

woven with far greater care and skill. A firm, live hand seizes the reader and will not let him go. The beginning and the end are unfortunate—the beginning because it inevitably suggests comparison with the peerless beginning of one of Scott's masterpieces and because it points out a track which is not followed up—the end because it is not an end but a kind of leaving off which leaves the audience as unsatisfied as the actors. Half a loaf may be better than no bread as a matter of fact, and as a matter of fact it may be the usual portion of most men and women, but it is hard measure for a heroine so friendly as the sweet, appealing Susan, and though we cannot for an instant doubt that it is natural, we cannot help a wistful, secret wish that, for once in a way, something unnatural had happened. A gentler, dearer being than Susan it is hard to imagine. Her mother, her little brothers and sisters, her terrible family-in-law, are drawn with the finest humour. The men are those exceptional men about whom women like to write because they find them easier to understand than the normal type; but men like these exist, and they exist like this. Dally, the animal whom animals understand even better than Susan, artist and child, could understand, is admirable, and Archie makes an admirable foil. Whether Susan, being what she was, would ever have left Dally, seems questionable, but then she was Scotch; they were all Scotch. As for Juliet, every one in the book is her lover; every one out of the book will be her lover too; to fall in love with one girl and to love the other for life is the fate of whoso takes this "Rose" into his hand. We may as well mention that the spots on Mrs. Murchison's drawing-room wall-paper could not have numbered four hundred and seventy-eight one day and five hundred and seventy another, and that Colonel Hamilton should be above a misquotation from Coleridge.

Mr. W. G. Waters's admirable translation of *The Journal of Montaigne's Travels in Italy by way of Switzerland and Germany in 1580 and 1581* (Murray, 3 vols., 15s. net)