

a joke. He moved that Litmus paper be added to the list. It is surprising that the Society did not laugh very hard.

Mr. Moore presented the report of the Committee to nominate the directorate. The following names were recommended:—Fourth year, Miss E. Durand, Messrs. Linglebach and W. J. Knox; Third year, Messrs. McArthur, Hendry and Boyce; second year, Messrs. McKinnon and Dewar. S. P. S., Rolph; Medicine, Ferris. The report was adopted.

The biggest bone of contention of the evening was now brought in, in the form of a motion to the effect that the columns of 'Varsity should be devoted more to literary articles and less to college news. Mr. Dunbar moved the resolution and Mr. N. McDougall seconded it. A long discussion took place with the result that Mr. Dunbar offered to withdraw. But Mr. Walks had already moved an amendment expressive of confidence in the present management, and his amendment was carried.

It was now half-past eleven, and the Society suddenly remembered that it was time to adjourn. The members filed out, darkness once more ruled supreme in those historic halls, and the long-anticipated "constitution night" was over at last.

JAMES AUGUSTUS.

### THE FIRST PART OF FAUST.

The epochs which bring forth grand productions must be those in which there is an atmosphere of fitting ideas in the life of the period. At such times the genius finds his material, but must contrive it and shape it. The times in which Shakespeare and Sophocles wrote were periods of active national life, and they found their ideas, as it were, in the air. In the case of Goethe the conditions were something similar. Though there was not a vigorous national activity, the period was one in which culture was general. Besides this there existed a great number of unfettered thinkers who gave to the times a vigor necessary for the production of a great work.

In beginning his lecture on Saturday, Professor Vander Smissen drew attention to the fact that there are in reality two Fausts. In the first we see touches of Wertherism and the storm and stress period, while the second is remarkable for its calmness and serenity which is attributable both to his development and to the influence of Schiller. Faust as a whole being the highest expression of Goethe's genius, combines his universality, his poetical insight, his idealism and his realism, and yet withal we can trace in it two distinct efforts of two distinct periods.

Faust was first published as a "Fragment," in 1790, though the date of its composition is usually placed in the year 1774. Goethe had drawn his ideas from the popular legend which had been published in Frankfort in 1587, under the title of the "Tragical History of Dr. Johann Faust." The keynote of the author's attraction to this legend is seen in the following sentence taken from his autobiography: "I had wandered into every department of knowledge and had early enough been led to see its vanity." This fragment which reflects his early life is, however, marred by a lack of organic unity. It is composed of Faust's monologue—the scene with the earth-spirit—the conversation with the families—the conversation with the scholar—the preparation for the journey—the Auerbach scene—the witches' kitchen, and the Gretchen tragedy without Valentine. Though no solution of the question whether Faust shall be saved or no is here offered, yet the tragedy ends as Aristotle believed tragedies should, in its purification through pity and terror.

The second edition of Faust was published in 1808. The man who influenced Goethe in this production and who continually urged it upon him was Schiller. The friendship of these two men, though, as is well known, at first cold and strained, afterwards ripened into a connection of the purest kind and stands as a noble example of

true manlike affection. The influence of Goethe's Italian journey is also seen in the new Faust. The new parts are more subdued and yet, withal, more sublime. It was, however, principally by his intercourse with Schiller that Goethe was affected in his reconstruction of the work. It was during his interchange of ideas with Schiller that Goethe composed the Prologue in Heaven, of which the fundamental idea is the deliverance of Faust from the power of Mephistopheles.

The lecturer quoted numerous passages, but we shall only give one, i. e., Gretchen's prayer before the image of the Mater dolorosa, as being perhaps the most pathetic lines in the play.

Ah, rich in sorrow, thou  
Stoop thy maternal brow  
And mark with pitying eye my misery!

Ah, who can know  
The torturing woe,  
The pangs that rack me to the bone?  
How my poor heart, without relief,  
Trembles and throbs, its yearning griet  
Thou knowest, thou alone!

Ah, whereso'er I go  
With woe, with woe, with woe,  
My anguish'd breast is aching!  
When all alone I creep  
I weep, I weep, I weep,  
Alas! my heart is breaking!

Professor Vander Smissen will deliver his lecture on the second part of Faust, on the 18th of March, and we can assure all who will attend a most brilliant and intellectual address.

### PHILISTINISM AT VARSITY.

The title of this article may seem paradoxical, yet, however faint one may be to do so, its truth must indeed be admitted. To assert that within the walls of our glorious pile, from which "sweetness and light" are supposed to flow, one should hear the dull tread of the uncultured Philistine is perhaps a bold statement, yet how vividly has the force of it been presented to many a bashful freshman. Though there may be undergraduates who admire art, music and literature, there are also those who do not, and it is the aim of this writer to endeavour to show not only the causes of this but also its effects.

Let us consider a hard-working undergraduate who is afterwards to enter upon the practice of pedagogy. Since it is his aim to teach, he applies himself to his studies with that degree of application which he deems his prospective calling to demand. He attends his lectures religiously, reads the text-books with all diligence, and can tell in an instant on what page and on what line a certain definitive sentence occurs. His local memory has been assiduously trained but his logical has been sadly neglected. He has read the books with a great desire to master them, and he has mastered them to the smallest detail, but he has failed lamentably in one respect: he has failed to connect those words with anything in the active life about him. He can recite the twentieth proposition of the first book of Euclid without a mistake, but it has never occurred to him to consider why he cuts a corner in his walk.

Our undergraduate attends no society meetings except those of his own course and year, and if one may judge from the small attendance at some of them he does not attend even these. He does not consider that the essays read at these meetings have demanded probably six or eight hours in preparation, and that in hearing four essays he has had condensed for him into one hour that which he could have attained only by a whole day's study. There is still another gain, also, both because one more readily