agnation has much to be said for it, which is not answered by the too legally refined attack here made against it. On the whole, it seems to the present reviewer, that the fault of method in the present book is that it casts hay with a peckhole, whereas we want a broader machine. To this objection Mr. Donald Maclean's famous thesis that the Jewish and Hindu union with the brother's widow is a custom derived from an earlier polyandry, when she was the wife of both at once, is here given for the very purpose of showing what amount of proof is sufficient in such investigations. The present reviewer, though he has known the argument ever since it came out, and he talked it over with its author, never could see anything approaching proof in it, and still remains incapable. It is, however, desirable that proof in this subject should be such as the lay mind must acknowledge. It will be through many partial hypotheses or guesses by critics, and others standing on their ground, that we may hope to have the whole theory of primitive society some day worked out. At present the part of it which converging research seems to establish is the doctrine of an early general prevalence of the system of kinship on the female side, which seems so strange to the modern European, with his long-continued patriarchal tendencies.

E. B. Tzikin.

The Song Celestial, or, Bhagavat-Gītā. (From the Mahābhārata.) Translated from the Sanskrit Text by Edwin Arnold. (Trübner.)

It will be the fault of the English reader if his ignorance of the great Sanskrit epic is not considerably lessened by the efforts of translators who from time to time have done into English the principal episodes of the Mahābhārata. Mr. Arnold has been particularly assiduous in popularising Sanskrit poetry. His charming volume of Indian Idylls includes more poetical narratives of the labyrinthine epic, most of which were already familiar through versions by various hands. The Song Celestial may also be said to have been anticipated by the translation of Sir Charles Wilkins. Quite recently, from the Benares press of Calcutta, was issued the first instalment of a version of the epic in English prose by Pratap Chandra Roy. This gentleman contemplates translating the whole work in monthly numbers—a task of such magnitude that its efficient rendering might well occupy a lifetime.

It is easy to sympathise with Mr. Arnold's diligent efforts than to anticipate an increase in the popularity for his latest attempt. The Bhagavat-Gītā possesses none of the attractions of such episodes as the story of Savitri, of Nala and Damayanti, the journey of Arjuna, and the many stories of tremendous conflicts that diversify much tedious dialogue. It is no more indispensable to the action of the poem in the numerous other moral discourses that have become incorporated in the poem during the light of centuries. The praise of love, the doings of heroes, and the exaltation of war, are the characteristics of the epic in its primitive form. These are fully illustrated in the Mahābhārata, it is true; but, combined with much excessiveness in the shape of philosophical reflection that could only have proceeded from later scribes. The Song Celestial is typical of its class. Its form is quite opposed to the genius of the epic; it delays a mighty battle between two great armies, and chills the promise of vigorous animated action by a long abstract discourse of the Schoolman. That Mr. Arnold should be attracted by this particular discourse is natural enough. It is a most interesting expression of philosophy, conceived in a strain of transcendental thought, in which the comparative values of the life of action and the life of contemplation are ingeniously set forth with a suggestive delineation of the vita medica. In spite, however, of the sustained dignity of its language, the discourse is too purely didactic, too abstract in its nature, too involved in style, to be susceptible of metrical translation. This conclusion is strengthened by comparing Mr. Arnold's blank verse with the lyrical interludes of the Song Celestial, which is only too liable to become distorted prose when employed as the vehicle of translation from an antagonistic measure. The risk is increased when the subject is not purely poetry, but an ethical didactic. In the Song Celestial Mr. Arnold is seldom successful in reproducing the mellifluous verse of a former volume. The Light of Asia was easy reading on this ground alone, whereas there are many pages of The Song Celestial that accentuate its original sin of prolixity by language that is tame and prosaic and motle that is no alleviation. The lyrical passages of Mr. Arnold's version only increase the regret that he not, in this particular poem, eschewed verse altogether. Here the sense of restriction, of "the fly in the glue-bottle," as Coleridge said of Schiller's blank verse, is sometimes almost painful. It agitates the reader with the impotence of the man who is fain to supply a stammering friend with the needful phrase. It must be hard for the English reader to conceive the Oriental quality of the original from which Mr. Arnold evokes the following lines (p. 49):

"Not, but as when one layeth
His worn-out robes away,
And taking new ones, sayeth,
These will I wear to-day!"

