

# THE MCGILL GAZETTE.

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## MOLSON HALL.

We all look upon the past with reverence. The student of history, that he may draw correct inferences from the contemplation of the heroes of the past, must transport himself to the times and scenes, in which they lived and acted, and must imagine himself their contemporary. But, in thus contemplating the past, one casts aside all prejudice, and, being blind to all the follies and imperfections of those heroes, one sees only their virtues, and attributes to them qualities superior to those of the men of one's own day.

But especially is this the case in connection with the history of Universities. Whilst listening to an old Graduate, as he narrates the story of his own undergraduate course, or dilates upon the legends and traditions connected with our "Alma Mater," we become convinced that the College, or at least the students, have sadly degenerated, that the spirit of joviality has been buried with the past, and that college life of the present day is comparatively tame.

The success of "Tom Brown," and other works of the same description, is due, to a great extent, to this respect and reverence, which all students feel towards their predecessors; and to the same feeling may be traced the peculiar sensations experienced by one visiting the old and time honored Universities of the Old World. As the student of History, upon visiting some ancient and historic scene, associates therewith some great deeds there accomplished or some great names with which the place is connected, so the undergraduate, retiring within the narrower world of his College, may be equally enthusiastic in associating with the scenes before him visions of those who formerly occupied his position, and who have since gone out into the world, and have there, by their talent, acquired honour for themselves and their University. Some may think, that McGill has not yet sufficiently gathered the moss and rust of age, to act as a very suggestive agent to those who may intend at some future period to be numbered among her Alumni; but there is at least one scene within her walls pregnant with associations, alike to graduate and undergraduate. Every

graduate has peculiar reminiscences upon entering "Molson Hall," in which he has undergone so much torture and in which, as a reward for unremitting toils he received the longed-for parchment; and the undergraduate, whilst reflecting possibly upon what he has to undergo, cannot abstain from thinking of the hundreds whom the "Hall" has known, but now knows no more. Such thoughts are greatly fostered by the inscriptions with which the desks are covered, a few of which will form a fine text for some rambling comments

To the uninitiated it may not be amiss to state, that "Molson Hall," which presents so harmless an appearance at such times as it receives the public, periodically puts on a much graver and more business like aspect. A strange metamorphosis takes place. Desks, disfigured with the ink and inscriptions accumulated during numerous examinations, are inserted amongst the seats, and in fact the whole hall assumes a more academical and scholastic air. Professors, who, contrary to their every day practice, have divested themselves of all charity and all mercy, are seen flitting about with countenances expressive of a firm belief in the natural depravity of all undergraduates; whilst students with hollow cheeks, dull eyes, and a general expression of weariness, come up with the air of martyrs to undergo the much dreaded examinations. "Molson Hall," new and modern as it is, can tell its little tale of the troubles and anxieties of undergraduates. Some, in anxious dread of finding themselves among the list of "plucked," have shown greater dexterity in committing their sensations to the inkstained desks, than in passing their examinations; some again, rejoicing over what is perhaps an unexpected victory, show a temperament much more jubilant, and others have, in some neat manner, expressed their regret at leaving "the dear old College." On entering the Hall one day the writer was immediately struck with a bit of art which displayed on the part of the artist a very vivid imagination. A student has carved upon the desks a pair of scales, in one pan of which is seen a mathematical paper of very insignificant appearance, whilst he has represented himself as having taken a seat in the opposite pan, when to his evident dismay,