

JUNIOR EXHIBITION.

The first public appearance in connection with College work for this year, was the Junior Exhibition. This annual appearance of the Junior Class is always looked forward to with interest, not only by the students themselves, but by all in connection with the institutions.

Promptly at fifteen minutes to eight, the piano gave intimation that the procession was moving. A moment later the Faculty appeared in the van, closely followed by the Juniors. Contrary to the custom of preceding years, the remaining classes did not march or sit in a body, but were dotted promiscuously about the Hall. '93 occupied the seats of honor on the east end of the platform, tastefully displayed above which was the class motto, *Palma non sine Pulvere*.

Prayer was offered by Rev. W. M. Smallman after all were seated. The following was the programme of the evening :

PROGRAMME.

Processional.	ORATIONS.	Prayer.
Music a Necessity.	Ingram E. Bill, Liverpool, N. S.	
The Aesthetics of Mythology.	Shirley J. Case, Springfield, N. B.	
The Larynx and the Pen.	Ernest S. Harding, Amherst, N. S.	
	MUSIC.	
Practical Value of the Classics.	Fred. C. Harvey, Grand Pre, N. S.	
The British Spirit of Triumph.	Clifford T. Jones, Wolfville, N. S.	
Peculiarities of French Literature.	J. Mildred McLean, Wolfville, N. S.	
	MUSIC.	
The Genesis of English.	William J. Rutledge, Tyrone, Ireland.	
The Greek Drama.	Allan M. Wilson, Manchester, N. H.	
Character as a Commodity.	Johnstone E. Wood, Halifax, N. S.	
MUSIC.	ADDRESSES.	
	NATIONAL ANTHEM.	

The first speaker of the evening was Mr. I. E. Bill, who appeared as the champion of music. He told how the rocky hills of Europe often echoed to the music of the troubadors. It is the language of the

emotions and of the intellect. Music is supremely a language of ideals. Our grandest ideal is in the eternity of God himself, and music draws forth from the bosom of mankind a sigh for the better world. It is the art which binds closer the hearts of men. "All music is but one note of that which will come forth from heaven and which shall join in the praise of God for ever and ever."

Mr. Case advanced as though he had something to say, which was not disproved as he proceeded. He treated his interesting subject in an interesting manner. "The Greek," said the speaker, "found life in all the objects around him." Here was brought to mind his idea of divinity. It was easier for them to think of the noises of the sea as the voice of an old man, than to conceive a theory of tides. "Mythology was developed with strict regard for the beautiful." To sculpture has it been left to show mythology. "Those calm and majestic statues are to this day the form and person of the divine."

The next speaker, Mr. Harding, contrasted Grecian and American methods. Memory was everything in those days; now knowledge is packed away on dusty shelves, and is reached by indexes. Persons are not now conscious upon subjects, but well-read. Books are inestimable in that they have power to preserve the records of men—are historians of past events—keep us informed on current topics, etc. The use of larynx was recommended as an aid to the memory. *Speakers* must always have a fund of thought to present. More liberty too, is given to watch an audience, and thus all are held with more power. "Speech is thought by some to be the most powerful controller in the world."

Then followed a chorus by the class. It was well received as was shown by the applause.

Mr. Harvey discoursed on the "Practical Value of the Classics." The subject was treated in a logical manner. After stating the common objection to classical study, he set out making his defence which was in brief as follows: (1) It develops mental discipline which is the first requisite to all intellectual progress. (2) Its value in the study of our language and the study of the sciences. (3) It opens up the Greek and Roman minds—their customs and laws. (4) It corrects two of the most prominent errors of our day—inaccuracy and bad taste. (5) It supplies a common bond which we of to-day stand in need of.