

German submarines in the Mediterranean, "Our Sea," as the peoples whose shores it laves endearingly style it. Ulysses Ferragut, a Spanish notary's son, who, though inland born, dreamed of the sea as a child and growing lad, and who became a daring, adventurous sailor and captain, as a man, is the heir of the story. The setting is marvelously worked out, as on a vast canvass,—the history, the scenery, the traditions, of the wonderful Mediterranean, around which civilization first appeared in Europe; the varied types, too, of many nations to be found in its ports, and even the currents of the sea and the life and wonders of its depths, all come in as part of the background. The tragedy of the story—and it is exceedingly thrilling—is in the seduction of the big hearted, brave captain by the wiles of an alluring German spy, by which he was led for a time to use his ship as a "nurse" to the German submarines. His revulsion of soul against their treachery and cruelty, and the consequent abandonment of this vile service, are told with an intenseness that enchains the reader, as does the story of the brave and perilous service rendered afterwards to the Allies. Novels from the Latin nations are almost sure, as does this one, to take for granted immoralities at which English readers justly revolt; but, outside of this, Ibanez' new story is likely to claim an even larger circle of readers than his *Four Horsemen*.

The scene and circumstances of *Madam Constantia* are indicated in the subtitle: *The Romance of a Prisoner of War in the Revolution (South Carolina)*. The "prisoner of war" is Major Craven, a British officer, who, having been severely wounded in battle, falls into the hands of Wilmer, a notorious "rebel" spy. The wounded man is taken into Wilmer's house to be cared for, in spite of the remonstrances of "Madam Constantia," the daughter of the spy, who remains at home, with the negro servants of the place, during the frequent absences of her father, about whose safety she is in constant anxiety. It is the love story of the prisoner and his fair jailor that forms the core of the story into which are woven many incidents of the conflict which was waged with such bitterness on both sides. The narrative of Constantia's clever and successful plan for Wilmer's when his doom seemed certain would be hard to surpass in thrilling interest, while the figure of "Colonel Marion," of the Revolutionary army will live in the mind of the reader. Altogether the story gives a vivid picture of its stirring times and is full of human interest. The "romance" is edited by Jefferson Carter, and the publishers are Longmans, Green and Co., New York and London, Thomas Allen, Toronto (285 pages, \$1.50 net).

The Sunday School teacher, as is so often emphasized in these days of scientific child study, needs to know not only his Bible but also his scholar. Nor need his reading, in pursuit of such knowledge, be confined to technical text-books. Teachers of Senior boys have secured in a pleasant way, some insight into the conflicting powers at work in their scholars through reading *Seventeen*, that delightful shrewd story of a boy by Booth Tarkington. Tarkington has given us another readable story of a boy in *Ramsey Milholland* (S. B. Gundy, Toronto, 218 pages, \$1.50). This story opens with a parade of Civil War veterans which leads Ramsey, a boy of eight, to ask his grandfather, an old soldier of the North, about the war. Though not understanding all that the old warrior tells him, yet, somehow, an impression remains that the main thing in war is not to make a god to suit your purpose, but to be sure you are on God's side. This vague impression materializes when Ramsey, a University undergraduate, is the first from his college to enlist against Germany. The real interest of the book to the teacher will be found in tracing Ramsey's growth from a child of eight to a young man of eighteen—with his growing and conflicting emotions, duties, aims and affections. Ramsey Milholland is a good story, and a real key to boy nature.

Readers of the already translated and published eight volumes of J. Henri Fabre whom Maeterlinck called "the insects' Homer," think that Darwin said of him with much truth that he was "a servant who thinks like a philosopher and writes like a poet." The great French insect lover spent years of his life in living with, and studying out, the ways of his pets. He writes with a clarity, charm and independence of scientific, technical terms, with a sense of humor and an appreciation of the dramatic, that make his books a pleasure to the average reader who has been accustomed to think, of entomology as an abstruse, dry as dust study. The ninth volume of the series, which totals ten, is now at hand. *The Mason Wasps* (Dodd Mead & Co., New York, McClelland & Stewart, Toronto, 311 pages, \$1.75) is the second volume dealing with wasps, following its predecessor, *The Hunting Wasps*. While all wasps hunt, the translator explains, this book deals especially with wasps which build homes or nests as distinguished from those who simply make burrows.

Bolshevism and Social Revolt, by Daniel Dorchester, Jr., (Abingdon Press, New York and Cincinnati, 124 pages, 75c. net) is a "keen analysis and just appraisal of the social uprisings of to-day," and therefore especially timely, for Bolshevism is no "new thing under the sun," nor is it confined to Russia or to