

or more suggested that it might be advisable to add the name of the person whose gifts and accomplishments he had been reciting, at least, that it was customary to do so.

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People who pass from Union Street to the College buildings may notice, if they are quick of sight, that on the side of the so-called workshop or Mechanical Laboratory there are some obscure traces of large painted letters. If the day is clear and the passenger looks closely at these faint markings, he will be able to decipher the entire word which these letters form. If moreover, the person who stops to examine this plain wooden wall be one who has passed at least some four or five sessions in the College, he may remember the fine morning on which these letters, now so obscure, first caught the eye even of the least observing. The word which then appeared in large and picturesque though somewhat uneven capitals, and stretching from one end of the wall northward to the other, was the superscription "Tool-House," a name which is still applied by some irreverent students to this notable wooden building. Of the origin of this epithet published in such a glaring fashion to both vulgar and polite observers there was never any doubt, and some who yet come and go about the College, can recall the occasion on which the happy name was coined. It was at a crowded meeting of the Alma Mater Society when the annual burning question of the *Conversazione* was afoot, that a gentleman who represents both the cloth and another kindred profession, used language somewhat like the following: "From the splendid graceful arches of the

palaces of old, down to the crowning triumph of modern architecture, the Tool-House."

It has never been widely known, however, by what means this epithet flung out at a venture and lost upon the air, took tangible form from a paint-pot upon the wall of the building which it designated. Not that there was lack of curiosity and even of diligent investigation, for indeed some strenuous efforts were instituted forthwith to discover the authors of the scroll. Like so many other efforts, however, to determine the authorship of disputed works, the theories which were advanced even by specialists in such matters, resulted only in confusion and failure. The author of the epithet was known, the date of its publication was also an ascertained fact, but no further knowledge could be wrung from the close reserve of those who knew. It is only within recent times that any light has been thrown upon the mystery. A collateral document has been discovered which while not affording even the vaguest clue to the perpetrators of the deed yet gives some interesting details of the story. The manuscript in question is too long to be published in extenso, but for those who are interested in such matters we publish a brief sketch of the narrative it contains.

Some days after the meeting of the Alma Mater Society already mentioned, a certain undergraduate came slipping homewards by the dark of the moon, carrying an idea in his head and a paint-pot in his hand. The pot was soon dexterously hidden among his household stuff but the idea was shared and explained to a few kindred minds, and was soon ready for execution. Old clothes which otherwise