

appearance of a very superior magazine, published in the French language, and representative of the best thought of those in Canada, who by race belong to one of our mother countries—France. In referring to high quality, we do not do so in the ordinary terms of courtesy. The first number, February, is superb, so far as the character of the articles is concerned. The editorial ideal is evidently very good, and we trust our French-Canadian fellow-citizens especially, and those of the English-speaking race of Canada who understand French, will not only patriotically, but from a real appreciation of a well-balanced, thoughtful magazine of high literary quality, extend a liberal support to an enterprise, which is endeavoring to do for French-Canadians what the CANADIAN MAGAZINE is endeavoring to do for British Canadians; i.e., to build up in Canada a united free, broad-minded nationality. The contents of the number before us (the February number) are excellent, both in the interest of the subjects treated and in literary and scientific quality. Hon. Mr. Chapleau, Hon. Wilfred Laurier, Hon. Joseph Royal, Louis Frechette, Benjamin Sulte, John Hague, and many other men of national note are amongst the contributors. In subject matter, the contributions embrace a very wide range, from review and scientific articles to excellent fiction. The illustrations, if, perhaps, too much devoted to the faces of writers are well executed. We wish the new magazine long life and prosperity. —THE EDITOR.

“*Facts about Pompeii.*” By H. P. Fitzgerald Marriott. London: Hazell, Watson & Viney, Ltd., 1 Creed Lane, Ludgate Hill, E.C.

There is probably no other monument of antiquity which strikes home so directly to our imaginations, nor which evokes, even when the historic sense is feeble or untrained, more vivid pictures of actual life in the past, than the disinterred ruins of Pompeii. Yet the impressions gathered by mere sight-seeing, observations made on no system and with no definite object, are likely, there as elsewhere, to pass quickly out of the mind, leaving behind little or nothing of lasting value as knowledge. The real utility of topographic works is hardly so great for those who never can see, or who have seen the places themselves, as for those who are about to visit them, or, better still, are actually upon the scene. There exists already, I believe, quite an extensive literature upon the subjects of Pompeii and Herculaneum, and Mr. Marriott, whom probably some readers will remember as having lived for several months in Toronto a few years ago, and who has since devoted himself chiefly to the study of Pompeii, with the advantage of actual residence on the

scene of his investigations, has designed his book, not so much as a general guide to Pompeii, but as a supplement to existing authorities, dealing with certain features of great intrinsic interest, which have not, hitherto, been accorded special notice. It may not be generally known that Pompeii, to adopt the usual spelling—the author prefers the form “Pompei,” for reasons which he states in a note—was, to a great extent, ruined by an earthquake in 63 A. D., and much rebuilding and restoration had been hastily accomplished before the second and final overthrow and destruction in 79 A. D. This rebuilding necessarily diminished greatly the number of those very interesting evidences of other and older civilizations than the Roman, Samnite, Greek, and Egyptian, to which Mr. Marriott refers at some length. It is perhaps those hints and indications of the little episodes, and of the home surroundings and aspects of daily life, found so abundantly in Pompeii, which most strongly interest the general reader. In this book, moderate as are its proportions, these are well brought before us. There are descriptions of the elaborate system of baths in the private houses, of the family portraits on the walls, the instruments used in the manufacture of macaroni, the glazed windows, and of the five storied houses—those of three seem to have been quite common. Almost painfully realistic is the representation of the cast of a dog which had been chained to its kennel, and had crawled upwards on the ever deepening layer of ashes until, having reached the limit of its chain, it died in the horrible contortions of agony of which over eighteen hundred years have not effaced the record. The book has a number of illustrations reproduced from photographs, showing examples of frescoes, houses, portraits, etc., with very satisfactory clearness. There is a full page plate of the famous bronze Mercury found at Herculaneum, the beauty of which must attract everyone. The descriptive passages attest the keen appreciation which the author must possess for the scenic and æsthetic charms of Pompeii, as distinguished from its merely archaeological interest. Amongst the appendices there is, *inter alia*, a very full and careful analysis of the various styles of mural decoration. Notes are added about several of the most important houses, describing them in detail. Finally, there is a complete illustrated list of the curious marks or signs cut into the stones in various places, the nature and origin of which the author has fully discussed. Some of these, it is said, have been recognized as Masonic symbols; this Freemasons can decide for themselves. We strongly recommend them, and others who wish to increase their knowledge in this direction, to commence by getting Mr. Marriott's book.—B. Sr. G. L.