

climax of the plot is reached there ensues a hundred pages or more of a triumph of weakness in tiresome, inconsequential, dialogue, weird emotions and their expression, and most unnatural mental evolution. The Williamsons, however moderate a position they have taken in literature, are capable of something better than this, their latest. Books cannot be written from maps, unless the author possesses more convincing imagination than the Williamsons. To believe that the latter may have actually covered the ground described would be to deprive the book even of what merit it does possess. (Toronto: the Musson Book Company).

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ARNOLD BENNETT has given so much in "The Old Wives' Tale," "Paris Nights," and other books that one takes up with much expectation a recent volume of his, entitled "How to Live on Twenty-four Hours a Day." And one is not disappointed. From the title, it is inferred that the book is humorous. So it is. But it is more serious than humorous and more entertaining as a piece of writing than serious. It is really a literary tonic, or, rather, a mental tonic served in literary form. There are twelve chapters and each chapter is a dose. The trouble is that the tonic will be but rarely taken in parts, for the reader will want his tonic in one big dose. Even so, it is a short book, and can be read at a sitting. But something should be said about what is inside it. That is hard to do, except to say that the author points out that every person receives every day twenty-four hours of time. That time is his to do what he can with it. No one can take it from him or add to it. And with that as a start the author proceeds to make some excellent suggestions about the disposition of oneself during that time. (Toronto: the Musson Book Company. Stiff paper, 50 cents).

THE *Studio* for April contains a sumptuous account of the "Wigner Werkstatte," Vienna, in which there are twenty-seven reproductions of photographs of representative handicrafts. There are also an article on Arthur Wardle's paintings and drawings of animals (Fourteen illustrations), an appreciation of the art of Sir Ernest A. Waterlow (Fifteen illustration), "some recent designs in domestic architecture" (Nine illustrations), and an article on the Italian sculptor, Leonardo Bistolfi (Nine illustrations). There are six colour supplements. (London: The Studio).

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A REALLY invaluable dictionary of Canadian history has been issued in the form of an "Index and Dictionary" to the "Makers of Canada" series. It is the joint work of L. J. Burpee, Librarian of the Carnegie Library, Ottawa, and Arthur G. Doughty, Dominion Archivist, which fact is in itself enough assurance of its merit. The person who first thought of this additional volume conceived a brilliant idea, and it is by far the most important of the series. Indeed, as a work of reference, it should have a prominent "every-day" place in the library. Almost every event of any account in Canadian history is briefly outlined, and, besides indicating where further treatment may be found in the series, it supplies a bibliography of the publications touching on the event under consideration. For instance, should a person wish to know something about the Rebellion of 1837, all he has to do is to refer to this dictionary, where a brief account of that uprising will be found. Besides that, he will be told where to look in the series for fuller accounts, and be referred to the books that have been published on the subject. (Toronto: Morang & Company).