

'with no stopping place but the throne or the scaffold,' making playthings of ideas, people, religions, and Governments, managing mankind with incomparable dexterity and brutality, in the choice of means as of ends, a superior artist, inexhaustible in prestiges, seductions, corruption and intimidation, wonderful, and yet more terrible than any wild beast suddenly turned in on a herd of browsing cattle."

Having tasted in Italy the sweets of command, he finds it impossible any longer to obey. "In his eyes the fleet, the army, France and humanity, exist only for him, and are created only for his service." "On the throne as in the camp, whether General, Consul, or Emperor, he remains only the military adventurer, and cares only for his own advancement." "Soldiers," he said, "I need your lives, and you owe them to me." "You are not a soldier," he exclaimed to Metternich; "You do not know the impulses of a soldier's breast! I have grown up on the battle-field and a man like me does not care a— for the lives of a million men!" "The aspiration for universal dominion is in his very nature; it may be modified, kept in check, but never can it be completely stifled." "Unquestionably, with such a character nobody can live; his genius is too vast, too baneful, and all the more because it is so vast; war will last as long as he reigns; it is in vain to reduce him, to confine him at home, to drive him back within the ancient frontiers of France; no barrier will restrain him; no treaty will bind him; peace with him will never be other than a truce; he will use it simply to recover himself, and, as soon as he has done this, he will begin again; he is, in his very essence, *anti-social*." This became the profound conviction of all Europe, and led to the powerful combination against which his genius struggled in vain.

Napoleon's military enterprises and triumphs bulk so largely in history that his achievements in practical statesmanship are apt to be lightly considered if not absolutely overlooked. His genius shone as brightly in the Cabinet as on the field; but while the fruits of his splendid victories were quickly lost, the political system he devised for France still remains. "By virtue of his instinct, which is despotic; by virtue of his education, which is classic and Latin, he conceives human associations not in the modern fashion, Germanic and Christian, as a concert of initiations starting from below, but in the antique fashion, pagan and Roman, as a hierarchy of authorities imposed from above"; and it is therefore on the model of the Roman Empire that he reconstructed France. "This does not mean that he copies—he restores; his conception is not plagiarism, but a case of atavism; it comes to him through the nature of his intellect and through racial traditions." Space will not permit us to enter upon an examination of the system of civil government established by Napoleon. Its principal feature was political and administrative centralization. "Despotic traditionally, and monopolists through their situation," the Bourbons accepted, "with no regrets, the systematic demolition effected by the Constituent Assembly, and the systematic centralization instituted by the First Consul." "They slept in the bed of Napoleon." Even nowadays, "three-quarters of the municipal councils, for three-fourths of their business, hold sessions only to give signatures. Their pretended deliberations are simply a parade formality; the impulsion and direction continue to come from without and from above; under the third Republic, as under the Restoration and the first Empire, it is always the central State which governs the local society; amid all the wranglings and disputes, in spite of passing conflicts it is, and remains, the initiator, proposer, leader, controller, accountant and executor of every undertaking; the preponderating power in the department as well as in the commune."

We have not had an opportunity to compare Mr. Durand's translation with the French text, but without doing so it is possible to form some opinion as to whether the work has been done well or ill. If we cannot judge of its merits as a translation, we may at least judge of its quality as English prose. Now, in reading this book, one gets at once and always the conviction that it is a translation, and one frequently comes across expressions and sentences that are certainly not good English. Some such expressions and sentences may be found even in the passages we have quoted: p. 2, "Apart and beyond these"; p. 15, "inclines to the first that offers and then to who," etc.—the whole passage is very clumsily constructed; p. 17, "charges him with the most disgraceful imputations." Then, on p. 341, we find "salaried functionaries and other benevolent amateurs," and on p. 342, "still greater influence or production on labour and on business." We find, also, some unusual or unwarranted words, and words improperly used: p. 128, "honorific" for honorary, or, more likely, honourable; p. 226, "healthier" for more wholesome; p. 294, "locative" for local, and p. 350, "parasite" for parasitic, are a few of those we have noted. In the note, p. 16, the date of Murat's desertion is given as "1824," an obvious mistake for 1814.

THE ODYSSEY OF HOMER. Translated by George Herbert Palmer, Alford Professor of Philosophy in Harvard University. Boston and New York: Houghton, Mifflin and Company; Cambridge: The Riverside Press. 1891.

