

UNIVERSITY GAZETTE.

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(From the German of Goethe.)

THE OLD HARPER'S SONG.

I.

What sounds are those which from the hall,
And o'er the bridge I hear?
Those strains should echo through this wall,
And greet a monarch's ear.
So spake the King— the page retires—
His answer brought, the King desires
The minstrel to appear.

II.

Hail, Sire! And hail each gallant knight!
Fair dames, I greet ye well!
Like heaven, this hall with stars is bright,
But who your names may tell?
What matchless glories round me shine!
But 'tis not now for eyes like mine,
On scenes like these to dwell.

III.

The minstrel raised his eyes inspired,
And struck a thrilling strain;
Each hero's heart is quickly fired;
Each fair one thrills with pain;
The king enchanted with the bard,
His magic talent to reward
Presents his golden chain.

IV.

O deck me with no chains of gold;
Such gift becomes the knight,
Before whose warrior eyes, so bold,
The rushing squadrons fight;
Or let the glittering bauble rest
Upon your chancellor's honored breast—
He'll deem the burden light.

V.

I sing but as the young bird sings,
That carols in the tree,
The rapture of the music brings
Its own reward to me.
Yet would I utter one request,
That of your wine—one cup—the best,
Be given to-day by thee.

VI.

The cup is brought, the minstrel quaffed—
He thrills with joy divine.
Thrice happy home where such a draft
Is given—and none repine!
When fortune smiles, then think of me,
And thank kind heaven, as I thank thee,
For such a cup of wine.

W. H. S.

PHIDIAS.

It was shortly before the battle of Marathon that Phidias was born, and he died in prison shortly before the commencement of the Peloponnesian war. This immortal man was as much calumniated during his lifetime as he has been applauded since his death. With the Odeon, the Parthenon, and the Propylæ his name is imperishably associated. One of the first figures which caught the gaze of the mariner approaching the Piræus was the colossal statue of Athene Promachos, which attracted the eyes of antiquity as its great originator attracts the attention of posterity. The Lemnian Athene, and the statue of Athene which he placed in the Parthenon, were muciless conspicuous, but little less celebrated, than the Athene Promachos. His greatest work was the Olympian Zeus, but the frieze of the Parthenon derives a melancholy interest from the circumstances of his death. Among the multitudinous figures with which that celebrated frieze was crowded he was charged with having placed himself and Pericles in conspicuous positions. This was only a secondary charge. The principal count in the indictment against him was peculation of the public gold. He was charged with having appropriated to his own private use some of the gold which had been given him to ornament the public works. The trials of Anaxagoras, of Aspasia, and of Phidias, were almost synchronistic. Anaxagoras was tried and condemned in his absence; Aspasia was successfully defended by Pericles, whose eloquence could not, however, save the great sculptor.

What is the reason that, with all our universities, we are unable to produce artists whose works will equal those of Phidias? We would not wonder if it was because there were no universities in their time that the Greek and Roman artists were enabled to leave behind them works which all men admire, but which no man can imitate. The attention which a university education divides into as many fragments as there are subjects on the college curriculum would,