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BOOKS

Bitter Heritage

Margaret Pedler

Can a girl triumph over the tremendous handicap of heredity, that brings social stigma? Deserted by all save her beauty and her courage, can she win happiness?

Doubleday, Doran \$2.00

War Among the Ladies

Eleanor Scott

A shocking picture of a set of English school mistresses haunted by the spectre of poverty—a damning indictment of a system.

Little, Brown & Co. \$2.50

Hows and Whys of Cooking

Halliday and Noble

This is something new. Never before has the subject matter of the chemical reactions of foods and recipes for cooking been combined. It gives recipes for muffins, cake, biscuits, pies, etc., with exact directions for making, with reasons for each step, and with explanations of the chemical changes which occur in the cooking process.

University of Chicago Press \$2.00

The Six Proud Walkers

Francis Beeding

Another mystery by the author of the Seven Sleepers.

Little, Brown & Co. \$2.00

The Fortunate Mary

Eleanor H. Porter

Twenty-three short stories which were never published during the life of the author. The publisher says that in going over the manuscripts of Mrs. Porter these short stories were saved as the best as a climax.

Doubleday, Doran \$2.00

Extremes Meet

Compton Mackenzie

A mystery novel about the Secret Service.

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The Cavalier of Tennessee

Meredith Nicholson

A story of Andrew Jackson, the Provincial American.

Bobbs, Merrill \$2.50

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New Cross-Word Puzzle Book

Prosper Buranelli, F. Gregory Hartwick, Margaret Petherbridge Simon Shuster, Inc. \$1.35

Esther Gould's Book Corner

JUST PARAGRAPHS

"Confessions of a Rum-Runner," is one of those books which might so easily be faked that one reads the first half with one foot out ready to jump so to speak. But this one convinces especially by such passages as these, "Go to the houses of any prominent politicians or senators in Washington, except the White House and Mr. Taft's, and in eight out of ten of them you will be pressed to drink whiskey, gin, or champagne with an insistence to be found in no European country." This is taking it from one who should know.

Susan Glaspell has written a new novel which the New York Times calls "a small-scale masterpiece." It is the story of an idealist, and as she took one for the subject of one of her earliest books as well as having married one, the reviewer points out that she should know her subject.

PRETTY BAD

"THE TORCHES FLARE"

By Stark Young
Charles Scribner's Sons

The worst books are those that border on being good. Just slightly touch that border, that is, as does Stark Young's "The Torches Flare." If Stark Young did not know so much about the theater he wouldn't be able to make his characters discuss the theater even as intelligently as they do. If he did not know as much as he does about art, their art discussions would be as silly as you expect them to be. If he did not know as much as he does about how other

people write good books he would have gone ahead and made his as bad and yet refreshing, because it would have been his own, as he should have done. For out and out bad books may be at least refreshing if they are the author's own. It is these vague books when the author himself hadn't an idea what it was all about that are so depressing. Depressing is what they really are, like walking along a wet road deep in mud.

Mr. Young has an idea that to write a novel of young Bohemian New York, one must have discussions. So he has had discussions. People are deep in discussions everywhere, at speakeasies, at teas, even on street corners. Then he hasn't had much idea what to do with these discussions so he has given the characters a meal and let them plunge into another discussion. The characters themselves, even the smallest of them each has to be introduced with an elaborate sketching of past history. This is to bring in human interest, but when many of them appear only to disappear by the next page it is rather tedious, like having to be introduced to everyone one met on State street.

Well, after all, we haven't said much about the book and Lena and her startling success on Broadway. But we have said enough to indicate that we think Mr. Young would do well to think twice before he leaves his essays on the drama again to try his hand at fiction.

"THE SON OF MAN"

By Emil Ludwig
Boni & Liveright

I should not want to hand Emil Ludwig's "The Son of Man" to a person of another race, a Hindoo let us say, who had never studied Christianity, and say to him, "There, that is a picture of the man that we revere above all others." Yet I would recommend it to anyone who having

his own picture of Jesus wished to add to it, and also having his own picture, would be capable of taking or rejecting. For after all each one's picture of Jesus is largely an individual thing. He is as Mr. Ludwig says, "A man concerning whom practically nothing is known until he reached the age of thirty, least of all his personal appearance, the mirror of the soul, whilst of the two years, more or less, which preceded his early death, we have only conflicting stories." With so little fact to go upon and so many versions of that fact we have naturally each built up a picture or an ideal against which all new ones must be tested. If Mr. Ludwig wished to make his own version and picture and put it into words we can only be grateful to him if it helps ours, and we are quite at liberty to ignore it if it hinders our own.

Mr. Ludwig's picture, itself, is simple and unpretentious. He dwells on the aspect of Jesus, the son of man, the man of the people, the carpenter. He has written a readable account, not highly spiritual, but with an apparent attempt to be honest.

