

endeavored to show that authors are paid as liberally as other producers, and that their brain work should be treated as subject to the same laws of supply and demand as the productive labor of other men. He also dwelt on the point that the establishment of copyright laws would strike a blow at the existence of a cheap literature. Other speakers on the affirmative, Messrs. Wrong, Gordon and Osler, spent their time for the most part in elaborating the arguments of their leader. They also produced facts to show that copyright laws would not seriously endanger a cheap literature, and that even if they did, a ready substitute for it could be found in the establishment of circulating libraries. The succeeding speakers on the negative, Messrs. Mackay, Dewart and O'Meara, dwelt at length on the rights of the publishers and public, as against those of the author. No additional strong points for their side of the question were brought up, however, and the chairman, after a careful and exhaustive summing up, found that the argument presented by the affirmative had not been satisfactorily answered, and he accordingly decided in their favor. The debate was, on the whole, a well-conducted and interesting one. Would it not be possible, however, to devise some means of bringing speakers to the floor other than the time-honored but ridiculous one of calling out their names and stamping. The members of the Literary Society are not as a rule so bashful that encouragement of this sort is necessary. After the debate it was moved by Mr. Bristol, seconded by Mr. Wade, "That out of respect for the memory of two distinguished graduates of the University, and prominent members of this Society—Mr. W. Fletcher, B.A., and Mr. E. R. C. Proctor, B.A.—this Society do now adjourn, and that a copy of this resolution be sent, in token of sympathy, to the bereaved relatives of the deceased."

VARSITY MEN. Mr. H. R. Elliot, M.B., of '81, passed his final examination at the Royal College of Physicians and Surgeons, Edinburgh, during October and November, and was admitted L.R.C.P. and L.R.C.S., Edinburgh.

Mr. E. R. C. Proctor, B.A., '78, died at his uncle's residence, on Wednesday of last week, of typhoid fever. His remains were taken to his home at Brighton, and followed to the grave by twelve of his old College mates, who came from all over Canada to be present at the funeral.

Prof. Wilson has presented a copy of his Prehistoric Man to the Library of McMaster Hall.

D. Grant, B.A., '80, is in Rochester reading theology in the Baptist College there.

D. A. McGregor, B.A., '80, is settled in Stratford, where he is pastor of the Baptist Church.

MOTION—AN ÆSTHETICAL STIMULUS.

Rythmical or continuous motion, within certain limits of periodicity and velocity, is always a source of pleasure. The boy will watch for hours the spokes of a rapidly rotating fly-wheel, and an oscillating cylinder has often diverted the attention of the more matured. The explanation is not difficult to find, and lies in the fact that the alternate normal excitation and recuperation of nervous matter is pleasurable. So much for the simplest kind of pleasure derivable from motion; a kind above which the mind of the infant or the animal, I suppose, never rises. Distinct from, though founded on this, however, there is a highly complex emotional thrill produced by perceived or ideated motion. When the mind has apprehended many different forms of movement, has generalised, and has stored up the results of its generalisations, it finds itself able to mould from the simpler elements a new and elaborate compound; or, more correctly, motion then stimulates, by means of the association of ideas, the coördinating faculties, and intensifies the effect of the dominant thought. Let us examine a few examples, proceeding from the simpler to the more complicated.

To a child, the pleasure derived from witnessing the march of the conspirators across the stage in the 'conspirators' chorus' from *La Fille de Madame Angot*, is, probably, the result of the observation merely of a play of colors, a symmetry of movement, a harmony of gesture and sound, and other purely sensuous factors (we need carry the analysis no further), factors which would still exist, even though the march were a purposeless act of loyal subjects, so long, that is, as the actors were gay and their manœuvres regular. To the mature mind, on the other hand, the stealthy march heightens the effect upon the emotions of the idea of conspiracy, and aids in raising the interest to a higher pitch.

