

from that wonderful moment in the life of the front-line soldier when he is ordered to go over the parapet and capture the opposing German trenches. Empey is an American, who at the time of the sinking of the Lusitania, feeling that America should participate in the struggle, gave up his position at home, crossed the seas to London and enlisted with an Imperial regiment as a private. His admiration for the British soldier with whom, of course, he is thoroughly acquainted, leaps from every page. Indeed he says of his book—"So if this poor attempt of mine will in any way help to bring Tommy Atkins closer to the door of Uncle Sam, my ambitions will have been realized." The style of the book is charmingly naive and realistic, not cynical or morose, and not padded but full of material. One of the most valuable features is that it was not written by a visiting observer, but by an actual participant who gives us, as such only can, the actual spirit and details of the struggle from the inside.

**The Yukon Trail**, by William MacLeod Raine (Thomas Allen, Toronto, 324 pages, illustrated, \$1.35 net), is a story of Alaska, and the attempt made by a big corporation to seize for its own profit the rich gold lands in that far Northern country. But it is also the story of two men who strive for the love of a girl. The girl, Sheba O'Neill, is a beautiful young Irishwoman, whose father had some years earlier lost his life in Alaska in the search for gold. One of the two men is Colby Macdonald, a giant in strength, who counts no means unfair which will bring him his ends. Though still quite a young man, Macdonald has already won great wealth through Alaskan mines. Just how he secured possession of some of his valuable lands, it is the business of Gordon Elliott, government investigator, to discover. Elliott is a young college man, athletic, keen-minded, and "straight as a string." He, too, loves Sheba O'Neill. With such a plot and set of characters, there is opportunity for a stirring tale, and Mr. Raine handles his story well, so that one's interest is closely held all through.

The cover of *The Yukon Trail*, with its design of snowshoes and thickly falling snow, suggests at once an Alaskan winter, and four full page drawings illustrate the book.

**A Sheaf of Bluebells**, by Baroness Orczy (William Briggs, Toronto, 348 pages, \$1.25), for thrilling adventure rivals the author's most famous novel, *The Scarlet Pimpernel*. The scene of the later story is laid soon after the Pimpernel period, when Napoleon had been crowned emperor of France and the land was still seething with plots for the restoration of the ousted Bourbons. It is one of these plots which forms the background in *A Sheaf of Bluebells*. The principal figures amongst the royalist intriguers are Mme. la Marquise de Mortain, her son Laurent and her brother M. le Comte de Courson, with his beautiful daughter Fernande. These match their wits against Ronnas de Maurel, the son of the Marquise by her first marriage, who, as a republican of the republicans, a general and later a field marshal under Napoleon, was bitterly hated by his own mother. How de Maurel overcomes in the contest and, strangest of all, wins the love of Fernande from his half-brother, Laurent, is told with

a skill which holds the reader in suspense until the very end of the tale. Lovers of romance and excitement will not be disappointed in this capital story.

Another of Briggs' recent books is **The Hundredth Chance**, by Ethel M. Dell (424 pages, \$1.35). "The Hundredth Chance" is the name of a colt with whose success on the race track, Jake Bolton, the horse breaker, believes his luck to be bound up. The colt proves to be a winner, and Jake also wins the bigger prize on which he had set his heart, when his wife, Maud Brian, who had married him without loving him, to obtain a home for her idolized cripple brother "Bunny," finds, at last, the pure gold in the character of the husband, whom she, for a time, despised and even hated. The characters which move about the central figures in this well told tale are skilfully drawn,—the silly and selfish Lady Brian, Lord Saltash, a thorough scoundrel, in spite of his noble birth, the gruff, but generous, Uncle Edward, Mrs. Wright, the village shopkeeper, who proved so true a friend to the wife who was tempted to seek happiness where only misery could be found, and the skilful American surgeon, Dr. Capper, who gave strength back to poor Bunny's crippled body and proved himself able to minister also to the soul of his sister. The story shows us honest worth winning, even if it be by the hundredth chance against calculating villainy.

From the "Mother Literature" scattered through the works of poets old and new, Kate Douglas Wiggin has collected into a beautiful volume entitled **To Mother: An Anthology of Mother Verse** (Houghton Mifflin Company, Boston and New York, Thomas Allen, Toronto, 195 pages, \$1.00) "the very best poems from these various sources, for the use and enjoyment of present-day mothers, both young and old." The poems are classified under the headings: To the Young Mothers; Mothers of Men; Christmas Mother Poems; Lullabies; The Joy of Motherhood; Old Fashioned Mother Poems; Sonnets on Motherhood; Tributes to Mothers. There are Indexes of Titles, and First Lines and Authors. This little volume with its exquisite printing and binding, is a charming gift book.

What do the Hebrew scriptures teach concerning man's duties to himself and to his fellows, whether in the smaller circle of the family or the larger one of society? This is the question discussed by Hinckley G. Mitchell, Professor of Hebrew and Old Testament Exegesis in Tufts College, in **The Ethics of the Old Testament** (University of Chicago Press, Chicago, Ill., 417 pages, \$2.00 net). The sources of the answer to this question are fourfold: (1) The express precepts and regulations for the conduct of life found in many parts of the Old Testament; (2) the exhortations and denunciations of the prophets, which embody their conception of ethical conduct; (3) the historical books, which reveal the moral standards of their authors in the estimate of the persons and events declared or implied in their narrative; (4) the poetical books as an expression of the inner life of those who wrote them. All these sources are discussed by Professor Mitchell in the light of the modern historical criticism of the Old Testament.