

New Fiction

THE GOLDEN PRECIPICE

By H. B. Marriott Watson

Author of "Galloping Dick," "The Privateers," etc.

With Frontispiece in Colours by W. HERBERT HOLLOWAY. 6s.

Mr. Marriott Watson has, in this novel of treasure-seeking, crowded sensational scenes one upon another. Directly the steamer sets off upon her journey stirring episodes happen on board. Then follows an attempt to maroon the captain and others, which is frustrated by the engineer, a mighty man of muscle. A mutiny breaks out, and the reader is hurried from one scene of fighting to another. Plots and counterplots are formed by the two parties to gain the treasure cavern, which is found to be bare. After some exciting adventures with his lady-love, the engineer obtains a fresh clue, the treasure is found, the mutineers defeated, and the steamer starts for home.

MAD BARBARA

By Warwick Deeping

Author of "Uther and Igraine," "The Slanderers," etc.

With Frontispiece in Colours by CHRISTOPHER CLARK, R.I. 6s.

The author of "Uther and Igraine" has followed up his brilliant success with a first-rate piece of work, which is certain to win the admiration of the critics and the reading public. The dialogue in "Mad Barbara," and the dramatic scenes which the story contains, exhibit all Mr. Warwick Deeping's accustomed felicity of phrasing. The plot, which he develops with great skill, is laid in the Stuart period and is one of absorbing interest.

ROSE-WHITE YOUTH

By Dolf Wyllarde

Author of "Mafoota," etc.

With Frontispiece in Colours by P. B. HICKLING. 6s.

A study of girlhood verging into womanhood is here presented in a manner which arrests attention at the first line and fascinates to the last. Betty, the schoolgirl, with her slang, her grit, her honesty of purpose—but withal, her puzzling femininity, is a character who will secure admiration from all readers. A girl's heart—who can understand it? But Dolf Wyllarde has at least given us an insight into one in this story; has sympathetically revealed the passing of the girl into the woman's realm, with its infinitude of pathos and tragedy.