

**PROFESSOR D. H. MARSHALL, M.A., (EDIN.)
F.R.S.E.**

Professor Marshall was born in Edinburgh, Scotland, in 1848. In that city of good schools he received his preliminary education and in 1863 entered the University as a student in Arts. His career as a student was a distinguished one, marked by several valuable scholarships won in mathematics and physics, and closed by graduation with honors in those subjects. An interval (1868-69) was spent in Jedburgh Academy where he was mathematical tutor. Shortly after graduation the subject of this sketch was appointed assistant to Professor P. G. Tait. He held this post until his appointment in 1873 to the chair of mathematics in the Imperial College of Engineering, Tokio, Japan. Having lectured on mathematics for five years, he was transferred to the chair of Physics. The Japanese Government has followed the practice of retaining the services of foreign professors only until native students were sufficiently advanced to take their places. Professor Marshall was thus succeeded in 1881 by a Japanese trained by himself. During the university year 1881-1882 Professor Marshall, with Mr. R. T. Omond, the indefatigable Ben Nevis observer, and Professor Michie Smith (brother of Robertson Smith) assisted Professor Tait in an important research on the lowering of the maximum density point of water by pressure. In the summer of 1882 he was appointed to his present position, the chair of Physics in Queen's University. During his varied and extended university experience Professor Marshall has published many valuable papers on physical and mathematical subjects. Some of these have appeared in the *Proceedings of the Royal Society of Edinburgh*, others in the *Transactions of the Asiatic Society of Japan*, and in other eastern journals. His text book on *Integration* was published for the use of his Japanese students. He has also written an *Introduction to Dynamics*, two parts of which have already passed through the press.

Those who have the good fortune to be numbered among the Professor and Mrs. Marshall's friends value highly a visit to them at Elmhurst, which is, by the way, a veritable treasury of Japanese art.

CONTRIBUTED.

RELIGION AND MORALS IN HAMLET'S SOLOQUIES.

FROM soliloquies we learn the inward character of a man better than from conversation with others, as in them there are no motives for concealment or pretence. Pre-eminently is this true of the soliloquies of Hamlet, since so much of his talk in the presence of others is intended to hide rather than to reveal his real sentiments. Certainly, in order to arrive at the truth of any character, actions must be examined as well as words; yet, as an ally to actions, the words of soliloquies are of more use than the ordinary dialogue. Hamlet's first soliloquy occurs in Act I, Scene 2, after his conversation with his mother and uncle in reference to his excessive sorrow for his father. The central thought expressed by this strong speech is indignation against his

mother for her unfaithfulness to his father's memory. So much does her conduct weigh upon his soul, that the first desire expressed is for death, either from some cause outside himself, or by his own hand, were it not that suicide is opposed to the command of the Everlasting. And in this wish—"That the Everlasting had not fixed his canon 'gainst self-slaughter"—We learn that the hero of the play has some regard, at least in thought, for the authority of God, however little he may show that regard in many of his subsequent actions. This is a distinctly religious feeling—shrinking from suicide, because it is opposed to God's command. In another soliloquy we find him again contemplating suicide, and again shrinking, not because he sees that such an act is in defiance of God's law, but because the sleep which suicide leads to may not be dreamless; but here, too, he may be regarding the bad dreams as the result of breaking God's command. In this idea of dreams following death we have another idea connected with religion and philosophy—the immortality of the soul. Hamlet evidently believed that death does not end all, although he does not plainly say so, but only suggests the possibility of a future life. Passing over the short soliloquy which closes the second scene of the first act, and in which Hamlet shows the beginning of a suspicion that his father has been murdered, and also states his conviction of the insuppressible character of evil deeds, we come to that most impassioned speech which occurs in the fifth scene of Act I, immediately after the interview between Hamlet and the ghost. Here he apostrophizes the hosts of heaven, the earth, and suggests the coupling of hell with the other two, showing that he has some conception of the three spheres of existence so universal in the religion of almost all races. Apart from this there is nothing in this powerful passage which reveals the morals or religion of Hamlet. The next soliloquy occurs at the end of the 2nd Act, where Hamlet accuses himself of cowardice and lack of energy, as compared with the player, who by the mere working of his fancy, became pale and wept, and had the appearance of one distracted. In this speech Hamlet shows his belief in supernatural agencies, where he claims that he is prompted to his revenge by heaven and hell. How he was prompted by heaven is not easily seen, nor have we for our present purpose to inquire, but only to notice Hamlet's acknowledgement of the existence of both classes of agents. He even conceives that what appeared in the form of his father may be the devil himself, who assumes such a form for the purpose of Hamlet's destruction. This power of assuming a pleasing shape, attributed to the devil, reminds us of that Scripture passage which suggests the transformation of Satan into an angel of light. We now come to that passage already referred to, in which Hamlet meditates on suicide. The thing most to be desired is escape from the myriads of evils which make the natural life almost intolerable. Suicide would be the readiest way of escape, but that might lead to unknown ills. The fear of such unseen evils he attributes to conscience, which in that way makes cowards of all men. And he strangely concludes that this same premonition of conscience checks the carrying out of great resolutions. The next soliloquy in