

take in bodies of the size of the larger molecules, and such particles have been found to be visible in certain substances. They are in motion, too, and their motions agree with the later mathematical developments of the theory.

In regarding these remarkable correspondences between the old imaginings of the great ones of the human race and the realities discovered thousands of years later one must ask "What does it mean?" Men imagine things with or without the barest suggestion from the outer world. We call them dreamers; but their dreams come true. Whence came the original idea? How did it happen to correspond with the reality discovered centuries afterwards? Is there in the human mind a counterpart of the outer world? Or are there subtle means of communication between nature and man,—ill-developed and obstructed in the ordinary man,—but becoming very perfect and effective in the most perfect men,—whose minds come closest to the mind of the infinite?

Arts' Conquest of Nature.

PROF. Ferguson's address to the Philosophical Society, on January 9th, attracted a large number of both students and professors. The speaker challenged certain theories of imitation and neo-impressionism which seemed to regard art as simple and the copy of a simple nature. Such theories denied the organic connection of human life and art. They seemed to arise from man's tendency to regard himself and external things as opposite or even hostile. It was natural for example that a savage should think of nature as a menace, from which a bare livelihood was wrested with difficulty. But any human experience transcended such an opposition. After analyzing the meaning of sympathy between men and between men and things, the speaker suggested that two stages could be detected in this process. First, it was easy to like and sympathize with those characteristics which pleased, or subserved one's own ends. Then came a higher stage when the object was appreciated for its own sake. The second stage caught up and transcended the first, and the union of the artist and his object was actually more intimate when the second state was reached. Wordsworth's poem "She Was a Phantom of Delight," was cited as an illustration. All experience lies behind any individual expression of emotion. In this connection the significance of artistic tradition was mentioned. Only gradually did the aesthetic consciousness of a people deepen, and it was a slow work to evolve symbols which would be an adequate expression of that consciousness. In the nineteenth century aspects of nature which before had seemed terrible, now appealed to something deep in man. These were no longer alien, but part of human experience.

If Indian women are called squaws, what are Indian babies called?
Squakers!