

sen published his second great work, the modern romance "Niels Lyhne." This is the most characteristic work which has appeared in Denmark for thirty years. Niels Lyhne, the hero of the work, is the typical Dane, descended in a direct line from Hamlet, Prince of Denmark. The most genial writer of the young generation, Herman Bang, shows the deep influence of his predecessor, Jacobsen, as does also one of his contemporaries, Karol Gjellerup. Jacobsen is the perfect master of style in modern literature. A number of young artists look upon him in his respect as their dear master, their unapproachable model. All of the younger poets and prose writers, Sophus Clausen, Neils Moeller, Vigo Stuckenburg, Hjalte Rode, Sophus Michaelis, and several others are of the family of "Niels Lyhne," although of a different branch. For them the instincts, physical and psychological, are the manifestations of an unknown power, which they endure with a bad grace, and from which they constantly struggle to free themselves. Stuckenburg, the inaugurator of that movement, is a pronounced decadent. Niels Moeller is the Danish Browning. His tendency is to make profound researches into an individual soul, and, like the great Englishman, he ornaments the gloomy and heavy subjects of his poems with the barbaric splendour of energetic and special terms. An antipathy for reality, a flight from life, is the characteristic of the younger Danes. They are all melancholy; this is their inheritance from naturalism. But some among them feel the joy of living, and, as on the wings of the eagle, carry us beyond the sorrows and miseries of reality. It is the joy of the infinite, of the eternity of life.—M. J. Jorgensen, in the *Revue des Revues*.

THE LITERATURE OF TURKEY.

To speak of Turkish literature to a public whose mind is already made up as to the immobility of mind in the Orient is a very embarrassing task for an Asiatic; and the less easy, as critical works being little known in Turkey, opinions are strongly divided as to the merits of any particular writer. It was at the commencement of the nineteenth century, under the reign of Selim III., that the first attempt was made, by the Ulema Aassem, to free Turkish literature from the influence of Arabian and Persian traditions; but alone and despised by the writers of his time, he remained entirely misunderstood. As soon as Medjid took up the work for which Selim had paid with his life, Chinassi, devoting himself to the plans of his predecessor, succeeded in endowing Turkey with a smooth and flexible national language, capable of yielding itself to progressive ideas and delivered from the bombastic and affected phrases of the Arabians and the effeminate mannerism of the Parisians. Chinassi founded and directed a journal, the *Tasviri-Efkair*, in which his grand talents, as polemist, poet, musician even, established a current of political and artistic ideas which roused the greater part of thinking minds in Turkey. Some years later, following in the steps of this journal, the *Terjuman-i-Hakikat* (Interpreter of the Truth) was established by Ahmed-Midhat Effendi. Besides these, other independent journals existed. During the ten years from 1850 to 1860, Turkish literature reached its full development. The works of Ahmed-Midhat Effendi have been prodigious in number and variety. In the forms of romances, dramas,

comedies, journalistic articles, philosophical dialogues, moral treatises, Ahmed-Midhat Effendi has been connected with all the questions which have excited Turkey. But he is best known in Turkey as a novelist. His romances are never idle tales, but always contain some idea to be promulgated, some cause to be defended, some historical epoch to be popularized. His heroes are robust men of action and intellect. In spite of the enormous amount of work indicated by 130 volumes, Ahmed-Midhat Effendi, but 53 years of age, and blessed with robust health, gives promise of a continued long and brilliant career. He is not a stylist and has never published verses. His prose is of incomparable clearness and simplicity. With Kemal Bey, on the contrary, the form is cultivated, the work limited. In order to know him thoroughly, it would be necessary to speak more than is possible in this short study, of his poems and journalistic articles. With all of their excesses, the works of Kemal Bey, incomplete, since they have never been entirely published, enigmatic and as if veiled, remain the most suggestive productions of the modern Turkish mind.

In comparison with Kemal, Ekrem-Bey is endowed with an exceedingly delicate sensibility, and is an idealist. He makes use of the ancient prosody, in which the strophes, and often the entire pieces of 40 or 50 verses, rhyme on the same syllable. The greater part of the Turkish poets of to-day belong to the new school, which has introduced the rhymes two by two on the cross rhymes. The founder of this school was Nadji, whose first poems have a mystical and religious character. Later, after reading Lamartine and Victor Hugo, he changed the composition of his verse, his style, his ideas, and became an adorer of the Beautiful and the Wise. His romances have for heroes men of letters and are animated by æsthetic discussions. Scarcely 35 years of age, he last year died, mourned by all Turkey.

