

and these will assist the reader a good deal in his examination of the letter-press.

The introductory chapter consists of a good description of Cyprus, its origin, early settlement, and the various phases through which it passed, together with an account of the Lycian and other inscriptions which must prove of great interest to the reader of antiquarian tastes. Specimens of these curious writings are also given. The other chapters take up, in order, the early history of the country, the towns of ancient Cyprus, the Assyrian period, the time of Evagoras, the annexation to Rome, and its history down to modern times. The prospects of the new era are practically set forth, and a succinct account of the agricultural resources of Cyprus follow. A chapter on drought and locusts, another on minerals and salt, and an examination of the Turkish and future administration, together with a carefully written sketch entitled 'A Trip Through the Island,' the archæology and the rock tombs of the place, and a brief description of Mr. Lang's farm bring this acceptable book down to the present day, and throw a vast amount of light on a subject about which little has hitherto been known.

There are many people still living in Canada, and especially in Toronto, who retain a somewhat vivid recollection of that remarkable woman, Mrs. Anna Jameson, the author of 'Sacred and Legendary Art.' Mrs. Jameson belonged to that brilliant literary circle of forty and fifty years ago. She was the elder daughter of a talented miniature painter, and was born in Dublin in the year 1794. Her father was a patriot and an adherent of the party of 'United Irishmen.' A professional engagement, at an important juncture of his affairs, called him away from Ireland and he went to England before the rebellion broke out, and the destruction of his friends Emmett and Lord Edward Fitzgerald followed.

Thus through accident alone, rather than from any wisdom of his own, it may be said, were his life and talents spared. Brownell Murphy had an English wife, and in 1798, before the last struggle occurred, the little family were safely residing in Whitehaven. Little Anna lived with her parents but the two younger children remained with their nurse near Dublin. In Cumberland a fourth daughter—Camilla—was born, and for a time things prospered well with the young artist and his home was bright and happy.

Mrs. Jameson's biographer is Mrs. Gerardine MacPherson, niece of the subject under notice, who writes with much power and expression, and who unfortunately was not spared to complete her work. Mrs. MacPherson was one of those tender women so often found in literary annals, of fine æsthetic tastes and aspirations, of delicate frame and sensitive disposition, she was early thrown on the world, and while suffering from an incurable disease was forced to earn her bread by the intensest application to labour of the most harassing and wearying kind. She and her husband—an artist of fine abilities—settled in Rome, and for a while things went very well with the young couple. MacPherson's eye-sight, however, failed him at an early age, and he was forced to take up some other occupation. He went into the photographic business, and for a number of years his career was quite prosperous. He was fortunate too, in discovering Michael Angelo's great picture of 'The Entombment' which he was afterwards forced by circumstances to sell at a price much below its real value. In 1873 he died, leaving his wife and family to struggle on 'through a sad entanglement of debts and distress.' Mrs. MacPherson's history is a sad one, and every circumstance connected with the preparation of the Memoir*

* *Memoirs of the Life of Anna Jameson.* By her niece, GERARDINE MACPHERSON. Boston: Roberts Bros. Toronto: Hart & Rawlinson.