So long as men read Greek—nay, so long as they read anything at all in the way of literature properly so called—so long will they read Homer. And so long as they read Homer, so long will the majority of grown-up readers

prefer the Odyssey to the Iliad. There is too much of bloodshed and battle in the Song of Troy to suit the taste of ordinary readers. It is all very well for boys who love tales of thrilling adventure to gloat over the deeds of prowess of the Achaean and Trojan heroes, but the middle-aged reader will find far more to interest him in the wanderings of the essentially human Ulysses, and the faithfulness of the womanly Penelope. Professor Palmer's book is, in one sense, a disappointing book to the critic. There is very little to lay hold of—no introductory essays, for instance, broaching startling theories about the authorship of the Homeric poems, such that the critic can use them as a text for a sermon displaying his own learning and critical acumen. The translator's aims have been limited to giving a faithful rendering of the Odyssey, "to report, in all their delicacy, the events which Homer reports, . . . to employ persistently the veracious language—the language of prose—rather than the dream language, the language of poetry; and still to confess that the story, unlike a bare record of fact, is, throughout, like poetry, illuminated with an underglow of joy."

He has distinctly succeeded in attaining the modest and yet difficult object which he set before himself. The translation which he has published reads like very good prose, and that precisely for the reason that it is so very poetical, and that the "underglow of joy" is so distinctly marked. We will quote one extract from the return of Ulysses to Penelope in the twenty-third book:—

"As he spoke thus, her knees grew feeble and her very soul, when she recognized the tokens which Odysseus exactly told. Then, bursting into tears, she ran straight toward him, threw her arms round Odysseus' neck and kissed his face and said:—

"Odysseus, do not scorn me! Ever before, you were the wisest of mankind. The gods have sent us sorrow, and grudged our staying side by side to share the joys of youth and reach the threshold of old age. But do not be angry with me now, nor take it ill that when I first saw you I did not greet you thus; for the heart within my breast was always trembling. I feared some man might come and cheat me with his tale. Many a man makes wicked schemes for gain. Nay, Argive Helen, the daughter of Zeus, would not have given herself to love a stranger if she had known how warrior sons of the Achæans would bring her home again back to her native land."

This is a fair specimen of the eminently readable style in which the translation is written.

It is a difficult thing satisfactorily to use prose as a medium for translating a poetical work. It has, however, this advantage over a versified translation, that greater accuracy is attainable. We have gone through one or two books, carefully comparing the translation with the original, and we can testify that in point of accuracy of scholarship, Prof. Palmer's book leaves us very little to be desired.

A CAPITAL sketch of Captain Stairs by the Editor appears in the *Young Canadian* of the 15th inst., which will prove of genuine and patriotic interest to every young Canadian reader.

LUMBERING in Canada is well presented by letter press and illustration in the *Dominion Illustrated* for the 18th inst. There are also a portrait of the veteran Nova Scotian, Admiral Sir Provo W. Parry Wallis, G. C. B., and some pleasing representations of Canadian scenery.

THE *Queries Magazine* for April has an excellent photogravure of the ruins of Kenilworth Castle as its frontispiece, and a pleasing little sketch of James Russell Lowell opens the number. We very much regret the serious loss sustained by the publishers in the recent destruction of their offices by fire.

THE *Magazine of Poetry* for April has a fine frontispiece portrait of Robert Buchanan, the poet, dramatist and novelist. The portrait mentioned, together with those of Lord Lytton, Sir Edwin Arnold and Sir Walter Scott are the noticeable features of this number, not to mention the many interesting biographical sketches and poetical selections.

Good Health for February continues the International Health Studies by Dr. Felix Oswald. This number contains also a study of the Fiji Islands. Other articles of interest are: "Diet in Relation to Health and Longevity;" and "The Eye: Its Structure and Hygiene." The paper on "Health, Grace and Beauty" contains some very good suggestions. The "Relation of Diet to Purity" is well worthy of serious consideration.

ACROSS sea contributors occupy places of honour in *Post Lore* for April. L. M. Griffiths, of Bristol, England, opens the number with a fine literary portraiture of Shakespearean qualities of "A King and No King," that well-known play of Beaumont and Fletcher. "Fairy Lore: Midsummer Nights Dream" is gracefully and adequately treated by Miss Ethel Skeat of Cambridge, England. There are a number of other able and interesting contributions to this excellent number.

THE *Quiver* for May opens with "A Chat with Girls." The serial "Waiting to be claimed" ends with the tinkling of wedding bells. "The Shield of Faith" in the series "Shield, Sword and the Battle" is followed by an amusing article, "The Booking-Clerk Worries." "A Sprig of Rosemary" is concluded, and the serial "On Stronger Wings" is continued. "The Culture of the Heart" is an admirable paper by Rev. Alfred J. Bamford, and then we turn to a story for children, called "Two Tiny Pilgrims."

