

History of the Spanish War

By Dr. ALBERT SHAW,

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By ALBERT SHAW,

Editor of the "American Monthly Review of Reviews" and author of "Municipal Government in Great Britain," etc., and a number of prominent contributors.

EVERY American teacher possessing a library, and many that do not possess one, will be interested in the announcement of the history of the late war with Spain, now published by the REVIEW OF REVIEWS COMPANY. Much of the narrative was written by Dr. Albert Shaw during the actual fighting of the summer. This has been revised and amplified by him in the light of the official reports and documents, which have only become available after hostilities ceased. A free quotation from the critical Congressional debates and other public utterances at crucial periods aids in making this work what it is, the standard reference history of this decisive and successful struggle. But it is much more than a lively and comprehensive narrative. It goes back to the years of struggle in Cuba which prepared the way for the war; it discusses energetically all problems which confronted the United States after the war as to the Philippines, Cuba, and Porto Rico; and as a whole it forms a broadly conceived picture of the year which has seen America brought face to face with new world duties.

The important special and technical matters of the war period, generally dismissed by the historian with only slight and often insufficient discussion, are fully and authentically dealt with in contributed chapters, written by men who had unusual opportunities for studying their subjects. Thus, the lessons which the war has for us as to the relative efficiency of rifles and machine guns are in a carefully written chapter by Lieut. John H. Parker, of the United States army; the military movements of the Santiago and Porto Rican campaigns are analyzed by the editor of the *Army and Navy Journal*; the battle with Cervera is described by the novelist, Winston Churchill, who is a graduate of the United States Naval Academy; the actual condition of Cuba before the war and the facts which caused the war are described by eye-witnesses, Murat Halstead and Stephen Bonsal.

The illustration of the book is especially valuable in the hundreds of portraits, pictures of the navies, photographed scenes of the war, and the entertaining cartoons reproduced from the Spanish, French, German, and English papers, as well as from the American.

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Author—"What do you think of spring poets wearing long hair?"

Editor—"First rate. I always like to see it stand on end when I go to throw them downstairs."

MOVING STRAINS.

Elderly Beau (who is making a long call, to fair singer, rapturously).

"Ah! that song takes me back to the home of my childhood."

Fair singer's irrepressible younger sister (in a loud whisper).

"Can't you sing something that will take him back to the home of his old age?"—Harper's Bazar.

artistic work.

The business session of the convention closed Saturday morning with election of officers, whose names follow: Mrs. Edwin F. Uhl, Grand Rapids, Mich., president; Mrs. J. H. Webster, Cleveland, O., first national V. P.; Mrs. Philip N. Moore, St. Louis, second V. P.; Mrs. John Leverett, Alton, Ill., Treas.; Mrs. T. E. Ellison, Ft. Wayne, Ind., Rec. Sec.; Mrs. James Pederson, N. Y., Cor. Sec.; Mrs. R. P. Dorr, St. Paul, Minn., Aud.; Mrs. James E. Curran, Englewood, N. J., V. P., of eastern section; Mrs. Frederick Welman, Chicago, V. P. northern middle section; Mrs. Napoleon Hill, Memphis, Tenn., southern middle section. Directors; Mrs. A. D. Campbell, Lincoln, Neb., western section. There was some effort made to get the vice presidency of the western section for the Denver club, but the Lincoln club secured the honor. The Matinee Musicals sent eight representatives to the convention, which number was exceeded by only one other club, that of Rockford, Ill., which sent eleven. The next biennial will be held in Cleveland, Ohio.

In a recent sermon Dr. Frank W. Gunsaulus took for his subject "The Last Days of Jesus as Interpreted in Art." In this address he took occasion to say: "The realism of Tissot blended with idealism is searchingly true, and it reveals the moral divineness of Jesus, while the middle ages made pictures of the external and physical divinity. The Tissot has failed to portray the real divinity of Jesus Christ only where he has employed the resources of what we call the supernatural. The height to which Jesus carried divinity is a human height. He revealed Himself as the Son of God by being the brother of man. Wherever Tissot has accentuated the humanity of Jesus, there the ethical divineness of the Master floods the picture with its light.

