

stand a challenge has been received from Cornell University offering to row a freshman eight from Toronto University next June. A meeting of the freshmen's class was called to consider the challenge. While heartily in favour of its acceptance in some form, it was thought a four-oared race would be preferable, and it was decided to reply to Cornell that a four would be prepared to enter into friendly contest with them at a date to be determined upon. If the Ithaca men are willing, a number of Toronto men will go into training at once, and doubtless a passable crew will be got together. One thing we would impress upon the freshmen of the Toronto University, and that is not to underrate the rowing ability of Cornell. They mustn't think because the four that college sent to England turned out such rank duffers that the Ithacans can't row. The crew that went abroad had previously proved itself the best college four in America, and because the crack amateurs in England proved superior to them our men must not imagine they will have it all their own way. All at the first essay they can hope to do is to make a respectable show, and having once done that they will deserve to be congratulated. We are glad, however, the challenge has been received and accepted, as it will undoubtedly awaken interest in rowing among our congenians, and in course of time may lead not only to the formation of clubs at the universities, but also to intercollegiate races. Rowing, with all the facilities enjoyed in this country, should really be the most popular pastime with the students.—*Mail*.

**'VARSITY MEN.** In a late Winnipeg paper we notice amongst the recently appointed examiners of the University of Manitoba the following graduates of the University of Toronto:—Heber Archibald, M.A., R. Y. Thompson, M.A., Hon. S. C. Briggs, B.A., Rev. Canon O'Meara, and A. C. Killam, M.A. The Rev. Prof. Bryce, President of the University of Manitoba, is also one of our graduates. Several of these, with A. M. Sutherland, M.P.P., A. W. Ross, M.P.P., and other graduates, are some of the most successful of the land speculators of Manitoba, notably, Mr. Ross, who has accumulated a colossal fortune. It is to be hoped that the cares and duties entailed by this wealth will not cause these gentlemen to forget their Alma Mater.

In the last number of the *Studies from the Biological Laboratory* of the Johns Hopkins University, Baltimore, PROFESSOR J. P. MCMURRICH, B.A., has published a paper "On the origin of the so-called 'Test-cells' in the Ascidian Ova," the result of observations made during the past summer at the Marine Zoological Station, established by the above University at Beaufort, N. C. These structures are protoplasmic bodies extruded from the egg under certain circumstances, and have received their name from their being supposed to form eventually the characteristic test of the Ascidians. Prof. McMurich has, however, conclusively shown, by exposing mature ova to the action of several reagents, which caused varying degrees of contraction of their contents, that these structures are entirely dependent upon such contraction, being expelled completely only when the fluid to which they are exposed has little or no power to prevent it; while, on the other hand, when subjected to the action of osmic acid, which "fixes" the protoplasm immediately, they are not formed. He draws comparisons between these bodies and the "exeret-körper" described by Hertwig and Oellacher in the developing ova of amphibia and fishes, and also points out their resemblance to certain structures described by the late Sir Wyville Thomson as occurring in the eggs of comabula. He combats Semper's theory that these "test-cells" are of the same nature as polar globules, showing that these latter are in reality true cells, whereas the former can in no way be considered as such. The paper is thus replete with original matter, and will be highly interesting to advanced students of Biology, being made additionally so by drawings from nature excellently reproduced by the Heliotype process.

#### THE LATE MR. D. MCCOLL.

We are again called upon to chronicle the death of another of those graduates whom the University and country can ill afford to lose. Mr. McColl entered the University in 1873. As a prospective minister of the gospel he naturally took up the study of mental and moral science. Though at first he won high honors, he was compelled through ill health to abandon his course for a couple of years. After his return he was unable to wholly devote himself to his studies, and consequently did not, though his course was a good one, take the stand that he otherwise would. During his undergraduate course he was an active member of the Debating Society. He was a brilliant and effective speaker, and was elected to the first prize the year he graduated. At a time when partisan feeling ran exceptionally high, though the recognized leader of a party, he had the unqualified respect of everybody. After pursuing his theological studies at Knox College, he went to Colorado, where he resided for some time at Fort Collins. Not recovering his health, he returned and died at his home in Dorchester, near London. All who were acquainted with the deceased gentleman, and knew his character and abilities, will sincerely regret his untimely end.

