

NAPOLEON'S SACRIFICE OF HUMAN LIFE.—Never was there a conqueror who fired more cannon, fought more battles, or overthrew more thrones, than Napoleon. But we cannot appreciate the degree and quality of his glory without weighing the means he possessed, and the results he accomplished. Enough for our present purpose will be gained, if we set before us the mere resources of flesh and blood which he called into play, from the rupture of the peace of Amiens, in 1804, down to his eventful exit. At that time he had, as he declared to Lord Witworth, an army on foot of 480,000 men. The decree of the 17 Ventose, au VIII., in arrear, 30,000; ditto 28 Floreal, au X., 120,000; ditto 6 ditto, au XI., 120,000; ditto 25 Ventose, au XIII., 2,000; ditto 3 Germinal, au XII., 30,000; ditto 27 Nivose, au XIII., 60,000; ditto 3 Aug., 1806, 80,000; ditto 4 Dec., ditto, 80,000; ditto 7 April, 1827, 80,000; ditto 21 Jan., 1808, 80,000; ditto 10 Sep., ditto, 160,000; ditto 25 April, 1809, 40,000; ditto 5 Oct., ditto, 36,000; ditto 13 Dec., 1810, 160,000; ditto, Holland, Rome, Tuscany, and the Hanseatic Towns, 1803-9 10, 11, 065; ditto 20 Dec., 1811, 120,000; ditto 13 March, 1812, 100,000; ditto 1 Sep., ditto, 137,000; ditto 11 Jan. 1813, 100,000; ditto 11 Jan., 1814, 150,000; ditto, ditto, (Guards of Honour,) 10,000; ditto, 3 April, 1813, (classes 1807, 1812,) 80,000; do., do., (National Guard,) 90,000; ditto, 24 Aug., 1815, (Dep. of the South,) 30,000; ditto, 19 Oct., ditto, (remaining Dep.) 120,000; ditto, ditto, (class 1815,) 160,000; ditto, 15 Nov. 1813, (arrears 1804, 1814,) 300,000. Total of levies, 2,965,965. This detail, which is derived from Napoleon's official journal, the *Moniteur*, under the several dates, is deficient in the excesses which were raised beyond the levies; but, if we even deduct the home casualties, as well as the 300,000 men disbanded in 1815, we shall be much under the mark in affirming, that he slaughtered two millions and a half of human beings, and these all Frenchmen. But we have yet to add the thousands and tens of thousands of Germans, Swiss, Poles, Italians, Neapolitans, Illyrians whom he forced under his eagles, and, at a moderate computation, these cannot have fallen short of half a million. It is obviously just to assume, that the number who fell on the side of his adversaries was equal to that against which they were brought. Here, then, are our data for asserting, that the latter years of his glory were purchased at no less a cost than six millions of human lives. This horrible inroad on the fairest portion of the population of Europe resulted in the abandonment of every conquered territory, the bringing of foreign enemies twice, within four and twenty months, under the walls of Paris, and the erasure of his name from the records of dominion! *O curas hominum! O quantum est in rebus inane?*

WHAT IS MEANT BY A GENTLEMAN.—There is something strangely attractive in the character of a *Gentleman*, when you employ the word emphatically, and yet in that sense of the term which it is more easy to feel than to define. It neither includes the possession of high moral excellence, nor if necessity even the ornamental graces of manner. I have now in my mind's eye a person whose life would scarcely stand scrutiny even in a court of honour, much less in that of conscience; and his manners, if nicely observed, would, of the two, excite an idea of awkwardness rather than of elegance; and yet every one who conversed with him felt and acknowledged the *gentleman*. The secret of the matter I believe to be this:—We feel the gentlemanly character present to us whenever, under all the circumstances of social intercourse, the trivial not less than the important, through the whole detail of his manners and deportment, and with the ease of a habit, a person shows respect to others in such a way as at the same implies, in his own feelings, an habitual and assured anticipation of reciprocal respect from them to himself. In short, the gentlemanly character arises out of the feeling of equality acting as a habit, yet flexible to the varieties of rank, and modified without being disturbed or superseded by them.—*Coleridge's Biographia Literaria.*

REPROOF.—Reprove mildly and sweetly, in the calmest manner, in the gentlest terms; not in a haughty or imperious way, not hastily or fiercely; not with sour

looks or in bitter language; for these ways do beget all the evil, and hinder the best effects of reproof: they do certainly inflame and disturb the person reproved. they breed wrath, disdain, and hatred against the re-prover; but do not so well enlighten the man to see his error, or effect him with kindly sense of his miscarriage, or dispose him to correct his fault. Such reproofs look rather like the wounds and persecutions of enmity than as remedies ministered by a friendly hand: they harden men with stomach and scorn to mend on such occasion. If reproof doth not savour of humanity, it signifieth nothing. it must be like a bitter pill, wrapped in gold and tempered with sugar, otherwise it will not go down or work effectually.—*Divines of the Church of England: Barrow's Sermons.*

FIRST INQUIRIES.

[FROM SWAIN'S "BEAUTIES OF THE MIND."]
FATHER, who made all the beautiful flowers,
And the bright green shades of the summer bowers?
Is it the warm beaming sun that brings
The emerald leaves and the blossoms—
Flowers to the field, and fruits to the tree?
—Not the sun, my dear child, but one greater than he!

Father, whose hand formed the blue tinted sky,
Its coloured clouds and its radiancy?
What are these stars we view shining in air?
What power ever keeps them suspended there?
Was it man formed the skies and the glories we see?
—Not man, my dear child, but one greater than he!