One of the examples best suited for illustration of the fact that a better and truer view of Jesus has not only gotten into theology but into art, is the picture of Jesus washing the disciple's feet. Within that scene in the upper room, whether it is treated by Ian Maclaren the Scotchman, or Tissot, the Frenchman, there do come all the experiences which throng the soul of Jesus and the souls of the disciples, as they begin to realize that something must occur in the career of the Master. The tangle of emotions and the confusion of ideas consequent upon their recent experiences make a dark background, against which Jesus and His disciples move in this picture. The immortal daytime was to gush forth out of the darkness which had been deepening about Him.

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"I gave the cook fits to my wife this morning."

"Anything happen?"

"I don't know yet, but I am afraid she overheard what I said."

Mr.—Dear, I have just sent that poem to the Review, and I wanted you to read it.

Mrs.—Never mind, I'll read it when it comes back.

FASHION LETTER.

AMERICAN WOMEN AT THIS SEASON SUGGEST A CHEAP CHROMO.

I am always sorry when the time comes for the putting away of furs, for, with their disappearance comes the perennial Spring crop of badly dressed women. Fur possesses something of the same saving grace as charity, in that it covers a multitude of sins. Stripped of it these sins in dress stand out as boldly as do our pet sins of omission and commission when they are not cloaked by charity. In dress the deadliest sin of all is the neglect of detail.

During those months of the year when the sun turns a cold shoulder to the earth the average woman envelops herself in furs, does not bother about detail, and yet manages to make a good appearance.

Spring is the season of detail.

Alas! the women who understand detail are as difficult to find as the proverbial needle in the bottle of hay. A wide statement, perhaps, but one has only to go to any place where women congregate and observe their "Spring clothes" to see for one's self that a wide statement is required to cover the subject.

The American woman, individually can be and often is the best dressed woman in the world. But take her collectively, particularly at this time of the year, and the only work of art she suggests is the chromo, and a very cheap chromo at that.

The most important details that make or mar a woman are, at the moment, hats, parasols, and frou frou arrangements to be worn about the throat. Sermons could be preached on each of them.

The French woman understands that the hat is much more important for the success of her ensemble than the gown. She takes her hat seriously and will spend any amount of money and—what is more necessary yet—time to make sure that it is smart and becoming. The American woman takes her hat lightly one might say wantonly, in view of many of the reckless confections one sees.

Why does not someone start a Society for the Suppression of Bad Hats? It would be a liberal education for the feminine portion of this progressive country. Why hats should assume rainbow tints, with color running riot over them, just because "Spring has come again," is a matter I never could and never shall understand.

"Man is known by the company he keeps," but woman is known by the hat she wears. If she lacks any sense of the artistic be sure she will betray it in her hat.

In the Modish family those of us who know how to, buy our hats first and then our gowns, and you may be sure that on whatever else we skimp those hats are above reproach.

Every woman has a tulle hat just now. The most popular model is a toque with a shirred brim of mousseline de soie, jet crown, and three huge pompons of tulle.

Another model almost equally popular is also a toque, but the brim is slightly pointed in front. It too, has shirred mousseline de soie on the brim, the crown is in shirred mousseline, and it has a stiff bow made of straw. Another model is again a toque formed of a soft mass of tulle, higher on one side than on the other, outlined on the right side by jet ornaments that form a long sweeping line. These three models have one great virtue—they are all in black—and one great fault—everybody has them.

The frou frou arrangements for the neck are the most difficult detail, perhaps, of them all. Indeed, I have seen only one of these creations that appealed to me, and that was a simple ruff of black net that ended at the throat in

[Continued on page 6.]