"So puttheth by the spirit
Lightly its garb of flesh,
And passeth to inherit
A resplendent birth!"

Again, in the varying accent of the following lines the urgency jingle quite nullifies the solemn significance of the theme:

"Wonderful, wistful, to contemplate!
Difficult, doubtful, to speak upon!
Strange and great for tongue to relate,
Nor wottest man what a marvel it is!
When seeing, and saying, and hearing are done..."

"It is impossible to doubt that these lines would not gain by further translation into expressive rhythmical prose, or into what Mr. Arnold differently calls "our flexible blank verse."

Another disconcerting feature in Mr. Arnold's version is the large number of technical phrases retained side by side with their English equivalents. Of this we have (p. 19) a curious instance:

"Make chon acts
Thy pietie, casting all self aside,
Contending gain and name; equable
In good or evil: Stability
Is Yogi, is pietie!"

The attributes and titles of Brahma (p. 65) afford another striking instance. The effect of this, when not merely a prosaic attempt, is to cumber the text needlessly. In many instances the original plays adequate translation within the metrical limits Mr. Arnold has prescribed. This, however, is only another instance of his failure to pursue translation. In other cases translation in the fullest sense is impossible, and Mr. Arnold wisely gives the original. When he attempts translation, and at the same time shows his perception of the weakness of his version by giving the original, he is much less discreet. He was far better frankly to translate, or frankly to acknowledge the untranslatable.

Having indicated the most obvious defects of this scholarly undertaking, it is not fair to give a favourable sample of Mr. Arnold's work. In the second, fifth and sixth books of The Song Celestial are several passages of sustained eloquence and execution that will meet with ready acceptance. From the second book the following precepts of Krishna addressed to Arjuna are selected:

"Yet the right act
Is less, far less, than the right-seeking mind.
Seek refuge in thy soul; have there thy haven!
Scorn them that follow virtue for her gifts!
The mind of pure devotion—ever bare—
Goes equally aside good deeds and bad,
Passing above. unto pure devotion
Denote thyself; with pure meditation
Comes perfect act, and the right-hearted rise—
More certainly because they seek no gain—
Forth from the hands of bodily step by step,
To higher seats of bliss."

In the succeeding book, the passages in which Krishna reiterates the praises of contemplation and action (pp. 20-27) are fairly expressive of Mr. Arnold's harmonious rendition. All through the poem the perfect life is indicated by the ideal existence that is intermediate between two active opposing forces. This is the motive of the divine song whose Krishna renders to midway between the forces of the Mayavat and the Kauravas. There is a third and more excellent way in life even as there is in thought and deed, as is set forth in the trials of thought and action in the last book of The Song Celestial. J. ARTHUR BLAINE.

The Field of Honor: being [which it is not] a complete and Comprehensive History of Dueling in all Countries, including the Judicial Duel of Europe, the Judicial Duel of the United States, and the Judicial Duel of the Civilized World, and specific descriptions of all the noted Hostile Meetings in Europe and America. By Maj. Gen. J. T. C. BURWELL, &c. Introduction, pp. 3-17; pp. 569 and Index of Names. (New York: Forbis.)

It has become a favourite practice with the so-called Anglo-Saxon, and, plus forte, avec, with the Anglo-American,—among whom education is more widely spread and in an even shallower stratum,—to place under the highest importance, requiring years of study and extensive collateral knowledge,
and to vulgarise it in a half-crowned popular volume, with a claptrap title and a specious binding, which blocks the way to a better book. This is emphatically the case with Major Truman's Field of Honor (with the nice difference between Honor and Honour), inscribed to an honest human generis, when humanity is not the quality especially required.