As with the actual, so with the ideal; as with sense-representation, so with the imagined idea; indeed there is no line to be drawn between emotions evoked by direct and indirect stimulation of a nerve-centre. "The renewed feeling occupies the very same parts, and in the same

manner as the original feeling, and no other parts, nor in any other assignable manner."—Bain. Thus, De Quincey: "My dream commenced with a music of preparation, and of awakening suspense; a music like the opening of the Coronation Anthem, and which, like that, gave the feeling of a vast march, of infinite cavalcades filing off, and the tread of innumerable armies." In Shelley's *Triumph of Life*, too, there is a wonderfully intricate example. Metre, choice of words, allusions, similes—all tend to make intensely vivid and realistic the idea of bewildering rapidity of movement, which is introduced to impress upon the mind the picture of

" . . . A great stream
Of people . . . hurrying to and fro,
Numerous as gnats upon the evening gleam.

All hastening onward, yet none seemed to know
Whither he went, or whence he came, or why
He made one of the multitude, and so

Was borne amid the crowd, as through the sky
One of the million leaves of summer's bier."

The great poets have naturally made use of this mode of creating æsthetical pleasure. A beautiful instance is to be found in the *Antigone* (vv. 802 et seq.):

"ἰδchein δ'
οὐκ ἐστὶ πηγὰς δύναιται δακρυῶν,
τὸν παγκοῖτον δὲ ὁρῶ θάλαμον
τηνδ' Ἀντιγόνην ἀνύτουσαν."

It is not until *Antigone* with moistened eyelids moves across the proscenium, "making her way for the last time," that the chorus are unable to restrain their tears; each step hides her more and more from their sight; her face is turned away, never will they see it again, and now, only a glistening ankle and the gloss on her hair tell of the charms so soon to be wasted when she becomes the "bride of Acheron."

Milton has, however, charmed even more sweetly with this wand. The following lines from the fourth book of the *Paradise Lost*, in which it is used purely for dramatic effect, show his power:

"So passed they on, nor shunned the sight
Of God or Angel, for they thought no ill:
So hand in hand they passed, the loveliest pair."

"So hand in hand they passed." What a field for fancy!

One more quotation, and this, perhaps, even more glorious than the last; one, too, that criticism should never touch, lest a single word should desecrate that wondrous fane built by so godlike a mind. It is from the *Lycidas*:

"There entertain him all the saints above,
In solemn troops and sweet societies,
That sing, and singing in their glory move,
And wipe the tears forever from his eyes."

Thus far we have considered only simple, uninterrupted motion. Rapidly changing combinations of movement require a long education to be thoroughly appreciated. Fortunately so much of our time is occupied with attention to modes of motion, that we can, without difficulty, reach the stage when a single movement, or congeries of movements, without any auxiliary adjunct, is capable of creating a strong, though probably rude and primitive emotion. The mind must, through a long process of evolution, have given its attention to very many varieties of every species of motion; must have examined the ends for which they are undertaken, and their fitness for the attainment of these ends; and numberless other relations, each modified by, and interwoven with, the other, and with phenomena appealing to the other senses and to the intellect, before it could have created Sophokles' *logeion* or the *bema* of Demosthenes.

And it is here, in the provinces of the actor and orator, that motion as an æsthetical stimulus, reaches its culminating point of complexity and intensity. These we need not investigate. To show how powerful a factor it is, it is only necessary to say, that, if we were to eliminate it, the impressions produced by all the other elements—cadence, plot, ingenuity, music, etc., etc.—either greatly lose their efficacy, or are altogether useless as regards æsthetical effect.

H.

INAUGURAL ADDRESS.

By W. H. ELLIS, M.A., M.B., PRESIDENT.

(Read before the Natural Science Association of University College, 16th November, 1881.)

In occupying for the first time this year the chair to which you have been kind enough to call me, I wish at the very outset to thank you for the great honor that you have done me in choosing me for your presiding officer, and to express to you my high sense of the compliment you have paid me. While none can be more sensible than myself of my many deficiencies and shortcomings, I am quite sure that there is no one