

eighteen who went to Cuba with a world of patriotic enthusiasm and an uncommon amount of manliness to support him. His experiences were parallel with those of many another soldier, and his misfortunes in no way exceptional. That he came out of the war with shoulder-straps surprises no one who followed him from the grip of a greedy uncle, who was guardian to the fatherless young soldier, to the end of the war. The writer of the tale, Edward Stratemeyer, is in sympathy with the aspirations of heroic lads and men. The book is one of the popular "Old Glory Series."

*From Me to You* is a collection of verses written in a minor key, as it is the custom with young women who betake themselves to rhymes. Very likely the writer of these morbid verses is a robust, lively person who writes in tears because they are easiest to rhyme. She may have sympathy with Nature, but it isn't with the blue sky, the sunshine and charms that wrap the earth and make sensible folk cheery.

From Frederick A. Stokes Company, New York:

*Ashes of Empire*, by Robert W. Chambers.

*The Ambassador*, by John Oliver Hobbes.

*A Short History of the War with Spain*, by Marion Wilcox.

Chambers is so brilliant a story teller that whether it is as a chronicler of historic facts or a romancer doesn't much matter. His account of the Franco-German war, as it relates to selected individuals, is uncommonly thrilling. It illuminates the most sorrowful epoch in the political existence of France and compels readers to think both better and worse of its people. Chambers has written a series of narratives on this war and the Commune, but the volumes have not been published in the order the writer intended. *Ashes of Empire* should have been second in the triad of descriptions of political infamy and life surrender, not to mention heart-break and despair in unoffending families. The tale is a haunting lesson to rulers of peoples, and should be read by every young man.

John Oliver Hobbes is a writer with many outlooks. She gazes upon the stage and finds it a place for real players who can stir a smile even upon the dreariest of faces. Life, she hints, is a comedy, and she amuses us by drolly artificial means. The brilliancy of her conversations in the play are diverting surely and could not be improved even by Miss Morton's "Conversational Circle." The book is amusing and absorbing from preface to *finis*. It is tremendously fashionable and, when not pathetic, very droll.

*A Short History of the War with Spain* opens with what the writer Marion Wilcox, calls "A Medallion of Spanish History," which includes Spanish-American interests between the years 1795 and 1895, with the Cuban problem, of course, and also the policy of Blanco, Weyler, Campos and the De Lome letter. From the destruction of the "Maine" to the fall of Manila is not a long leap in dates, but the intervening events write the history of Spain in bloody letters. A long retrospect is required for overtaking just conclusions, but the facts of the war, when and how battles were fought and their immediate results are chronicled in Wilcox's book, which will be found invaluable as a reference.

From Little, Brown and Company, Boston:

*Sielanka*, by Henryk Sienkiewicz.

*From Day to Day*, by Theodora W. Woolsey.

This collection of seventeen stories by Henryk Sienkiewicz is a treasure house of dramatic poetic conceits. The first story "Sielanka" gives title to the group of tales, it is a forest picture, with two simple innocent young souls within it to give it a needed human grace. It is idyllic, romantic and seductive, as are all the tales in the volume, most if not all of which have been published before. "Bartek the Victor" was issued under the name of "The Soldier." Most of the tales are written of Poland or Germany, but some are American, notably "Orso" and "The Light-Keeper of Aspinwall." Sienkiewicz is dramatic in all his writings and especially so in his short stories where his literary power and imagination are forced into startling brevity. Any reader or student with brief leisure who wants to know this author at his best can do no better for himself than read this collection of stories. The translator, Jeremiah Curtin, has preserved the local colorings, the idioms and the fine poetic flavor of the Polanders' fancies.

*From Day to Day* has a Bible quotation for every day of the year with a translation in French, German and Italian. It is not disrespectful to their compiler, Theodora W. Woolsey, to mention that students of these languages have here a convenient valuable daily lesson in the choicest of the idioms of these four

vehicles of thought. The book will be properly appreciated as a gift.

From The Macmillan Company, London and New York:

*Under the Dome of St. Paul's*, by Emma Marshall.

*A Student's History of the United States*, by Edward Channing.

*Fertilizers*, by Edward B. Voorhees.

*Under the Dome of St. Paul's* is a pleasant and sufficiently literal story of Sir Christopher Wren and his architectural works. The man and his noble and delightful spirit are as effectively described as the churches with which he beautified London. The story has a love thread that glistens all through the book and is connected with Sir Christopher by association only. The book portrays the social and domestic formalities of the time. Much is told us of poor but good Queen Anne, whose amiable and generous soul had neither the mental or physical energy to rule wisely or secure for herself a social or domestic tranquillity. As the years drift on this unhappy queen is more and more loved and pitied, and that meddling woman the Gainsborough Duchess despised. Sir Christopher had professional enemies, but time has justified him. Time is kind and this quaint tale shows us how it brings discord into harmony. It is worth reading and preserving.

*A Student's History of the United States*, so authentic, so inclusive and comprehending as Edward Channing's is most welcome to a public that has been oppressed and depressed by many much less worthy of study and evidence. This volume contains old and new maps that are immensely interesting when compared, and also many early state portraits of distinguished men and women. It is concise, omitting details that are non-essential to facts. It provides a sufficiently exhaustive knowledge of the constitutional, political, industrial and educational development of the United States. Only recapitulations of what the country has endured and attained compel a realization of its strength and stability. The history covers the time from about the year 1760 to the conclusion of hostilities with Spain. The volume contains more than six hundred pages, all freighted with rich information told in simple, direct style.

*Fertilizers* is a carefully written volume for the "Rural Science Series," edited by L. H. Bailey. Its sub-title is: "The Source, Character and Composition of Natural, Home-Made and Manufactured Fertilizers, and Suggestions as to their Use for Different Crops and Conditions." Farmers are not given very broadly to experiments. They cannot afford to make blunders with their crops and, therefore, fail of the best results, because tradition guides them too tyrannically. This volume directs them safely, and no agriculturist or fruit grower can well afford to work without its guidance.

From Charles Scribner's Sons, New York:

*Red Rock*, by Thomas Nelson Page.

An intensely interesting novel is *Red Rock*, but not an amusing one. How could the dreary days and humiliating conditions during Reconstruction days in the Southern States be cheery? The book is evidently written as a duty, and its story is told conscientiously and blames no one. Far more trying to proud spirits than actual warfare in defence of what was held to be personal and State rights, was that arbitrary authority and even tyranny that was applied by Federal officers appointed to rule over a subjugated people; Northern men who were appointed by Governors without due knowledge of their personal mental or moral fitness or characteristics or of their adaptability by acquaintance with Southern refined social habits, Southern chivalry and high-mindedness. These officers wrought even more ill-will toward the North than the war itself. Mr. Page has written this story not as an apology for Southern animosities after the war ended, but as an explanation of the continuance of ill-will. The story is historic in that it brings into a glare of light scheming politicians who sought and secured appointments at the South with a full knowledge that in the wreckage following war there were rich opportunities for speculative schemes. If the memory of "carpet-baggers" could be wiped from Southern minds, and Northern minds as well, there would be nothing but friendship for North or South. *Red Rock* assists one to understand the hurts that victors needlessly gave the conquered. The book has not the droll charm of *Marse Chan* and similar stories by Page; and how could it, being a tale of tremendous dramatic events that include broken bones and broken hearts and characterizations of dignified fidelities to honor, to friendship and to love. Page's women are fair and heroic. His "Miss Thomasia" courtesies, before the reader as only a grand dame could. Her grade of womanhood is lofty and beautiful.