

concealed in the fence somewhere. It is remarkable that the present lecturer in Orientals, after having filled the position so worthily for so many years and being yet as hale and vigorous as ever, should suddenly be found in the middle of a session to be in need of an assistant. Unfortunately this is not the first time in the history of University College when positions were created and appointments made according to principles and methods which to say the least were somewhat irregular. In the present case the university public have a right to know the true inwardness of the matter. How is it that the urgent needs of the modern language department, which have been repeatedly pressed on the Senate for years have been entirely neglected on the plea of lack of funds, and now an extra lecturer is being provided at a salary of one thousand dollars for a department which nobody had previously supposed to require assistance? Or look at the facts in this way: One lecturer is required to teach all the English and Italian of the college at a miserably insufficient salary, and, moreover, the Senate was pledged to open a lectureship in Political Economy as soon as the allotted salary (eight hundred dollars) was available, but now both of these urgent necessities are quite ignored and a new position created, for which relatively speaking there is not the slightest need. The only explanation of the fact is that the representatives of the affiliated theological colleges have acquired additional influence in the Senate and are using this influence to saddle upon the poverty-stricken University College the expense of work which under the circumstances these other colleges should themselves perform.

AN article on "The Depression of English" in the November number of *Macmillan's Magazine*, shows clearly how complete a change has come over the spirit of English scholarship during the past quarter of a century. The writer complains of the diminished importance now attached to the subject in two public competitive examinations, (1) that for entrance into the Royal Military College at Sandhurst, and (2) that for entrance into the Indian Civil Service. It is unnecessary to specify the details of the case he makes out; the significant fact is that English as a subject of school and college study can now count on a host of champions, who are determined to see that justice is done to a subject too long neglected. English is not second to any subject in our own curriculum in importance, and what position does it occupy? It counts as one of five modern languages to form a department of the Arts curriculum, while Latin and Greek alone form a department. In the curriculum of 1885, there are only 150 marks awarded to English in the general proficiency scale for junior matriculation, while 220 marks are awarded to Latin, and the same number to Greek. For the first year the English marks are 200, and the Greek and Latin 250 each. A similar discrimination against English obtains with respect to scholarships, the preponderance in favor of classics and mathematics at junior matriculation being greatly increased by the regulation governing the award of the Prince of Wales prize. We can scarcely speak here of the "depression" of English, as the writer in *Macmillan* does, for a subject cannot be depressed until it has first been elevated, and English never occupied any better position in Toronto University than it does just now.

THOSE who want a good description of an ideal University lecture will find it in the preface to one of the text-books in the Faculty of Law, the "Compendium of the Modern Roman Law" by Messrs. Tomkins and Jencken. The authors say:

"It ought never to be forgotten that the jurisprudence which has regulated the affairs of mankind for nearly three thousand years, so rich in its principles and so prolific in its examples applicable to practical life, should not be treated by its professors with the coldness and the pedantry of antiquarian research, but that it should be illumined with the warmth and enthusiasm which an adequate and deep acquaintance with its precepts can alone impart, A formal and diffuse lecture, or a mere literary essay, coldly read,

must always fail to awaken sympathy and to evoke the ardor of the student."

The following passage is in the same preface cited from the preface to Von Vanyerow's work on "The Modern Civil Law":—

"I hold it to be an essential requirement of lectures on the Modern Roman Law that the verbal discussions of the lecturer should not only comprehend in a fragmentary manner the several distinct parts of the law, but should present for the contemplation of the auditors the entire system as an organic whole. Of course I here presume a free and characteristic delivery, one in which the professor is, at the time of his lecture, really self-active. Lectures that are dictated or read, ought in common justice not to be given, for they are only destructive to the intellect of the professor, tending to convert his avocation into actual misery, whilst they lack the penetrative vitality which gives to a spoken lecture its real value."

The kind of lecture condemned by the great German jurist has been only too common in universities, including our own. For all practical purposes lectures that are read year by year from a desk, might as well be printed and placed in the student's hands for perusal. Attendance on such lectures is as likely to induce "cramming" as is the effort to master their subject for examination by the use of printed treatises. Not so the seminary method, which supposes as a *conditio sine qua non* a living contact between the minds of teacher and taught, and the freest intercourse between the lecturer and the members of his class. The seminary is rapidly driving the formal lecture out of the great American Universities, while our students as yet know about it only by hearsay. The nearest approach to it we have is to be found in the practice of some of our mutual improvement clubs, which are moreover of indigenous growth.

THE fourth Monday Popular Concert took place in the Pavilion on Monday evening last, the 30th inst. The attendance was large, and the interest manifested was hearty and encouraging. Mrs. Annie Louise Tanner, of New York, an old-time favorite in Toronto, was the solo vocalist. Mr. Thomas Martin, who succeeded Mr. W. W. Lauder as musical director of Hellmuth Ladies' College, London, was the solo pianist. Mrs. Tanner sang the celebrated aria allotted to the Queen of Night from Mozart's opera of "The Magic Flute." The accompaniment to this number was arranged for the quartette by Mr. Bayley, one of its members. This aria requires for its execution a phenomenally high range of voice, and the ease and perfect intonation with which it was sung by Mrs. Tanner proved her wonderful powers as a vocalist. Her voice is singularly clear, her phrasing correct and artistic, and her method almost faultless. Her manner is unaffected, and artless to a degree. As an encore Mrs. Tanner sang "Annie Laurie" rather carelessly and without much taste. Her second song was Ardit's "Daisy," a somewhat trashy piece, and interesting only in so far as it showed Mrs. Tanner's remarkable powers of vocalization. Her last song, Reinecke's "Spring Flowers,"—violin obligato by Herr Jacobsen,—was by far the most successful number. She sang this delightful ballad charmingly. Mr. Martin substituted Chopin's Polonaise in A flat major for Henselt's "Cradle Song," and rendered this difficult piece with great dash and brilliancy. Mr. Martin has a firm touch, good technical powers, and exhibits great delicacy and artistic finish. He also played most acceptably in the Schumann Trio with Messrs. Jacobsen and Correll. The work of the Quartette was certainly the most ambitious yet attempted by them, and the manner in which they acquitted themselves showed that they had not over-estimated their powers, but that they can interpret the most difficult music with success and *eclat*. The works presented on Monday night were Mendelssohn's Quartette in D Major, Op. 44, No. 1, and the Adagio and Allegretto from Beethoven's Quartette in E Minor, Op. 59, No. 2. The Mendelssohn quartette, abounding in rich, flowing melody, so characteristic of its author, was rendered with great taste, and the final movement, a brilliant *presto*, was played in a most spirited manner. The Beethoven number was equally well played, its broad and elaborate harmonies being effectively brought out. The next con-