

illustration of the principles or significance of Zoology, and I doubt whether at present it serves any useful purpose in the University.

Though the Museum has been in existence for fifty years, no Department in it issues any guide, catalogue, pamphlet or other aid to members of the University or general visitors. Since the Peter Redpath Museum contains all its original case-fittings practically unaltered, and since its collections for the most part represent Museum technique as it was in the nineteenth century, it forms a remarkably complete and unusual example of conservation and inertia in this educational field. It would be improper and unfair to blame individuals; the Museum is the victim of a vicious circle. No one is paid to manage, and practically no one is paid to work in the Museum, and it is therefore no one's business to see that its requirements in staff, material, and money are met. It is starved, cannot develop, and so has passed to a large extent out of the active life of the University.

The revolution wrought by Professor Clark in a small portion of it in a short time, hampered as he is by other duties and absence of the trained assistance which a curator has a right to expect, shows what could be done if the University were to provide the necessary encouragement and support. The palaeontological material is of high value and importance, and though the zoological material is inadequate and has suffered from neglect, it is generally recognized that no University can afford to be without a properly organized collection illustrating this science.

The Peter Redpath Museum has no lighting system. It is not fireproof. Its cases cannot be remade to meet modern requirements. The problem it presents is therefore a difficult one (See pp. 27, 35).

3. THE LIBRARY MUSEUM.

The Library Museum is a new Museum. The cases are well designed, the material set out in a logical and attractive manner with informative and interesting labels. Many of the exhibits are in themselves of the greatest importance—e.g. Newton's *Opticks*, 1704, with his own corrections; and John Locke's *Essay*, 1690, with notes in his own hand—but it is the emphasis laid on the Book as the vehicle of history, and on the methods employed through three millennia in order to perpetuate man's thought and action, which makes the whole exhibit greater than any one of its parts. It is an excellent example of up-to-date Museum technique. Some aspects of the collection—e.g.