"The Service of God and the Service of Man" is an article appropriate for Sunday reading. Other interesting matter concludes a very fair number.

IN anticipation of the meeting of the Royal Society of Canada to be held in Montreal on the 27th of May next, the Local Committee have with praiseworthy zeal compiled a "Hand Book" for the use of members and visitors, giving the rules of the Society, its history, and a historical sketch of Montreal, with places of interest in its vicinity. This publication will be very useful to the many visitors who will attend the session of the Society. It is understood that many persons who have achieved distinction in literature and science in Europe, the United States and Canada, will be present. We hope that every year will show increased interest by the public in the excellent work that the Society is doing for Canada.

THE *Magazine of Art* for May has for its frontispiece a photogravure of Sir Everett Millais' painting, "Jephthah's Daughter," one of the most striking paintings of this popular artist. The opening article is on Benjamin Constant. There is a portrait in red crayon of Benjamin Constant, by himself, and there are reproductions from his most famous pictures, and a page is devoted to showing the artist in his studio. "The Crucifixion in Celtic Art" is discussed by Romily Allen. The second paper on "Lord Armstrong's Collection of Modern Pictures" is profoundly illustrated. A paper on Jean Louis Ernest Meissonier is by Walter Armstrong. A striking accompaniment to this article is a sketch of Meissonier at work in his garden, during the last year of his life, drawn by A. L. Parys. There is a page devoted to a reproduction of the famous "1814." A paper by Claude Phillips on the "Modern Schools of Painting and Sculpture." "Some Recent Irish Laces" are described by Alen S. Cole, and are carefully illustrated.

ONE of the distinct gains to Canada from the Royal Society is not only the preparation and reading of a series of able papers on a variety of important subjects by the members before the Society, but their publication as well. In our last issue we referred to Sir Daniel Wilson's "Vinland of the Northmen." We have before us now another very able and interesting contribution by another distinguished member of the Society, Mr. Charles Mair, on "The American Bison; Its Habits, Methods of Capture and Economic Use in the North-West, with Reference to its Threatened Extinction and Possible Preservation." Mr. Mair truly says: "There is perhaps no fact in the natural history of America which brings such reproach on civilized man as the reckless and almost total destruction of the bison." The references of the early writers to the bison are first noticed, and it soon becomes evident to the reader that Mr. Mair from his long residence in the North-West, his keen interest in and observation of the fauna of his northern home, as well as from long and patient enquiry, has acquired a great deal of authoritative information on the subject. The description of the habitat of the bison, its appearance and habits, its value to the Indian, the ravages of the hide hunter, the mode of its chase, its economic use and suggestions for its preservation, are all fully and graphically presented. The gifted author of "Tecumseh" has given to a stately Royal Society Paper the sprightliness, the charm and the interest of a story. And it is indeed the story of the splendid animal who at one time filled the northern prairies with his countless herds, but whose scattered bones are now the grim and silent witnesses of the wasteful brutality of man, and the improvident savagery that squandered one of the noblest gifts of Providence.

LITERARY AND PERSONAL GOSSIP.

RUDYARD KIPLING will contribute to the forthcoming number of *Harper's Weekly* a new story of life in India, entitled "The Last Relief."

WORTHINGTON COMPANY, 747 Broadway, New York, announce for immediate publication "Her Playthings, Men," by Mabel Esmonde Cahill.

THE Presbyterian News Company of Toronto have been appointed sole agents in Canada for the publications of Messrs. T. and T. Clark, of Edinburgh.

LIEUT. J. D. JERROLD KELLEY, U. S. N., writes of "The Ship's Company" in the *Scribner* series on "Ocean Steamships" in a very interesting way.

JAMES LANE ALLEN's new book, "Flute and Violin, and Other Kentucky Tales and Romances," is announced as ready for immediate publication by Harper and Brothers.

THE Rev. Mandell Creighton vacates the editorship of the *English Historical Review* on his appointment to the see of Peterborough, and is succeeded by Mr. S. G. Gardiner.

SIR CHARLES TUPPER's article on the Canadian political situation will appear in the May number of the *North American Review*. The title of the article is "The Wiman Conspiracy Unmasked."

MR. JAMES HANNAY, of St. John, N.B., in the May number of the *New England Magazine*, of Boston, takes up the history of the Loyalists from the beginning of the troublous times of the Revolutionary War.

WALTER BESANT will contribute to *Harper's Magazine* for May a causerie entitled "Over Johnson's Grave," in which he will say some entertaining things concerning the famous doctor and his friends, their ways and their times.