Books on duelling abound, but one is still wanted as colophon for the following list:

Treaté contre les Duels, par Jean Savagey, 1610; A Discourse on Duels, by Thomas Comber, 1887, neglecting others of about the same date: 
Raisin sur le Duel, par le Comte Chateauvillier, Paris, 1896; Le Duel, ses Lois, ses Règles, son Histoire, par Henri Vallée, Paris; History and Examination of Duels, by the Rev. John Cockburn, D.D., 1720; The Romance of Duelling (a most valuæl and enthusiastic work in two volumes), by Andrew Steinman, 1868; Nouveau Code du Duel, par le Comte du Verger de Saint Thomas; and History of Duelling in all Countries, from the French of M. Constance de Massi, of the French King's body-guard, with some account of the bitter and concluding conflict between Sir Lucius O'Trigger (London: Newmans), following these comes a vast mass of learned matter, especially juridical, and still being supplied by Italy; for never has the duel been more popular among the Latins than it is now, nor has the use of weapons ever been brought to such perfection. It is of this latest development that a history is required.

The Field of Honor opens badly. The first requisite was a sharp line of demarcation drawn between the duello and the combat singular, which is of all ages, and common to every race. The latter may be distributed into two kinds: the first is championage, when the warrior, like the Arab 'Mubārīk,'2 sallies forth to 'renown it,' and gains glory by slaying one adversary or more, or happily by gaining the Victoria Cross; the other is the duel, with its especially purposed character, whether retributive or judicial, to decide an important question without shedding the blood of the general. This, complicated with the Judicium Duæ or ordeal-idea, the firm popular legend, the man-to-man battle of the Decathlon, and would lend special aid to the just cause, was the father of the duel proper, the Zofisgzech which the Scandinnov-Germanic races (Vandals, Lombards, &c.) naturalized among the conquered Latins. The mother was what I have called the Religion of Honour, born of chivalry. It raised still higher the ethical system, borrowed by the noble Pharisées of the Stoic school. Its one commandment was: 'Lex, genium, gus gudia,' it taught mankind to do right for right's sake, not to save their souls or take a ticket for paradise; and, furthermore, it incited with the idea of death that each man—and he only—has a judge, jury and advocate of his own honour, a purely personal and individual consideration, which has nothing to learn from or to teach his fellow-men. This was diametrically opposed to the creeds and catechisms which urged men to offer themselves as sacrificial head, or simply to run away, as the good Moham is told to do (without his so doing) when assaulted by a brother Moham, rather than escape in a Waki! al-Amya or dis- 

methy. And, as the best, corrupted, borrowed

the worst, so arose the grossest abuses which brought down upon the duello ecclesiasti- cal excommunication and laical persecution and punishment, and which utterly failed to abolish what is based upon the noblest feeling of human nature. Again, we now hear and see in Major Truman the law pure and simple that the duello is a 'satisfaction,' fought for the purpose of purging honour; and that going to the ground for the sottish purposes of taking revenge, the adversary's life is unjustifiable homicidal intention, little better than cold-blooded murder. The seconds who assist in a rencontre of this kind should be punished as severely as, if not more so than, the principals.

The book is difficult to review. Major Truman tells us (p. 82) that he has spent much of his leisure time during twenty years in collecting material, and he might have given a few months more of care to the text. More than twenty volumes contain thirty-one chapters, of which nine are devoted to the 'noted American' duels; and the author is justly severe upon that scandalous invention, the so-called American duel, a modifion of which the Americans do not know anything. The subject is badly distributed, the centuries jostle one another, and among 'noted duelists' is the grand figure of the hero Céd, Don Rodrigo de Briar. Here and there we have mere strings of names, 'conflicts between kites and crows,' for which the Index should have been ample lodging. "The sooner duel in the French Army" shows the true Mark Twain tone, which would consider the Old World and its venerable belongings from the vantage-point of the Western hemisphere. The sword is the weapon for affairs of honour. The pistol is only a pis aller when the curriculum has been neglected and gentlemen have not learned to use their weapons; and as for the shot-gun and the cow-boy revolver—faugh! The knife, however fairly used, has assassin-like pro- 
crivities (p. 29), although it is the bravest of weapons when used with contempt behind it. But it is a servile instrument which does not become sangre asal on state occasions like the duello.

