

ly. Loki, industrious fire-god, with his harsh, uncouth imitations of the great melodies of nature; and Fafner, the giant, who turns himself into a dragon, poor devil, to guard his gold. In all that one sees the profound ethical intention which underlies the art of Wagner.

In another sphere of art, also, we have been showing some activity. During the last two years we have had occasional lectures on the great painters from some of the professors, who temporarily abandoned Hegelian dialectic, or the sphinx's riddle of the tariff, or the abyssmal depths of Browning's psychological drama, to expound the manner in which a Durer, a Michelangelo and a Corot express their thoughts about life. And now, owing to the happy inspiration of a group of ladies closely connected with the University, the walls of our new Arts class-rooms, hitherto undecorated except with the severe mathematical beauty of Prof. Dupuis' diagrams and the picturesque confusion of mediaeval Europe as shown in Prof. Ferguson's maps, have blossomed forth with all the glories (photographically reproduced) of the Pitti Palace and the Louvre. In plain words some two hundred excellent reproductions of the great masters in painting have been hung in the different Arts class-rooms of the new building.

Only a part of the collection, however, can be permanently retained at present, perhaps not more than twenty-five or thirty pictures at most. The funds for their purchase are provided from the receipts of the series of public lectures on Shakespeare which Prof. John Marshall kindly consented

to deliver for this purpose; and there is every reason to hope that a similar experiment will be equally successful next year, when new purchases will be made.

In the meantime it is perhaps just as well that our permanent collection should be restricted to a limited number of carefully chosen pictures. The object of the ladies who are connected with this undertaking is not to hang up the distracting variety and number of paintings which one usually encounters in a picture gallery, but to encourage a thoughtful and studious appreciation of art. With this view suitable books on the history of painting and condensed notices of the great masters, adapted to the nature of this collection, have been placed in the various class-rooms for the convenience of students.

The student who has not much previous acquaintance with art will do wisely to confine his attention to one or two pictures at a time, and after reading something about them, to come back to them often, in the hope that some day that "blessed mood" will overtake him when the finer vision announces itself and the mystery of art and the subtle meaning of the master suddenly become apparent to him. Everyone knows the profitlessness of walking half a mile through a gallery of pictures. A critic may make some useful notes on technique that way, but it is rarely that anything ever "flashes on the inward eye" in such circumstances.

It is a drawback, of course, that the colouring of the original is not represented in reproductions of this kind, and atmospheric tones and distance in landscape only very ineffectively, but still the expressional value of the line,