

to its use as a guide book, for which this work might be very useful, an itinerary is subjoined, having the most important objects of interest italicized.

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Monnier's Wonders of Pompeii.

The Wonders of Pompeii. By Mark Monnier. Illustrated. [Charles Scribner's Sons. \$1.00.]

This volume, translated from the French, is one of the series, "Illustrated Library of Wonders," and belongs to the division on Art and Architecture. Its *raison d'être* is vividly set forth in a characteristically French dialogue which serves as preface, wherein the author, in the rôle of a traveler at Naples, asks a bookseller for some handbook on Pompeii, which, avoiding certain specified faults of previous works on the subject, shall be at once portable, accurate, and conscientious. Failing to find such a volume, the applicant resolves to write one himself, with the result before us, which is a historical and topographical description of the exhumed city, its political status, its forum, streets, suburbs, baths, dwellings, its art and its theatres, and an account of the awful eruption of A. D. 79 in which it was overwhelmed. The style of the translation is singularly unequal. At times the language is so good as to seem originally written in English, while at others the abruptness and brevity of expression characteristic of French are so literally reproduced that the English is almost uncouth. Similarly, the clearness of the descriptions varies strangely. Some passages, as for example, the account of the terrified flight of the inhabitants in the great catastrophe, are very graphic; others—notwithstanding the saying *Ce qui n'est pas clair n'est pas Français*—are obscure and in their details difficult to grasp. As an instance of the latter class we note the chapter on the forum and adjacent temple. In general, M. Monnier is clear in his descriptions of specific events, and of objects of art, etc., but much less so in those of places. Occasional expressions occur which show but slightly veiled contempt for that form of Christianity, the Roman Catholic, with which the author has been, in his own country and in Italy, most familiar. In a work of this kind these seem out of place. The illustrations are numerous, varied, and good, and aid much in elucidating the text. They include abundant specimens of household utensils and of objects of art. No one can read the book attentively without getting much information about the manners and customs and the modes of public and of domestic life of an Italian provincial city in the first century of our era. With a view