A collection of old Seljukian, Persian and Turkish poems entitled "The Ruin," have revealed, in Zia Pacha, a grand poet. In the preface to "the Ruins," in certain poems of Nadji and certain romances of Ahmed-Midhat and Kemal, a common sentiment can be traced: the sentiment or rather the connection with the past, the imperious need of reviving the actions of the fathers. This sentiment of the inanity of the times has been written by no one with so much concentrated emotion as by Abdulhak Hamid-Bey in "Sahara."

At the head of another group stands Djevet Pacha; to which also belong Chemseddine Samia-Bey and Bechir-Fuad. Other writers are Mourad-Bey, especially occupied with labour questions; Sirra Pacha, author of commentaries on the Koran; Hadji Ismael-Effendi; Said-Bey; Abou-Zia Tewfik; Zehni Effendi; the poet Feizi; Ahmed Ihsan-Bey; Hamdi-Bey, writer, architect, painter, musician, archæologist, whose prodigious activity recalls that of Da Vinci.

I must here call attention to the great number of women writers. Women have, from all times, ornamented Turkish letters, but heretofore, almost exclusively in the domain of poetry. To-day they receive an accomplished education, and, in consequence, they have left the lute and plunged into pedagogic questions, those of public instruction, woman's emancipation, etc. Some of these are amusingly pedantic, but others are really remarkable: Fathma Aali Hanoum, romancer; Niguar

Hanoum, poet; Makboule-Leman Hanoum, author of philosophical and moral essays; and the young Selma Hanoum, whose first romances and poems presage an exceptionally brilliant career. In the nineteenth century, Turkish literature has accomplished a great work. It has introduced into the orient the theatre, romance, journals, reviews and critiques; it has created public opinion.—Translated for *Public Opinion* from the article by Garabed-Bey in the *Paris Revue des Revues*.

TRADERS BANK OF CANADA.

NINTH ANNUAL MEETING OF SHAREHOLDERS.

The Report of the Directors—Splendid Results of the Year's Business—Large Increase in the Deposits—Earning Powers of the Bank Steadily Improving—A Growing Rest Account—Election of the Board of Directors.

The ninth annual general meeting of the Shareholders of the Traders Bank of Canada was held at its banking house in Toronto, on Tuesday, the 19th June, 1894.

The President having been requested to take the chair, Messrs. John F. Ellis and H. M. Pellatt were appointed scrutineers, and Mr. Strathy, secretary, when the following statement was read:

Your Directors beg to submit to the Shareholders the accompanying statement, showing the position of the Bank as on the 31st May, 1894, together with the result of the year's business.

After making full provision for all bad and doubtful debts, crediting interest to date on all interest bearing accounts, and reserving accrued interest on outstanding deposit receipts, the net profits for the year amounted to.....	\$48,251 20
To this is added balance at credit of profit and loss last year.....	4,750 53
Making in all.....	\$53,002 03
Appropriated as follows, viz:	
Dividend No. 16, three per cent. payable December 1st, 1893.....	\$18,222 00
Dividend No. 17, three per cent. payable June 1st, 1894.....	18,222 00
	\$36,444 00
Added to Rest Account.....	\$10,000 00
Balance at credit of Profit and Loss carried forward.....	6,558 03
	\$53,002 03

As compared with the figures of a year ago the deposits show an increase of over \$150,000 which, in the face of a reduction in the average rate of interest paid, may be considered satisfactory. The amount of notes of the Bank in circulation, owing to general shrinkage in values, has decreased \$65,000.

The earning powers of the Bank are steadily improving and are now greater than they have hitherto been, but the losses for the past year—a year of exceptional depression—have been above the average. After providing fully for all losses and bad debts \$10,000 has been added to the Rest Account, and a balance of \$6,558.03 carried forward to Profit and Loss new account.

All the branches of the Bank, including the Head Office, have received the usual thorough inspections.

The officers of the Bank have discharged their respective duties to the satisfaction of the Board.

WM. BELL,

President.

General Statement, 31st May, 1894.

LIABILITIES.	
Capital Stock paid up.....	\$607,400 00
Rest Account.....	85,000 00
Dividend No. 17, payable 1st June.....	18,222 00
Former dividends unpaid.....	170 16
Interest accrued on Deposit Receipts.....	3,981 49
Balance of profits carried forward.....	6,558 03
	\$721,331 65
Notes of the Bank in circulation.....	\$534,755 00