

you anyway. A woman—a woman in the P. R. You really thought that? That's the best joke I've heard since '45. But it was called to the attention of Mr. Fogo that Rhoda had a chin; also that she possessed a remarkable pair of arms. An unprejudiced soul among the company testified further: "Miss Rhoda's a born leader and a most renowned creature for courage. None ever was like her. A female no more feared to look on blood than we be to count our wages. As to picking him up, she could pick him up—and you too, Mr. Fogo—as easily as I can turn a stopcock."

At this Mr. Fogo said: "Can such things be? This beats Bannagher! A woman a young female woman inside the P. R. 'Tis enough to provoke the anger of heaven. May I die like a trundle tall cut, with a brick round my neck, if I could ever stand it!" He added that 'twas the end of the world; but stand it he did, and when David had been bottleholdered quite flawlessly by his sister for twenty-two rounds and had won Mr. Fogo said to the maiden: "Woman, you're a wonder. I've never seen the like in seventy years, and I hope I never shall again."

In order to bring off the fight Mr. Fogo had to fool the minister and the constable. He did it with much skill, nor was the old reprobate in the least perturbed when the minister with a darkly purple face and after the event addressed to him the scathing words: "You infamous scoundrel!" The story has the familiar dire tragedy at the end, but it is admirable—one of Mr. Phillpotts's best.

**Satisfactory and Stirring.**  
We have an unusually good story of adventure in Mr. Albert Kinross's "Joan of Garioch" (The Macmillan Company). It is highly exciting and very sharply and well told. A young Englishman confronted by a problem involving a wrong to a lady and great peril to himself finds himself in Russia and particularly in the distracted Baltic provinces of that empire during the revolutionary uprising following upon the disastrous war with Japan. The description of the journey from Königsberg to Riga will make the reader's flesh creep. The special train, in charge of a military officer, was running pretty comfortably along. "The officer would join us and smoke our cigarettes. He collected all our railway fares and was very happy. And then we slid off the metals, derailed, with the glass flying and bullets singing in through the broken windows."

An ambush this by the insurgent Letts. "Our officer rose to his feet and then collapsed; a bullet had taken him between the eyes, smashing his cheerful face. His head was thick with blood. It was a wretched ending to his happiness. The four Germans rushed into the corridor. I turned the dead man over—front and back they had made a hole in him—and followed." The Cossack guard had no mind to make an aggressive dash from the train. "The officer in charge of the troop of Cossacks, a brave fellow taken unawares, stood in the snow bare-headed, his tunic open, calling to his men and bidding them come out. He lasted a long minute. The first bullet that hit him knocked the revolver from his hand, smashing his arm and making him spin a half circle—the damaged limb wagged like a tail. It was butcher's work. His men might have kept down the fire. They let him go and he fell broken with a score of wounds, defenceless."  
This is only the opening incident in a crowded picture. We are told that Mr. Kinross was a newspaper correspondent in Russia during the revolutionary agitation, and it may be that he was qualified to make these descriptions by his observations at that time. If there was lacking in his case any realistic assistance certainly he has excellent imagination. The plainly romantic parts of the story are very good too. The reader may not believe them but he will be interested by them. A satisfactory and stirring tale.

**She Achieved Temperament.**  
A symbol stamped on the cover of Mr. Stanley Olmstead's story of "The Emotionalist" (D. Appleton & Company) includes torches, a lyre, a bar of music and a wreath of boys. The story tells how Victoria Furman and Archibald Churchhill Aldrich met in Dresden, how they fell in love with each other and how they would have been married had she not developed "temperament," thereby adding to her already great abilities in song the last touch needed to qualify her for the sublimest operatic parts. Archibald nobly renounced his claim upon her when

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Ever since ladies have been admitted to the House of Commons they have been screened from the view of members by a metal grille covering the front of the gallery, possibly as a confession of the susceptible heart that lies beneath the dignified exterior of the British law maker, and as a delicate compliment to the ladies' irresistible charms; or perhaps John Bull is a bit of a Turk.

At any rate when the Suffragettes fastened themselves to this grille they used Yale Padlocks and threw away the keys.

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it was apparent that temperament had been achieved. The story avoids the somewhat too solemn tone that characterizes some of the tales about music. Nearly all the characters are cheerful. In the first chapter Victoria repeatedly caresses the elderly Fraulein Ackern, with whom she lives in Dresden, and calls her Schwesterlein and Fraulein Little Sister. Both Victoria and Archibald are playfully merry. Standing on the balcony Victoria announces that there are strawberries to burn and suggests that it would be nice to invite Archibald up; and Archibald the instant he hears "strawberries" and "up" cries out gayly from the street below, "To eat them down!" The word down is put in italics, and so it is not likely that the witticism will be missed.

**Good Daughter of an Erring Man.**  
In Dorothea Gerard's story of "Pomp and Circumstance" (B. W. Dodge & Company), when Mr. Harding, the defrauding banker, was about to shoot himself his daughter Irma stayed his hand, and the story goes on to tell what happened after that. If we say that the faithful daughter and her father were very poor in London for a while but that a bright day dawned, at last, we trust we shall not be revealing too much. The story is straightforward. It makes no deterring and tedious pretences.

**Gold.**  
Two books that treat of a subject which has always attracted all mankind come to us simultaneously. Each deals with the matter from its own point of view, and though they touch in some points they really supplement each other.  
The scientific side predominates in "The World's Gold," by L. De Launay, translated by Orlando Cypryan Williams (G. P. Putnam's Sons), and its contents are fully described in the sub-title, "its geology, extraction and political economy." The book is made up in substance of three separate essays, the first of which deals with the origin of gold, the geological formations in which it is found and its distribution on the earth; the second with the methods employed in extracting gold, and the last with the economic problems connected with gold. It is with this last point that the preface by Mr. Charles A. Conant deals particularly.  
It is the practical side on the other hand that is brought out in Mr. Edward S. Meade's "The Story of Gold" (Appletons). A compact description of the distribution of gold in nature is followed by a detailed account of gold production since the Californian and Australian discoveries, by an explanation of the modern processes for extracting the metal and by a forecast regarding future production of gold. Between the two books the reader will learn all that is known about gold at present.

**Books of Reference.**  
Many persons will find "Stokes's Encyclopedia of Music and Musicians" by L. J. De Bekker (Frederick A. Stokes Company), a useful and convenient book to refer to. The author has been very thorough along the lines he has followed, though some sense of proportion has been lost in the desire to come down to date. For the condensed biographies of old time artists he evidently depends much on Fétis; for those of later days he sins perhaps in including too many, though the difficulty of deciding who are and who are not artists is obvious. He gives also brief explanations of musical terms, synopses of the plots of operas, descriptions of schools and so on. The completeness of the lists of composers' works belongs more to catalogues than to books like this, but they will help some people. The work has been done conscientiously and the compact arrangement of the matter is admirable. The book should be as useful to the general public as to musicians.  
The amount of matter compressed into the 1,000 double columned octavo pages of "The Illustrated Bible Dictionary," edited by the Rev. William C. Piory (E. P. Dutton and Company), is amazing. The desirability is apparent of having the results of modern investigation in the field of Scriptural learning put into such shape that it can be easily consulted, and no handbook can be so convenient as that which limits itself to a single volume. The articles are necessarily brief, but are very complete within their limits, and each is signed by the scholar who has written it. The authors are almost all British. The pictures and maps are well chosen and illustrative.  
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