

The Pinehurst Outlook

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(Founded by JAMES W. TUFTS)

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The Duffer.

Nine little golf holes; bogie thirty-three;
Duffer badly tops his ball driving from the tee.

Eight little golf holes—first one cost eleven—
Buried in a bunker deep. Now there are seven.

Seven little golf holes. What an awful fix!
Three balls swimming in the brook. Now there are six.

Six little golf holes. When he tried to drive,
Sliced into the high grass. Now there are five.

Five little golf holes. Gracious, how he swore
As he dug the turf up! Now there are four.

Four little golf holes. Stymied by a tree,
Ball stuck in the branches! Now there are three.

Three little golf holes. Sphere fairly flew;
But he missed a six-inch putt. Now there are two.

Two little golf holes. In his face the sun;
Approaching, overran the green. Now there is one.

One little golf hole. Down a steep incline.
Driver's broken; ball is lost. Score is ninety-nine.

—Smart Set.

The Incubated Chick.

I'm not a little orphan, sir,
But I am just as sad,
A-peakin' and a pipplin' for
The love I never had—
One touch of human sympathy
Would melt my poultry natur'
But I refrain from hope so vain,
For ma's an incubator!

When first I burst my parent she
How hideous the dream—
No "cluck, cluck," fond love to tell;
No sound, alas, but steam!
I felt in vain for sheltering wings
Within that broiler crater,
And then, in sooth, the horrid truth—
Ma was an incubator!

—Poultry Magazine.

To Be or Not to Be.

I'd rather be a Could Be,
If I cannot be an Are;
For a Could Be is a May Be,
With a chance of touching par.

I had rather be a Has Been
Than a Might Have Been, by far;
For a Might Be is a Hasn't Been
But a Has was once an Are!

Also an Are is Is and Am;
A Was was all of these;
So I'd rather be a Has Been
Than a Hasn't, if you please.

IN THE WORLD OF BOOKS



THE TRUTH of the saying that each year finds us a little bit ahead of the year before may be clearly seen in glancing over a shelf of the beautiful volumes which have been produced in the book world during the autumn months, books in which every device of the bookmakers' art, good paper, clear type, and splendid bindings, unite with the most beautiful of modern illustrations in full color. Legend, literature, the drama, the perennially popular travel books, and fiction, both current and classic, have been made the subject of extra binding and extra illustration, and there are, as well, the books designed purely and simply for holiday use, consisting of collections of the latest artistic development of our popular illustrators.

In the matter of fiction there can be no more beautiful and delightful volumes than Jane Austen's "Emma" and "Persuasion" which are the latest addition to the English Idyls series (E. P. Dutton & Co.), each volume with twenty-four illustrations in color by C. E. Brock. Brock is an artist who succeeds, more than any other one of the current illustrators, in catching the late Georgian atmosphere of the delightful English homes around which Miss Austen wove her tales. His illustrations have been compared, from the exterior point of view, to a walk through an English rose garden; but he succeeds in peopling the interior of his pre-Victorian mansions with the most delightful of personages and the most stately of late Georgian furniture. The daintiest work of the Brothers Adam, the most dignified sideboards of Sheraton, the most comfortable chairs of Chippendale are seen here against their natural background, used by pretty maidens and gallant gentlemen, the sturdy rustics, village gossips, country squires, and other characters of those days. Glancing through the two dozen illustrations gives one a feeling of intimate knowledge with the pleasantness of the life of that time that it would be difficult to acquire in any other way. Among samples of current fiction noteworthy for their illustration might be mentioned Kate Douglas Wiggin's "Susanna and Sue" with illustrations by Alice Barber Stephens and N. C. Wyeth (Houghton, Mifflin Co.), a tale of a shaker community which serves as a background for the adventures of a mother and daughter; William Lindsey's "The Severed Mantle" illustrated in color by Arthur I. Keller (Houghton Mifflin Co.), a story of Provence in the time of the troubadours, in the later half of the Twelfth Century; and Frances Little's "Little Sister Snow" (The Century Company) with illustrations by the Japanese artist, Genjiro Kataoka, a member, incidentally, of the Salmagundi Club of New York, which is a modern fairy story of Japanese life setting forth the development of a Japanese girl until her marriage.

This season has been unusually prolific in the number of really worth while souvenir books of the recent work of popular artists which have become so pleasant a feature of the Christmas season. First there is "The American Girl" by Harrison Fisher (Charles Scribner's Sons) which shows Mr. Fisher's recent work dealing especially with the well dressed and well groomed young American men and women with a sympathetic appreciation of their distinctly national characteristics. The publishers have been unusually generous in the size of the books this year and the illustrations gain much thereby. A second book illustrated by Harrison Fisher is Frances Foster Perry's "Their Hearts' Desire" (Dodd, Mead & Co.) which is a truly sumptuous specimen of the book-makers' art. The type on each page is set in a border printed in lavender and gold. The front cover contains an insert of a Harrison Fisher head and is embossed in gold. The story itself is in keeping with the mechanical portion of the book, being a tale of a lonely little boy and what Christmas brought to him.

The fact that the present year is a centenary of the birth of Edward Fitzgerald has been made the reason for the publication of several beautiful editions of Fitzgerald's immortal translations of the "Rubaiyat of Omar Khayyam." Two of the best specimens of these editions are the one illustrated by Willy Pogany (Thomas Y. Crowell & Co.) and the one illustrated by Edmund Dulac (Hodder & Stoughton). In a matter of this kind comparisons would be invidious. Fortunately the two volumes have been conceived in a manner which, while keeping them totally unlike each other, yet gives to each a peculiar beauty of its own. The first by Willy Pogany is a quarto of unique treatment. The artist has drawn by hand every page, not only the initial letters and borders, but also every word of the reading text. No two pages are alike and each is lithographed in at least two colors. In addition there are twenty-four full page illustrations which admirably reflect both the spirit of the verse and the atmosphere of the East. The Dulac edition has been bound in white buckram with a cover design in gold. Each page is printed in two colors and the twenty illustrations are mounted on Japan vellum and encircled with a border pattern in gold. The Dulac pictures follow more the decorative manner of Elihu Vedder and are consequently entirely different in treatment but no less charming than the interpretations of Mr. Pogany.

Maxfield Parrish has prepared a series of twelve pictures to "The Arabian Nights" which have been published in book form to illustrate "The Arabian Nights; Their Best Known Tales," edited by Kate Douglas Wiggin and Nora A. Smith (Charles Scribner's Sons). As for the work of Maxfield Parrish, it is like Massachusetts, it needs no eulogy.



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