Father, from whence came our own lovely land,
With its rivers and seas, and its mountains so grand;
Its tall frowning rocks, and its shell-spangled shore?
Were these not the works of some people of yore?
Owe these not their birth to man's own good decree?
—Not to man, my dear child, but one greater than he!

From God came the trees, and the flowers, and the earth
To God does the mountains and seas owe their birth;
His glory alone, love, created on high
The sun, moon, and stars, and the beautiful sky.
It was he formed the land, and no people of yore:
Bend thy knee, my sweet child, and that God now adore.

ORIGINAL

HAVING always entertained a profound respect for the ordinances of religion, and now candidly avowing that christianity is mainly preserved by the frequency & solemnity of their public ministrations I cannot be suspected of any design to repudiate establishments all should venerate. Churches are land marks on the highway to heaven—ministers are ambassadors from christ—their piety is their credentials—and their sermons and other ministrations constitute the public correspondence between God and man. There are, however, many public institutions which subserve the purposes of religion—Philanthropic Associations—Education Societies—Bible, Missionary, and Tract Societies are the handmaids of religion. They are the children of her zeal, and they prove the purity of their lineage, by their efforts to promote the success of the maternal enterprise. The first by the exercise of the most sublime virtue, obeys the loving precept which the benign redeemer appended to the decalogue;—the second, by enlightening the mind, and enlarging the understanding, exalts the powers of the soul, and enables it to see God in all things, and every thing in God. The others enlarge the territory of Christendom, and convey the joyful sound of pardon, of hope, and happiness from the centre of creation to the utmost verge of its circumference.

Now, any thing, be it a pursuit, a duty, or an amusement, which has a tendency to do good, is one of religion's auxiliaries. May I give the THEATRE a place in the honored groupe, certainly. There is nothing more conducive to moral elevation than chaste histrionic performance. It gilds the primitive asperities of nature, by inspiring suavity—refines our ideas by the loftiness of its sentiments—enlarges our conceptions by the power of its reasoning—and creates an abhorrence of vice and a love of virtue by the appropriate fate of its imaginary prototypes. The very nature of man is tempted to receive impressions from Theatrical performances. Composed of mind and matter, both must

be engaged to secure his attention. The senses must be assailed before the mind be captured. To accomplish this object, no means is better adapted than the theatre. Not the sublime lessons of the pulpit, nor the declamation of the bar, nor the feverish eloquence of the rostrum, impress more vivid, or permanent recollections than effective personification. And why?—because the performers are the select representatives of moral nature, exhibiting in their language, gesture, and action, the vices that degrade, and the virtues that exalt, the human character.

The Stage is a mirror, where we may all see the reflection of our individual portraits, and whatever shade be applicable to ourselves, may we have the sense to make the application. The stage is a school where the novice may learn wisdom without cost, and experience from example. The stage is a tribunal where the guilty are denounced, and the innocent acquitted. It is a master key that unlocks the hidden recesses of the heart, and presents at one view a faithful panorama of the secret residence of good and evil. It is a familiar illustration of life and manners: a commentary in every act—in every scene a reference. Here we see nature as she is, either in her primitive simplicity, or deformed by vice, or beautified by virtue. Here, attired in her own dress, speaking in her own dialect, and acting without disguise, does she enlist the affections in the service of virtue, and array them against the sense of vice. In its motives, subjects, and consequences, effective personification differs little from an eloquent sermon impressingly delivered: and while the stage retains its purity, the audience will be edified by its functions.

These desultory reflections occurred to me last Tuesday night, while witnessing the performance of GEORGE BARNWELL, at the Amateur Theatre. I think every reflecting person must have received similar suggestions. The respectability of the performance could not but attract attention, and that once fixed, the sentiments I have expressed, must have followed.

Let us consider the characters of the play in dramatic order, commencing with the amiable Thoroughgood, and closing with the infamous Millwood, and see what an instructive lesson the short but affecting tragedy inculcates. In the worthy merchant we behold a concentration of the most exalted virtues: affluence without ostentation—condescension without servility—and friendship without deceit. In him we behold the affectionate parent—the kind master—the faithful friend. Jealous of his honor—faithful to his word—extending forgiveness to the penitent—and pity to the guilty. In his accomplished daughter we see the *beau ideal* of virgin purity, the obedient child, the virtuous lover, striving by her generosity, to screen a thoughtless young man from the censure of her father, and doing violence to her sensitive modesty, to reclaim that man from ruin. Unacquainted with guilt, she visits the abode of delinquency, and the goodness of her heart overcoming her timidity, like a ministering angel she carries comfort and sympathy to the cell of a repenting sinner. In Trueman we see an amiable picture of man in one of his dearest relations—a fellow apprentice. How steadfast in his friendship—how fervent his attachment—how unalterable his love. No means left untrod to reclaim his companion—all the ingenuity of affection exhausted in fruitless attempts to save his friend from ruin. Nothing to equal his solicitude about the unhappy Barnwell, except the infatuation that despised it. The conduct of the deluded Barnwell, and the punishment that followed it, impress a peculiar solemnity upon the piece. In the embezzlement of his master's property we see the danger of yielding to passion; here dishonesty buys sensual gratification, and injustice pays for it. Generous, humane, and susceptible, the very principles, which, if regulated by prudence, would have distinguished him, do, when controlled by ardour, disgrace and ruin him. Enjoying all the advantages of a liberal education, a rich connexion—a good example—and flattering prospects—he falls at the first temptation; and a breach once made, every subsequent attack weakens his integrity. Crime is followed by contrition, and contrition is succeeded by crime. From money he proceeds to blood; he becomes the unresisting victim of a courtesan; he first robs his master, then murders his uncle, till at length the baseness of his