His greatest mistake seems to be in not knowing what it was he wanted to do or had done. In his introduction appear the scornful words, "The mishmash which is called a historical novel would have been in this case immoral as well. One who would venture to ascribe to Jesus imaginary sayings and doings, should be a person at least equal to Jesus in intuitive power." Then he goes on to say, the only things in which he has himself "given free rein to imagination" are "outlooks and methods of expression, the bridges of thought whereby the words and deeds are interconnected." But what could be more personal than those? To use one's imagination to suggest the thoughts and motives leading up to deeds and then to quibble at using it for deeds seems rather arbitrary. It would have been better for our acceptance of Mr. Ludwig if he had not opened this question at all.

However, as a picture of the life and times of Jesus, supplementary to our own, this account is an interesting one.

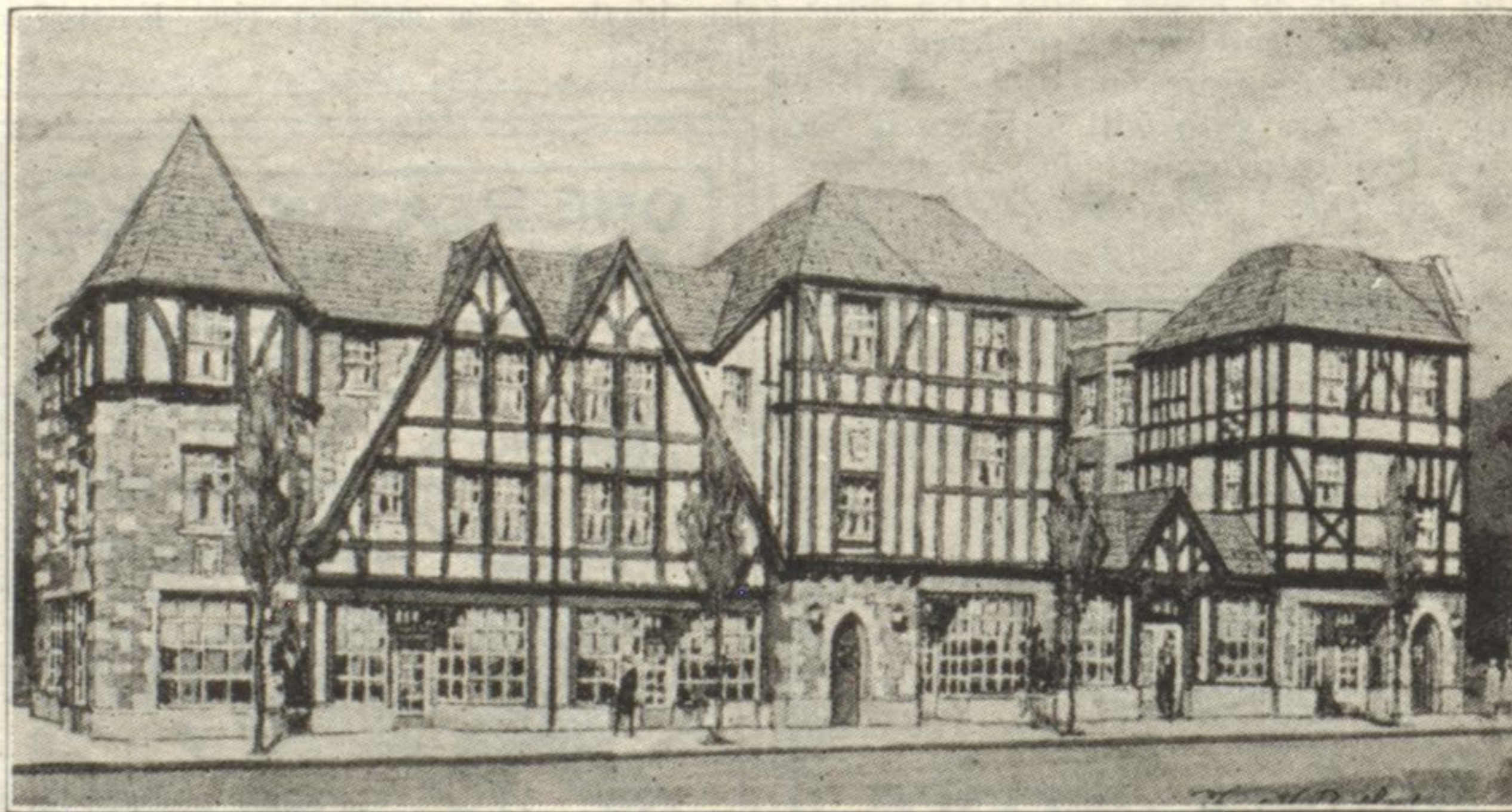


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