

College News.

TORONTO SCHOOL OF MEDICINE.

The *Canadian Practitioner* for February is out, containing some very interesting papers. Through the kindness of the editors of this journal each of the 3rd and 4th year students receives it gratis during the time they are at College.

Mr. H. S. Marrin of the 3rd year has gone out to Algoma to fill the vacancy of Mr. Stuart in connection with the C. P. R. We congratulate Mr. Martin upon his appointment, and hope that he may have a pleasant time during his sojourn in the North-West.

Mrs. Dr. A. H. Wright held an at home to the students of the T. S. M. on Wednesday, the 30th, at her residence on Gerard-street. The boys are deeply indebted to her for the many pleasant evenings they have spent in social enjoyment this year.

Dr. W. W. Ogden has finished his course of lectures on Jurisprudence and Toxicology, and we believe some of the Professors intend filling up the vacant hour by extending their lectures to two hours.

Mr. J. W. Clerke has recovered from an attack of typhoid fever and has returned to work. We hope that his illness will not interfere with his standing in this, his final year, after having taken such a brilliant one in the past three.

The Annual Ball in connection with the Toronto General Hospital was held on Wednesday evening, the 6th inst. Perhaps his answers for the fact that there was so small an attendance at the clinic on that afternoon.

Mr. Cochrane is filling Dr. Scott's place as house surgeon, while the latter gentleman is taking a short holiday.

McMASTER HALL.

The students of McMaster Hall were entertained last night by the founder of the college.

The writings of the Greek and Latin fathers as far as the 12th century have been recently added to the library. They are bound uniformly and present a handsome appearance. The donor is the Hon. Wm. McMaster. Mr. McMaster, besides having given the College building, contributes the salaries of three professors, and in addition to this has invested money bearing interest to the amount of \$1,500 a year, for remuneration to students for work done during the summer. If University College could find a few men of equal liberality, it would soon be lifted out of its present financial difficulties.

GENERAL REMARKS ON SHAKSPEARE'S
"HENRY V."

(Read before the Modern Language Club, Feb'y 5, 1884)

'Admit me chorus to this history ;
'Who, prologue-like, your humble patience pray
'Gently to hear, kindly to judge.'—
'Piece out our imperfections with your thoughts.'

In the skilful way in which it appeals to the patriotic prejudices of an insular people, this play suggests Tennyson. Probably it paid Shakspeare, for the way to the depths of men's pockets lies through their hearts.

That literary fame was not his chief motive is shown by the carelessness with which Shakspeare let his plays shift for themselves: it is likely that could he have foreseen all that would be written about his dramas he would have been appalled into the suppression of them. They were produced for a purpose, which purpose they perfectly fulfilled, and, as all perfect work is apt to do, they proved imperishable.

Henry V., the Welshman, the perfect sovereign, the Lancastrian relative of the regnant Queen, all subtly tended to make the drama acceptable to Elizabeth, and, of course, to her court; and so to fill Shakspeare's theatre and replenish his pocket:—conduct how like a laureate!

The scenes utterly disregard the "unities;" but, however it may be with the freedom of the will, the freedom of the imagination is unquestionable; fancy is absolutely unfettered.

The first scene makes manifest the wiliness of the ecclesiastic mind, and gives us a glimpse of the hidden power that impels the arm that sways the sceptre. The archbishop with the king shows

the influence that subtle knowledge can bring to bear upon passing politics.

King H.—'May I with right and conscience make this claim?'

Arch. Cant.—'The sin upon my head, dread sovereign:—'

strangely foreshadows the constitutional theory of the responsibility of his advisers for the acts of an English monarch.

Act III. sc. I.—King Henry's speech before Harfleur makes a pretty little oration; but it is unnatural inasmuch as we cannot conceive of a king talking so in actual battle. But a drama unavoidably necessitates one to draw more or less on an indulgent imagination.

In sc. II., the Irishman and the Scotchman are both such as no man ever saw. Fluellen is a better Welshman. Likely Warwickshire Shakspeare had seen more of the Welsh than of the Scotch or of the Irish.

Sc. III. is a fine narrative and descriptive poem, but open to the same dramatic objection as sc. i. of this act.

Act IV. sc. I.—King Henry's prayer. When he addresses the Deity, he speaks to the point: there is little rhetoric about it, but a plain confession of what is burdening his mind. Shakspeare knew just how an upright man should pray.

Act V. sc. LAST.—In one of his novels Wilkie Collins says that a Frenchman cannot be left alone with a lady for five minutes without feeling himself under obligations to proffer gallantry to her, unless the lady be his wife. A barrister advised me, when I wished to learn French, to seek the society of some French young ladies—they can be coaxed, at times, to talk,—only that it would be well to get my heart insured or vaccinated previously, for the vivacity and very genius of their language made love-igniting compliments and honey-sweet wit quite unavoidable.

Shakspeare did not out of nothing create the characters and invent the plots. He harmonized. Frequently the very words are borrowed, and merely versified and adjusted to the requirements of everlasting appropriateness.

Nym, Bardolph and Pistol are ridiculous remnants of the preceding plays. They are useful as a contrast to the noble character of Henry, who, but for these contemptible ones, might have made early vice seem less revolting. Though the humour of these vulgar three may be not readily appreciated, who could not with ease penetrate the 'Quondam Quickley?'

Scroop in his crime is very human; his conduct illustrates the temptation to throw one's self over a precipice. To some men of high-strung temperament the very vastness, the imminence of an evil, its appalling enormity, renders it irresistible.

Sir Thomas Overbury said; 'I had rather men should complain of my small hopes than of my short performances.' Prince Hal proved better than anybody hoped. He parallels Brutus, Tarquin's contemporary, or Ulysses fighting Iru, in the 18th *Odyssey*, where prudently he refrains from striking with all his strength. Achilles and Henry V. died opportunely for their fame. They were permitted to depart before anything happened to mar the renown they had already achieved. Burns, Byron, Lincoln, Garfield are possibly parallel instances, while neither Napoleon, Cromwell, Cæsar nor Alexander died soon enough.

'The best poets keep close to nature.' We are capable of criticizing the naturalness of Shakspeare's people. We say 'this is just how such a man in such circumstances should speak.' Shakspeare exercised the same faculty. The fitness of his thoughts commends them to our judgment; our minds, appreciative, can claim kinship; he is like us. Then, is it much to be wondered at that we admire him?

In a religious paper I once saw an article on Ann Hathaway. It said she must have been a very unreasonable woman not to have been able to live with a man so many sided as Shakspeare. Evidently the writer supposed that Shakspeare himself was the original of all his characters!—in which case truly the woman would be hard to satisfy who couldn't find among them all, from Hamlet to Caliban, a sufficiently multifarious husband.

Many people quote passages from his dramas as expressions of Shakspeare's own opinions; which is about as warrantable as the hard-to-suit Ann Hathaway above instanced. Yet there are multitudes of passages of perfect poesy which Shakspeare alone entirely originated and appropriated to the dramatis personæ, some of which are these:—

'And whipped the offending Adam out of him.'

Arch. Cant. betrays a truly Protestant knowledge of the Scriptures: likely Shakspeare too, had 'heard tell' of them.

'The strawberry grows underneath the nettle.'—Beautiful: but I do not know that nettles and strawberries are apt to be produced by the same soil. Maybe the metaphor is meant to abide