Want of ordinance has led Major Truman to perpetual repetition, sometimes extending to the tertiæ repetita. We have the usual flower of præcipe speech (p. 100):

"Ben Carter had ears of fun,' as he expresses it, at Rock Creek. . . . Ben is a typical Western cowboy—a whole-souled, dare-devil puncher of steers. . . . Ben has one weak point, however, a fondness for the sulphuric acid annihilator which tyrannising bar-keepers retail as whiskey, and when liquid is 'fall he is ready for any harmless misfit."

This alternates with the normal rhetoric locally called 'tall talk,' e.g. (p. 393):

"As we write, a sky of spotless blue overhangs Lone Mountain, and away in the distance where we can see the handsome shape which perpetuates the memory of the chivalrous being [Senator David G. Broderick] whose relics repose beneath; while grouped around the sacred inclosure are the annual pilgrims with their floral offerings [i.e., flowers], the perfume of which intermingles with the aromatics of wild rose, shrubs, and plants, and an atmosphere seemingly freighted with the incomparable incense of the far-off Cathay [here eulogizing India]."

The mistakes are innumerable, and the reader will learn with surprise and gratitude that the guillotine was in full play during Richelieu's age (p. 458), that Col. Fawcett was killed by Liet. Alexander Thompson (p. 108), and that Smythe O'Ready called himself Smith (p. 212). In his notes on the historic meeting of the West, Major Truman might have given interesting details concerning the serious study of the sword, now become "modish," in Austria, and especially at Vienna. And in the "Pleian-
santes of the Field" he should not have forgotten the witty counsel for Trieste, Charles Lever, who, when asked to name his weapons, solemnly chose "swords at twelve paces."

RICHARD H. BERNAX.

The Hind of Honour. Done into English Verse by Arthur S. Way. (Sampson Low.)

Mr. Way, if he has not solved the standing riddle of translation, may at least be congratulated on one title to fame. His introductory page solves for us the vexed questions by describing him as "Author of the Odyssey," &c. Since the Great Unknown revealed himself as Sir Walter Scott, and took the reputation of the "Waverley novels" upon him, no such momentous mystery has been declared. In all seriousness, we trust that this ludicrous addition to the title-page of a meritorious work will be cancelled.

Mr. Way has attempted a less ambitious and more hopeful task than that which Mr. Smith Wright recently undertook. The hexameter, to say the least, has not taken its place among English metres with undisputed success. The metre of "Sigurd the Volsung" has done so. And if we follow a high authority in regarding the Homerics poems as Sagas, there is much to be said for putting them into that form in English which has so successfully presented other Sagas to modern readers. There is a combination of dignity with rapidity in this metre, when properly handled, that makes it, in those qualities at least, a really good representative of the Homeric hexameter.

Mr. Way appears to me to have handled his instrument somewhat roughly—whether from fearing a smooth monotonous, or from possessing an imperfect and unwatchful ear for rhythm, I cannot say, but I incline to the former hypothesis—and to have somewhat marr'd "The rise and roll of that hexameter" by such lines, e.g., as the second of his opening couplet:

"The wrath of Achilles the Pelus-bogotten, O

Fell wrath that dealt the Achasians woes twice numbering."

Here it is difficult, either with car or finger, to count the line into rhythm at all. Less harsh perhaps, but surely not musical, is l. 572, bk. i., p. 24:

"To comfort his dear-loved mother, Hirc of arms

and 1. 19, bk. ii., p. 37; l. 315, bk. i., p. 19;

"Asleep in his tent, and the balmy slumber around him was poured."

"And unto Apollo a perfect hecromb they slew."

Another defect of Mr. Way's "characteristic mannerism, particularly out of place translating the lord of the "grand style"—a per-