

individualism is inclined to lose vital contact and fusion with nature and society. Initiative must come from the individual, but its expression must be social. While individualism is groping for its larger realization, confusion reigns. Our churches and town-halls have lost their distinctive appearance. They reflect the prevalent confusion of ideas, of tongues and of interests. Generally, they are distinctly commonplace, and in many cases are spurious imitations of standard types of architecture, overlaid with meaningless ornaments. However, a new light is slowly breaking. In the United States the standards of architecture are undergoing transformation. Travel, assimilation and adaptation are freeing the Americans from this spurious and commonplace notion of architecture; and now they are adopting a style that is peculiarly their own. Simplicity and purity of design, even when coupled with costly and impressive decoration, are the characteristics of the new movement.

Our new college buildings illustrate the point in question. Some critics have regarded them as too simple and severe in treatment. Very limited means and the need for much space have certainly limited the scope of the architect. But the basis of the criticism lies in a vitiated architectural atmosphere. Our prevalent architecture seeks to break up all surfaces by sham and meaningless ornamentation. There is no appreciation shown in simple, chaste outlines. Society will not grant the time to examine and understand the finer features of architecture. Even now, as in all ages, popular architecture reflects the prevailing taste. Take the Riccardi Palace in Florence,

or the Farnese Palace at Rome, simple almost to severity in outline, yet, by unexcelled power of combination and proportion, they express the beauty, simplicity, and absolute fitness of every part to the whole. The same is true of Salisbury Cathedral, one of the most beautiful pieces of architecture in England.

In concluding, Professor Shortt gave a brief resume of the main points of the address. He also pointed out that considering the constant educative influence of architecture on the public taste, the man of wealth could not spend his fortune to better advantage than in erecting beautiful works of architecture amid fitting surroundings. These would, both consciously and unconsciously, appeal to and stimulate the sense of beauty latent in humanity.

STUART M. POLSON.

MR. BURTON.

Perhaps the most familiar figure about the college halls is our genial and painstaking janitor, Mr. Burton. He needs no commendation to the students of the college, particularly the students in Arts. The faithful manner in which he discharges his duties, has met with the unqualified approval of every one, and as a slight recognition of the many extra tasks which he has often performed, he was presented by the Arts students with a small purse containing some \$17, after which he made a short but appropriate speech thanking the students for their kind appreciation of his work. He expressed the hope that the year of '06, before its members graduated, would appreciate his work as much as the other years had done.