

A letter from the Secretary of the Royal Society of Canada respecting the meeting of the Society in Montreal on the 27th May, 1891, was read and referred to the Council.

A paper by H. R. Wood, M.A. was read entitled "Crystal Studies, No. I."

Mr. W. A. Sherwood, read a paper on "Colour in Nature in Relation to Drapery." He said that there was no element in the whole range of Nature's phenomena more universal than that of colour. Her forests, mountains, rivers, the plumage of birds, the blossoms of trees, and the whole of the flowery kingdom display the splendour of Nature's adornment. From this source of exhaustless materials the colors of our drapery should be chosen. Nature and not the fashion plate should alone guide us in the choice of colour. Costumes should have a distinct range of colour suiting the conditions of complexion and in harmony with our surroundings. For evening wear in our homes all that would suggest brightness, varying in every range of tint and tone, from the pink and pretty pale green tones of the costumes of children to the rich, deep moss green cloak fringed with gold lace and silvery-hued borders for those of riper years, should be worn. Deep crimson with warm brown tones, might happily replace the cold grey and black suitings of to-day.

Mr. Sherwood then referred to the different epochs of British history. Beginning with the Danish invasion, he said the first use of black began with these warriors of the North, their crest being the raven. Its presence, however, did not long hold in Britain. The Normans wore different colours. Edward III. declared for a distinct arrangement of colour and material for all of his subjects from the royal household down to the peasant, imposing heavy fines for the violation of his decree. In the Tudor period a great revival was effected in the colour of costumes. Velvets of warm purple, fringed with gold lace, and indeed all the primary colours were worn. The masterly dramas of Shakespeare were penned in such society. "Rare Ben Jonson," Sir Walter Raleigh, and Lord Bacon each selected for himself from the draper's shelf. Fairholt, in his "British Art," pays the highest tribute to the court of Charles I. for elegance and grace and picturesqueness of costume, denouncing at the same time the plainness of the Puritanic dress. This plainness, he asserts, was but the vulgar affectation of modesty. Dark drab, grey, and black became the prevailing colours from the ascendancy of Cromwell to the present time; with but short intervals this arrangement has been firmly fixed. By the harsh enactments of Cromwell the loose mantle of the Irish was torn off, but happily the heather hills, with their sturdy