

During the past few years the JOURNAL has time and again pointed out that if the library is to be made accessible to students, a complete catalogue of the books should be prepared and left in the consulting room for reference. Within the last two years a catalogue of authors has been prepared for the use of the librarian, but to be able to find any work in this list, it is necessary not only to know the title, but also the name of the author. As long as works are taken out merely for the preparation of prescribed essays, and on the recommendation of the professors, this is quite sufficient, but now that such organizations as the Political Science Club, the Philological Society, and the Literary and Scientific Society have been formed, with the avowed object of stimulating independent work, it has become necessary for the students to come into closer contact with the sources of information. To make this possible two other catalogues should be prepared, one containing a list of classified subjects, and the other an alphabetical list of titles. The first of these could be prepared only by experts in the various departments, but the second could be managed without much difficulty. If the librarian would prepare a plan for the work, we believe that next fall five or six volunteers from among the more advanced students, working under the direction of the assistant librarian, could soon complete the work. At any rate the experiment is worth trying.

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Some time ago a catalogue was received from London, England, advertising some documents on the history of the British possessions in North America, and the librarian, recognizing their value, immediately cabled to the bookseller to secure them. And none too soon, for within four hours after Queen's cablegram was received three other orders arrived from different parts of America. This week the consignment arrived and was placed in the library. The collection is one of the most important and complete of its kind in existence, and includes all the original printed acts and reports of the British Parliament dealing with British North America, its trade, fisheries, railways, defense, boundaries, etc. The first act, an old black letter document, relates to Newfoundland, and was passed in the year 1700, and from that time down to 1892 the series of acts and reports of committees and commissions is unbroken. The collection consists of forty-three cases of pamphlets and reports, besides fifteen or twenty bound volumes, all together forming a rich fund of material for independent historical and economic research.

## LITERATURE.

### GEORGE ELIOT'S "ROMOLA."

THE following is a short summary of the paper on "Romola" read before the Literary and Scientific Society at its first meeting last Friday evening. The writer first gave a short history of the development of the psychological novel, and then went on to estimate George Eliot's power (a) as a writer generally, (b) as a writer of novels, paying special attention to "Romola." After this short introduction he proceeded to the study of Tito and Romola, the two leading characters of the novel under consideration.

We have here the story of the loss, not of Tito's life, but of his soul; the tragedy lies not in the death of Tito, but in his gradual descent to the lowest treachery. We are shown how he, a good-natured, easy-tempered, pleasure-loving youth, sold himself to the Prince of Darkness, not at a single bound, but step by step. Our first acquaintance with Tito leads us to believe that he is quite capable of taking care of himself. He gets his breakfast though he has no money, and he wins friends and helpers on all sides. Nello, the barber, at once becomes quite interested in the young stranger, and under his shrewd guidance Tito soon gains recognition in Florence. By following Tito during his first day in Florence we are able to get a pretty correct idea of his character. Nello, with pardonable pride, points out to him "the wonder of the world," but instead of being inspired by the beauty and sublimity of the cathedral, instead of rejoicing in the slender soaring grace of the campanile or catching its ethical significance, instead of being inspired to bring his life somehow into harmony with that upward-pointing beauty, he scornfully remarks on the "Christian barbarism" within. His soul is not large enough, deep enough, to catch a glimpse of its meaning. He has no imagination, his pleasure must come to him through his sensations and perceptions, and hence he cannot see the moral significance of the upward-pointing tower. To him it points upward, but not to heaven. He is so taken up with the present that he knows not of a higher, larger life. See how gladly he turns to the moulded figures in the doors, because "they are moulded in a different spirit from the starved and starving saints" within. He can understand the Grecian sculpture. He sees the beauty of the rounded form, the perfect figure. But the depicting of pain and sorrow finds no answer within him. His ideal life is a life of agreeable sensations, pleasant sights, sweet sounds.

Tito's character discloses itself more fully in his interpretation of Piero's painting. If he cannot understand the sad, neither can he find pleasure in the gross or severe. He has too fine a sense to de-

"A young man should be always doing, daring;  
For no slack heart or hand was ever famous.  
'Tis toil and danger that beget fair fame."

—Euripides.