

but I can't risk my job by breaking the rules."

The the old darky slowly rose to his feet, and pushing the ticket into the woman's hands, said: "Here, missy, here's yo' ticket. I reckon yo' done dropped it. I hope yo'll find dat husband aint so bad as yo' fear," and before the woman could recover from her bewilderment, had left the train as it drew into the station. As the train drew out again after merely stopping, the poor old fellow was seen manfully walking along the track in the same direction with the train "Go in' back to Georgy."

The story has faults, no doubt, but they are faults of detail which practice and revision would remove. It is more profitable to notice its merits. What a clear-cut, definite bit of life it is. How well the setting and atmosphere are suggested. How carefully the narrative observes the golden mean between the gentle and unruffled but rather monotonous methods of the earlier story-tellers, and the staccato-like dialogues of many of the later. How tender the handling of the character of the old darky—his consciousness of a prejudice against his color without a trace of bitterness, his simplicity, unaffected gratitude, antique devotion and self-sacrifice, and above all, the thing upon which the success of the short story depends, how well the climax is prepared for and yet how unexpected when it comes.

J. MARSHALL.

Notwithstanding the large demand for the Memorial Number there is still a limited supply on hand. Those desiring copies should communicate as early as possible with the Bus. Mgr.

ARCHITECTURE AS A SOCIAL ART.

PROFESSOR Shortt, Honorary President of the Queen's College Political Science and Debating Club, concluded the series of discussions held by that Society, with a very interesting and instructive address on "Architecture as a Social Art." A large and enthusiastic audience, of which the fair sex composed no small part, greeted the Professor.

In a few sentences the speaker pointed out the sterility of Canada as regards the production and propagation of art and architecture. The comparative neglect of such an important subject led him to make "Architecture as a Social Art" the burden of his address.

One important characteristic of architecture is its accessibility to the public. The enjoyment of the masterpieces of painting and sculpture is necessarily confined to a select few. Even music and poetry are but occasional elements in the social atmosphere. Architecture, however, is always with us, its beauties and defects cannot be hidden—they are the companions of the people. If architecture is of an exalted type, it insensibly uplifts the popular taste; if it is of a mean type, its corrupting influence is equally certain.

The first principles of any concrete human interest inevitably involve a study of biological conditions. It is a fallacy to conceive that the eye and ear were originally created to see and hear. That is placing the cart before the horse. It was seeing that fashioned the eye, and hearing that tuned the ear. Why is it that the ear and eye responded to certain vibrations and not to others? Simply because they were favourable to the self-preserva-