

those days his artistic soul was cramped by hard environment. Now he has come into his own, and his skilled pen is at its happiest and its best when portraying phases of life, where all life is an embodiment of the beautiful.

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*Earth's Enigmas*, by Charles G. D. Roberts. Boston and New York: Lamson, Wolfe & Co.

Many of the stories which comprise this volume have appeared in leading magazines of the day. The author is widely known as a poet, whose verse is distinguished, not only by depth of thought, but also by rare felicity of expression and the book at hand evidences his mastery of good, strong, English prose. Mr. Roberts finds inspiration from homely scenes, and culls his romances from situation which but need the soul attuned that they may pulse with life and beauty. Many of these stories celebrate incidents of life in lumber camps, along the rivers of the North, or within sound of the sea and all are redolent of nature, and strong with the stimulus of outer air.

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*Beatrice of Bayou Têche*. By Alice Ilgenfritz Jones. Chicago: A. C. McClurg & Co.

The scene of this singularly fascinating story of anti-bellum days in the south, is laid in the beautiful Têche district of Louisiana, where the

"Grass grows  
More in a single night than a whole  
Canadian summer."

The opening chapters give entertaining glimpses of court-yard life in the French quarter of New Orleans, and then the reader takes a Têche packet and accompanies the heroine over the smoothly-flowing Bayou to the La Scalla plantation, which lies close to the town of St. Martin's. The plot is that old, old story of the South, which turns on the question of race prejudice, the problem of the brother's keeper and the sin of the father's which is visited upon the children to the third and the fourth generation. The writer's point of view, and her treatment of the subject are distinctively features of the New South. Only an enlightened intelligence and cultured sympathy could have enabled her to deal

so justly and so skilfully with a plot, presenting many difficulties, and this special phase of intelligent sympathy has become possible, only during the last quarter century of the people's growth. That the writer is a Southerner, either by birth or by long adoption, is evidenced by her intimate knowledge of the unwritten laws, governing the social fabric, and by her quick recognition of the subtle charm of character portrayed.

To one who is familiar with the section of country described—the Acadie of Louisiana, the beautiful land of Evangeline—and the out-lying islands of the Mexican Gulf, the story affords an intense personal interest.

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*The Journal of Countess Françoise Krasinska*, Great Grandmother of Victor Emmanuel. Translated from the Polish by Kasimir Dziekouska. Chicago: A. C. McClurg & Co.

The first entry is made on New Years' day, when the writer has just passed her sixteenth birthday, in the year 1759. At that stage of the history of Europe, Poland was more than a memory, and the pride of the Polish seigneurs and the feudal splendor of life in fortified castles, are stamped in perpetuity in the daily record kept by the young countess. The ethics of the book are specially refreshing. There is none of that morbid introspection which characterizes similar work from other pens. There is no hint of the all-prevailing latter day decadence. There is but the self-revelation of an innocent heart and the facile portrayal of people and of affairs as they pose before young eyes looking upon a new and beautiful world. The book is suitably bound in crimson and gold and the cover is resplendent with the Krasinska crest surmounted by a coronet. The illustrations present views of places famed in Polish history. The frontispiece is a reproduction of the portrait of the countess, painted by Angelica Kauffman, and now among the art treasures of a wealthy American. The translator is to be congratulated upon the excellence of his work which fully conveys the perennial charm of the ever youthful and beautiful great-great-grandmother of the King and Queen of Italy.