

Cartier had priests with him on his early voyages. To follow much of the book with interest a knowledge of topography is needed, and the reader might have been aided in this had the author or his publisher incorporated with the text a map or two, marking the track of Cartier's explorations in the Gulf of St. Lawrence, and indicating the supposed sites of his various landings. Had Mr. Pope or Mr. Ganong, to whom our author acknowledges his obligations for hints about the St. Malo mariner's cruises in the Gulf, supplied us with a few charts, the reader would have followed the narrative with more intelligence. But it is ungracious to find fault, particularly when Mr. Pope has expended so much labour on what he has given us, and told the story so well of what can now be known of Canada's first discoverer. Mr. Pope pays the tribute of a co-religionist to Cartier's devoutness as a Catholic, but in doing this we hardly think him justified in speaking of Parkman's "unworthy sneers against the faith and worship of the Ancient Church." In the introductory chapter and in the narrative of the later voyages, the author has shown the fruits of his industry and research. Of Cartier's relations with Roberval he has perhaps told us all that can now accurately be ascertained. The little book as a whole is an honest bit of work and deserves, by Canadians especially, to be widely read.

—We are glad to see that Canadian art is capable of giving us a new pleasure, and that in a department less hackneyed than that of the landscape painter. Mr. G. A. Reid's recent picture, "A Story," which has just been sent for exhibition to the Paris *Salon*, shows us that among our native artists we have one who can draw on his imagination for a subject and at the same time treat it with ability and fidelity to nature. The handling of figure subjects, no doubt because of their difficulty, is rare on the part of Canadian artists. Of the men who can do really good work in this department, we have per-