

the balance and harmony of the composition and the general force and meaning of the artist are excellently rendered and are in themselves sufficient to be made the basis of a valuable education in art. The students might begin by studying the well marked differences of outline and expression in Raphael and Michelangelo's treatment of the human figure and the general difference of meaning and intention in their work. And in doing this he should cast a glance backward at the more undeveloped forms of the Florentine school in Giotto and Botticelli. There is a high simplicity and artistic purity of ideal in the great Florentine school which makes it easier to understand in some respects than the more complex and realistic art of later times. In particular, the lesson—if I were of the aesthetic Biblot school, I should call it the 'message'—of draughtmanship and the charm of outline and composition are most easily learned there. Then the specimens of the work of Velasquez, Rembrandt and Van Dyck, as they exist in this collection, might be studied, and, later on, landscape and the genre painters. Pictures which are strongly illustrative, or contain a story, or are charged with one obvious kind of sentiment, should be avoided, at first.

The best way in which the students can show their appreciation of the efforts of the ladies associated in this enterprise is by making a good use of them.

—JAMES CAPPON.

In the next number of the JOURNAL we hope to publish, with cuts, Prof. Cappon's brief, but instructive articles on Michelangelo and Raphael.

'02 REUNION.

ABOUT thirty members of the year '02, Arts and Science, held a re-union of their class in the Kingston Building, Queen's University, on Thanksgiving night. The number present was not as large as expected, but those who attended enjoyed themselves thoroughly and were glad of the opportunity of again meeting their former class-mates. The guests of the evening were Profs. Shortt, Dyde, Nicholson and Macnaughton, who were the honorary presidents of the year during their undergraduate term at college. Mrs. (Prof.) Shortt and Mrs. (Prof.) Macnaughton were also among those present.

The guests assembled in the German room shortly after eight o'clock, and, later, adjourned to the college Red room, where a banquet was held. The toast to "The King" was proposed by the president of the year, J. Y. Ferguson, B.A., and received a very hearty response. The toast, "Our Country," was proposed by W. MacInnes, B.A., and responded to by Prof. Shortt in an able manner. "The Principal" was proposed by W. J. Kidd, B.A., and in Dr. Gordon's absence, Prof. Dyde responded in his behalf. J. C. McConachie, B.A., proposed "Queen's and Her Faculties," and short addresses in response were given by Prof. Nicholson for Arts, Prof. Macnaughton for Divinity, G. A. Grover, B.Sc., for Science, and C. Laidlaw, B.A., for Medicine. N. C. Polson, B.A., proposed "The Benedicts," and J. H. Philp, M.A., Miss Fleming, B.A., and Miss Hewton, M.A., replied. The concluding toast, "Auld Lang Syne," was given by F. H. Macdougall, M.A., who gave a review of the year while at college.