrial Art which the Association of Arts and Industries is establishing at the Art Institute of Chicago.

"An Industrial Art school of a high grade will contribute a most important help to further develop the art industries of the central west.

Attention to Appearance
"There is no question that we are coming into a period when much greater attention will be paid to appearance in our manufactured goods, and when the design of the finished

product will mean dollars and cents in its merchandising value.

"We are today the wealthiest nation in the world. We pay the highest remuneration to our workers and we represent the highest standards of living on the part of our people. No other country approaches our consuming public in its resources, or in the character of its demand.

"The great metropolitan city of Chicago centers to the needs of vast territory and from the nature of things must more and more become a great design center where new creations are developed and new standards are set.

Need Designers
"One of the elements needed in such a situation is an assured supply of well trained and talented designers. No accidental hit or miss supply will meet the situation. In the training the necessary and practical knowledge involved in modern production should be put at the disposal of such young persons during their period of training. Such a group of young designers, alive to all that is best in the past and in the tendencies of today, will bring to the art industries of the city a vitalized influence that will insure healthy progress in standards of design. Without such a supply producing establishments must rely on chance and good luck for their designers and very often find it necessary to accept mediocrity.

"Industrial Art schools of Europe have brought the art products of the continental countries to a point where we pay annually millions of dollars in tribute for their goods. For our own developments we need the same provisions and at no place in our country is an investment like that proposed liable to return greater dividends than at the Art Institute of Chicago.

"At the present time the European countries are engaged in the keenest competition to gain command of the world market in the field of industrial art. France, particularly, has resolutely set her face to this end, and the International Exposition of Modern Decorative and Industrial Art, shortly to be opened in Paris, represents a great organized effort to call attention of the world to her products in this field."

YOU HAVE TO WATCH HIM

That frightful, hardboiled old fellow, Secretary Mellon is probably right now rummaging around among the country's finances preparatory to offering another reduction of the people's taxes. No wonder Democrats and insurgents can't trust him.—Tledo Blade.

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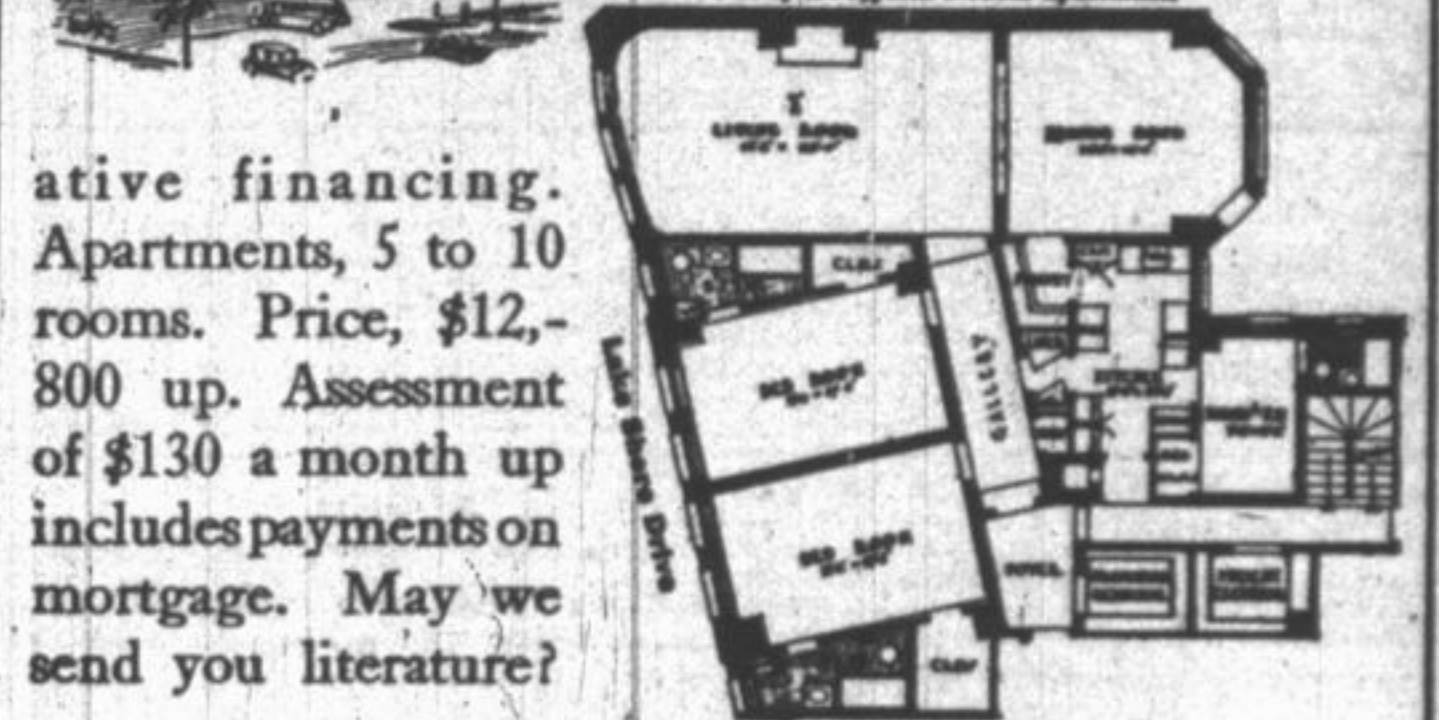
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As another evidence of the policy of northeastern Illinois board of directors of the Public Service Company of northern Illinois regular meeting voted a 20% increase in the outstanding common stock.

The increase will be in the additional common stock with value. It will amount to 76,491 shares and will realize \$7,649,100 to go into further development of electric and gas facilities of northern Illinois. The privilege of subscription will be given to the 26,000 shareholders of the company, the majority of whom are residents of this territory and likewise customers of the company.

Growth of Territory
The necessity for the expansion of such a sum gives an idea of the growth in the territory and the intention of the company to maintain its present high standard of service.

Holders of both classes of common stock and common stock are invited to subscribe for the shares which will be offered at \$100 a share. Holders of record at 5 p. m., April 15, 1925, will have the right of subscription. This right expires April 15, 1925. Each stockholder will be entitled to purchase one share of additional stock for each five shares of common stock held at \$100 per share.

Mr. Samuel Insull, chairman of the board, said:

"It is the plan of the board of directors to increase the dividend on both classes of common stock 8 per cent beginning with the dividend due August 1. Dividends on both classes of the common stock at the present time, are payable at a rate of 7 per cent per annum on the 319 Communities.

The Public Service Company of northern Illinois serves gas and electricity to 219 communities covering 2,500 square miles of the fastest growing territory in the world. The territory includes that immediately adjacent to Chicago and most city suburbs.

This territory is having a rapid growth and is developing as an industrial and residential center.