

and start him to learn and wonder for himself. But this is not a book only for children or narrators of children's tales. Many adults, who are young enough at heart to wish for some glimpses into the wonderful results of modern science, will find them given in this book in an untechnical and most attractive fashion.

"The peculiar beauty" of Maurice Barrès' book, *The Faith of France* (Houghton Mifflin Company, New York, Thomas Allen, Toronto, 294 pages, \$1.60 net) is, that not a single writer, however eminent, but a whole generation, has written it; for it is a study and exhibit of the Spirit of France in the War as gathered chiefly from the letters of soldiers in the ranks and their officers, who have made the supreme sacrifice. It is a series of composite photographs of the Catholics, the Protestants, the Jews, the Socialists, the Traditionalists, and of all these blended, again, into one, and that one, the French people as a whole rejoicing in the sacrifice which they are making for France and for human freedom. It is an eloquent expression of the Soul of France, and is illuminating as to how all these men of varying creeds and of no creed have been fused together in one eager, burning passion, and have therefore forgotten old differences and discords, and achieved what would have been thought, four years ago, an im-

possible unity. The author has had access to thousands of letters from trench and hospital to chums and comrades and the loved ones at home. It is their letters, after all, that really reveal the heart of the men at the front—and they are intensely interesting because intensely real. Maurice Barrès holds a high place in the literary world, and his translator, Elizabeth Marbury, has done her work well.

Sonia, by Stephen McKenna (McClelland, Goodchild and Stewart, Toronto, 464 pages, \$0.00), has for its descriptive subtitle "Between Two Worlds." The "two worlds" are the England of the days before the War and the England that is to be born out of the titanic conflict now in progress. About the career of a group of young men, with O'Rane, or "Raney," as the central figure among them, is woven a realistic description of English society as it was before the War, in the extravagance of its folly which had, as its culminating feature, the London "night clubs." Over against this depressing picture is set that of the England that is to be, of which O'Raney is the prophet. *Sonia* personifies the old England, and, in the transformation of her character by contact with the realities of the War, we have an epitome of the coming change in the life and ideals of the nation.

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