

Whitman says: "The profoundest service that poems or any other writings can do for their reader is not merely to satisfy the intellect, or supply something polished or interesting, or even to depict great persons, or passions or events, but to fill him with vigorous and clear manliness and religiousness, and give him a good heart as a radical possession and habit." In this sense, this early Canadian literature seems to have accomplished its aim. It also possesses the merit of being natural and original. The national lyre vibrates spontaneously, and in many instances, the vigor of its expression, the nobility of its utterance, is not unworthy of a country boasting a splendid exuberance of life, and looking forward to a glorious future replete with illimitable possibility.

THE TRAFALGAR TOWER.

At page 16 of this number, an enquiry appears as to the history of Trafalgar Mount Monument. So great has been the interest excited by this enquiry, and the discussion to which it has given rise, that the following account of this tower may be acceptable to the readers of "Canadians."

The story which has attracted attention to this tower appears in "Le Répertoire National ou Recueil de Littérature Canadienne," compiled and published by J. Huston, a member of "L'Institut Canadien de Montréal," in 1848, and is to be found at page 263 of Volume I. The date ascribed to it there is 1835, and as the book is somewhat rare, we venture to give the following synopsis.

The story is by George de Boucherville and a foot note gives the information that he was formerly a member of the Bar of Montreal, and in 1848 was practising at the Aylmer Bar. He writes in the first person singular, and begins by describing the location of the Tower as follows:—

Have you ever gone as far as the "Priest's Fort" on the