



THE LATE MOSES COIT TYLER.

over a million readers. The *Daily Mail* is in many respects a very admirable newspaper. It is especially attractive to one who wishes to glean the news of the world in a short space of time, and it has earned the reputation of being the ideal newspaper for women, and, best of all, there is in its enterprise no yellow tinge.

A feature of Mr. Harmsworth's visit to New York was his experiment in journalism when he took charge of the office of the *World* for one day and gave a practical illustration of his theories. The result was a paper of thirty-two pages each of four columns in width. The change, while radical, was not entirely new. Some years ago there was published in this city a newspaper known as the *Daily Continent*, which was in appearance very like the paper which Mr. Harmsworth gave to the public on the morning of January the first. The *Daily Continent* succumbed after a vain fight for popularity. In speaking afterward of the experiment, Mr. Harmsworth expressed himself as being comparatively well satisfied. He said that he had no doubt whatever that the small-sized sheet would in time dominate journalism all over the world. He believed in the limiting of advertising, and flouted at the

venerable belief that "want advertisements" means circulation.

Most of the attention of the American press, however, was devoted to Mr. Harmsworth's theories about the newspaper of the twentieth century. He saw in the future the great daily which would appear simultaneously in various cities all over the country, each edition differing from the others principally in the matter of local news. This idea is in no sense a new one. It is simply practising on a large scale what is now being done on a small scale. The Sunday issues of our New York dailies have their different editions, each devised for the benefit of a certain section of suburban readers. Mr. Harmsworth himself recently founded a branch of the *Daily Mail*, which appears in Manchester simultaneously with the London edition, and, if we remember rightly, for years the *Scotsman* has been published both in Edinburgh and in Glasgow.

From Berlin there comes the news of the death of Dr. Ludwig Jacobowski, one of the most promising of the younger school of German poets. Dr. Jacobowski was just thirty-three years of age, and had been for years a busy editorial worker, first as

**The Death of
Ludwig
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MR. ALFRED S. HARMSWORTH.

literary and dramatic critic of Berlin dailies and provincial papers, then a chief editor of several literary periodicals, the last of which, *Die Gesellschaft*, is the chief organ of the modern literary school in Germany. Besides this occupation, which is absorbing enough of itself, Dr. Jacobowski found time to publish several collections of lyric verse, two volumes of short prose sketches, four longer prose works, a play in verse, and a volume of criticism, *The Beginnings of Lyric Poetry*. Innumerable critical articles and translations from the lyric folklore of other languages attest to his



THE LATE LUDWIG JACOBOWSKI.

industry, while during the past year he was the chief factor in the publication of a cheap popular edition of small books of old and newer lyric verse, designed particularly to awaken the interest of those classes who have hitherto had little time and less money for the softening influence of better literature. Despite the undeniable charm of some of his prose work, it is as a lyric poet that Jacobowski's chief claim to future consideration will lie. The distinguishing marks of his verse were beauty and purity of form, simplicity of expression and delicacy of sentiment, while a strain of philosophy raised it from the narrow personal view to the wider impersonal outlook. While in constant contact with the wilder spirits of the "dot and dash" school which for a time ruled supreme among the younger

German poets, and ran riot with the rules of form in lyric verse, Jacobowski held true to the simpler forms of rhyme and rhythm, and to the greatest simplicity of language that was compatible with poetic thought. His sense of rhythm was particularly keen, and lends great charm to his simplest verse. Jacobowski was of Jewish descent, and there was a strain of Oriental warmth, of fantasy and love of colour through all his writing, although even its philosophy could not at times blind one to a certain lack of virility. It was this quality that mitigated against the lasting success of his one play, the romantic comedy in verse, *Diyab the Fool*, although the richness of the language and the warmth of Oriental colouring insured for it for a time successful representations in Berlin and elsewhere. At the time of his death, Jacobowski was beginning to be recognised as an editor, as a critic and a poet and as a considerable factor in Berlin literary life. The best known of his works are the verse collections *Sparks*, *From Night and Dreams*, *Shining Days*; the novels *Werther the Jew*, *Anne Marie* and *Loki*, and the above-mentioned play.



London *Tit-Bits* recently published its

**The Genesis
of Sherlock
Holmes.**

one thousandth number, and as one of the features of the issue its editors induced Dr. Con-

an Doyle to tell the story of the genesis of Sherlock Holmes. The account as it appears is complete enough, and yet so much has been written in various paragraphs about the character of the great detective, that as information this account serves only to fill in a few gaps here and there. How the original idea was suggested by a professor under whom Dr. Doyle studied at Edinburgh has often been told. It is interesting to note that the author also acknowledges that something of Sherlock Holmes was due to the detective of Edgar Allan Poe's short stories "The Murders of the Rue Morgue" and "The Purloined Letter," because at the very beginning of *A Study in Scarlet* Sherlock Holmes himself flouted contemptuously at the skill and ingenuity of Dupin.

In work which consists in the drawing of detectives there are only one or two qualities