

of success. It is no wonder, for they are as nearly perfect as one could imagine them, combining accuracy of detail, superior engraving and colouring of the maps, and a good neat binding. Each book contains 54 maps, the most striking features of many of them being a plan of environs surrounding important cities. Thus Melbourne, Australia, is represented as the centre of a district about 150 miles square, each town and hamlet being distinctly shown with lines of communication plainly marked. The perfections of the Toronto and Ottawa maps, similar to that of Melbourne, is more readily appreciated, being equally minute in detail. There are several valuable tables, a descriptive list of British Colonies and Possessions, and a general index of every place of importance or no importance at all.

"ALLAN QUATERMAIN": a romance by H. Rider Haggard. Canadian Copyright. Toronto: Rose Publishing Co., paper 30 cents, cloth 60 cents.

We take it for granted that they who read this have read "King Solomon's Mines"—who has not? Such being the case they will meet again the three heroes of that far-fetched tale—far-fetched in that it comes from the remote African interior—far-fetched in that the weird tale is of the improbable, we ought to say impossible in nature. "Allan Quatermain" is a work of better quality than the one referred to in that we suppose the author was writing for men in the former while the latter he confessedly wrote a boy's book.

The strain on the mind is in the main of that intense nature that makes "King Solomon's Mines" so absorbing, and that leads the ordinary reader to credit the outrageous statements as truth irrespective of the fact that such scenes and such doings were never before heard of except in land and plot invented by Jules Verne.

We have again the massive hero and gentle knight, Sir Henry Curtis, the valiant hunter, Quatermain, modest, always depreciating his own merits whether as a brave man or a crafty one, put to the test as a friend and helpmate, true as steel, and possessed of a coolness and bravery that at times are severely tested but never found wanting, and Good, ha! ha! the captain of "The Queen's Navie," who, with all his dandyism and his eyeglass was not lacking in courage and sterling worth.

How the tale runs on; how through the underground river and even through the Rose of fire the ever fortunate trio came into the land of white people; how one became the Queen's Consort, and ruled with moderation and good sense, and how Umslopogaas, a noble Zulu, met his death defending the stair single handed, and how the wise and crafty hunter bade good-bye to the world; why are they not written for all to read, for all will read Haggard's new book even though sleep has to be neglected.

There are faults in the book. The style of diction is not finished as a master of English language would do it, and there is a want of the true instinct of a fine artist in some of the incidents. We give one:—Why, for instance, does the author cause *Flossie*, a sweet innocent girl, to be the instrument of death to one of her captors? It is true it was self-defence, but the artist with fine instinct would have found some other way of saving life than leaving the memory of shedding blood on the mind and heart of a young girl.

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