#### A HINT TO THE CANADIAN ACADEMIES.

The "systematized whole is the object of notional assent, and its propositions, one by one, are the objects of real," says CARDINAL NEWMAN, speaking of the leading doctrine of the *Quicunque*. It is just so with the divinity to which the dogmas of literature and art appeal. We say it is one, yet multiple; we say these are distinct, yet inseparable; that harmony and intricacy are their very substance, and so on; and to each of these we give a real assent. Still the mystery of the complex whole in its entirety is inscrutable; to adjust conditions of supreme ideal pleasure—*totus, teres, atque rotundus*, would require omniscience. We can distinguish, examine and admire each individual part, but their subtle interaction is inexplicable. Nevertheless, unless we endeavour to apprehend intellectually the complexity resulting from combinations of artistic phenomena, unless we adore something more than isolated and disconnected fragments, unless we give a "notional assent" to the "systematized whole," we shall be excommunicated from the pleasures to be derived from all true beauty. Hence to be wholly occupied with the admiration or study of one single factor is, if not positively suicidal, at least a one-sided, and therefore crippling development; a superfetation that involves its own malformation as well as that of the more healthy products.

To express it more simply: there must be certain moods (and let us extend the meaning of the word to include, not only the state of the emotions, but that of the senses and of the intellect also)—*congruous* to the character of the object of attention—in which various combinations of colors, sounds, analogies, images and the like are capable of producing a more acute emotional thrill than can be obtained in others. If so, no one faculty can receive the highest possible amount of enjoyment if all or any of the rest be disregarded. To a certain extent this is recognized. To take an easy example: The hymn, perhaps the lowest type of an attempt to create pleasure by addressing itself to two elements, sensuous and emotional (and perhaps, though very feebly, to the intellectual also), though forced by usage or rule to preserve the same sequences of sound in each stanza, is made tolerable by such devices as *forte, piano, crescendo*, etc., i.e., by "expression." This merely signifies a crude effort to harmonize more intimately the separate stimuli; in other words, to enhance the total effect by means of co-operation. This is the key to the whole position: the recognition of the necessity of apprehending the immense value that attaches to the harmony of all the component parts of art or poetry, and it is of this one vital point, the very fulcrum of all the imaginative powers, that all those masses of our population below that small class called "educated," are utterly ignorant.

At length, however, it appears that we are to have amongst us a learned body of men nurtured by the State, and supposed to devote their time to the cultivation of literature, science and art. Here then is their field; and, be it remembered, it is their only field. First, because there is only one supreme court where the criterion of taste and style are determined, and that of course exists in the capitals of the continent, against which the judgments of a colonial bench would be as powerless as those of a county judge or justice of the peace in defiance of the Privy Council. Secondly, because, since the educated have not only free access to, but also possess sufficient intelligence to appreciate, the *deposita* of the best schools and authors, to attempt to palm off on them secondary or inferior *credenda* would be preposterous. It is then to the artisan, the mechanic and the labourer that the Canadian Academies must address themselves. And since we cannot imagine so august a body of men stooping to inculcate details and truths of an elementary character (which indeed is the province of our colleges and art-schools), there is nothing left for them but to elucidate and enforce the principles of unity and congruity which we have touched upon so fully above. They may think this an easy task. We shall watch the result with much curiosity. H.

#### AMERICAN CLASSICS.

WITH TEXT AND NOTES.

EDITED BY CANDH.

No. I.

EMMA ABBOTT.—A dramatic critique by the "Denver Tribune."

As a singer Emma Abbott can just wallop the hose off anything that ever wagged a jaw on the boards. From her clear, bird-like upper notes she would counter away down on the bass racket, and then cushion back to a sort of spiritual treble which made every man in the audience imagine that every hair on his head was the golden string of a celestial harp over which angelic fingers were sweeping in the inspiring old tune of "Sally, put the kettle on." Here she would rest awhile, trilling like an enchanted bird; and then hop in among the upper notes again with a git-up-and-git vivacity that jingled the glass pendants on the chandeliers, and