

the vivacious Anti-Federationists by charging them with disloyalty to the church, but the charge is laughed at and its denunciations are unheeded.

That both these parties are sincere in their opinions we do not for one moment doubt, but we certainly regret that the Board of Regents did not follow the wise example of Queen's in appealing to her alumni to settle the question of federation in the beginning. If she had done so the probabilities are that the result would have been the same in both cases, for the students and graduates of Victoria are, we understand, as enthusiastically in favor of independence as our own.

It is hard just now to say what the outcome of the present discussion will be, but it is a foregone conclusion that, independent or not, the future site of the university will be at Toronto. This was the only condition made by the late William Gooderham when he bequeathed \$200,000 to Victoria, and will undoubtedly settle the question of location.

Cobourg, naturally enough, has resorted to law in order to retain the university, but we believe that this litigation will finally result at the most in the court granting compensation to the plaintiffs rather than in a perpetual injunction.

At any rate we hope that soon some semblance of order may emerge from the present confusion and that Victoria may continue her prosperous career independent and freed from the influence of sectarian or political partisanship.

LITERATURE.

THE "ULYSSES."

THE character of the hero Ulysses has been treated by two widely different poets in two widely different ages. Homer, in his great epic, the *Odyssey*, has shown him struggling to reach his home; Tennyson, in his poem, "Ulysses," has represented him at home, enjoying the rest he has sought so long. The question naturally arises, do these two poets coincide in their views of his character? Some difference of treatment is inevitable. We must expect Homer, writing in the childhood of his race, to be simple, and we must expect Tennyson, writing in this age, to be complex. But are there deeper points of difference? Do the Greek and the Englishman look on life and nature from different points of view?

In our eyes, the difference between the ancient and modern poem is very marked, and the points of difference may be classified under three heads: Difference in their conceptions of nature, difference in their ideas of life, difference in their views of the infinite and mystic.

In touching upon the first, we come at once upon the fundamental difference between the modern, or romantic, and the ancient, or classic, conception of nature. The Greek loves nature in her serene and pleasant sides; he delights in the sparkling of the sea, and the bright beauty of the sun, but he sees no charm in the storm or the cloud; they repel and dismay him. We can find abundant proofs of this in Homer. The *Odyssey* contains several descriptions of storms, and in them Homer's Ulysses sees annoying and dangerous obstacles to his safe return. The

winds are "baleful;" the sailors "dread destruction," or "consume their minds with toil and grief." But Tennyson's Ulysses remembers the storms he has weathered, with a true sailor's delight.

"My mariners,
"That ever with a frolic welcome took
"The thunder with the sunshine."

A Greek would not have written the words in italics. They breathe the Teutonic delight in the sterner and rougher sides of nature. Again, the Greek poem abounds in epithets for the sea, showing a keen intellectual appreciation of its qualities and aspects. We find it described as "hoary," "briny," "fishy," "deep-flowing," "wide-wayed," etc. These adjectives may seem trite and commonplace to us, but we must remember that Homer wrote in a very early age, and that these to us simple characterizations had all to be thought out—were not lying ready made. On looking at the English poem, we find that it is not so rich in fine intellectual characterizations, but that it abounds in a species of feeling for, and sympathy with, the sea, that the Greek poem completely wants. Such lines as:

"Thro' scudding drifts the rainy Hyades
"Vext the dim sea."
"There gloom the dark broad seas."
"The deep
"Moans round with many voices"

display a truly Teutonic and romantic spirit. The whole of Tennyson's poem breathes of the salt water. It is the sea that the old chieftain loves, and it is on the sea that he wishes to die, like some old Viking.

We may also note the different views of life set forth by the two poems. The Grecian Ulysses does not crave danger for danger's sake; indeed he is quite averse to running into needless peril. One old legend says he was very reluctant to join the great expedition to Troy at all, and had to be forced to go. His duty done, he is going home. Through all dangers, in spite of all temptations and distractions, he holds to his purpose. Evidently he has no delight in roving and adventure. His voyage is clearly a means to an end, and a means that is none of the most agreeable. His ideal of life seems to be that which Tennyson's hero finds so unsupportable.

"By slow prudence to make mild
"A rugged people, and thro' soft degrees
"Subdue them to the useful and the good."

Tennyson's Ulysses is a rover:

"I cannot rest from travel."

He finds a joy in action and adventure, even in hardship. True he has "suffered greatly," but mark the precedence of "enjoyed greatly." Homer's Ulysses wishes to make the best of life; Tennyson's will "drink it to the lees." Homer's Ulysses is quite consistent with the Ulysses of Plato, looking about for a retired and obscure life, and gladly seizing upon it. Tennyson's Ulysses is more consistent with Achilles preferring a brief and glorious career to a long life of inglorious ease. This Teutonic view of life is perhaps less calmly rational than the Greek; yet because of this daring defiance of convention and even reason, may it not contain the possibility of greater forces than the calmly equable?