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Editorial Comments.



THE advance which has been made in education during the last few years may almost be considered one of the marvels of the age. Methods of study have been completely changed, and time-honored courses have had to fall back before the onward march of subjects which insist on investigation. Questions of the greatest importance of a political and social nature, involving as they do the welfare of the people and the prosperity of the State, have created a department of study in the leading universities which has been most aptly called Political Science. This from its very nature requires a systematic study of History. In this respect if in no other we ought to be thankful that the study of History is at last receiving the attention which is its due. This is particularly true of America where too little attention has been paid to the history of the various portions of the continent. In the United States many of the local Historical Societies have done excellent work, but there are many more sections where really nothing has been done. The interest of all classes has been as remarkable as the success which has been the result of the systematic study of these subjects in the leading American universities.

For a number of years this subject, or Political Economy as it was then called, had practically no place on the University curriculum. The student in Philosophy had to read certain works but with little benefit to himself, since his reading lacked that direction which is necessary to success. The demand for instruction and the increasing importance of the subject in a measure compelled the authorities of the University to move in the direction of improving the state of affairs which had existed too long. As is well known the outcome was the appointment of a professor who by his energy and enthusiasm has won for the Department of Political Science a foremost place among the courses of study pursued at the University. No one, we think, will find fault with the state of affairs, but every one loyal to the true interests of the University and the advancement of education in general must be heartily glad at the success which has attended this department since its re-organization. Still there is one point in which many feel that an injustice is done to a large number of students, and to which we wish to draw attention.

Practically the course of study pursued in Political Science is the same as that in Law. There is no objection to that, but an honor student in Political Science on completing his course successfully wins his degree of B.A., and on pursuing his reading for another year may write for the degree of LL.B., the natural outcome of the course in Law. The only conclusion which one can make is that the course in Political Science is both an Arts and a Law course, whereas it ought to be either the one or the other.

Herein lies the injustice. A student taking a course in Physics, Classics, Moderns or any other of the courses except Political Science, in the natural course of events takes his degree in Arts; but should he desire to take Law he must begin an entirely new course, and cannot take his LL.B. in less than three years of the most careful study, while his fellow-student in Political Science goes up for examination in one year after graduation in Arts. In the former case the student takes seven years at least to win two degrees, which the student in the latter case gains in five with infinitely less labor, and yet goes forth the equal in the eyes of the world of one who is a much more educated and scholarly man. Why should this be?

In the University there should be no such preference nor premium in one department over others. The solution is by no means difficult, and could be brought about by suppressing Political Science as an Arts course and in making it the Law course as in effect it is. Let the degree of LL.B. be for Law what the degree of B.A. is in Arts, and if the degree of LL.B. is held to be a higher one than B.A. let the standard of matriculation remain as it is. At present it would almost seem that the prospect of both degrees in five years is an inducement to ambitious students to take Political Science instead of some other course for which they are better prepared. No doubt students in that depart will object, but surely their own common sense will let them see that the present arrangements are not in the best interests of the University. The matter is one worthy the attention of the authorities and will likely prove provocative of discussion, but when many are debarred from a privilege which comparatively few enjoy it is necessary for the general good that such matters be discussed.

We would like, as a free institution, to raise our plaintive supplications against the practice of introducing scathing references to our articles into University lectures at most only remotely connected with the subjects under discussion. We are far from advancing the monstrous supposition that these criticisms may sometimes be uncalled for, that the position of the writer may have been misrepresented, that the article in question may have been misunderstood. We bow to the rod; but we object, on general principles, to being tied up before the castigation is administered. There seems to be a certain unfairness in attacking the undoubtedly ill-informed and impertinent *journalist* where the reverent and awe-stricken *student* is unable to defend himself. Consider the feelings of the unfortunate sub-editor, haplessly present, transfixed by the professorial eye, deprived of all right to answer or explain, sitting there to be scathed, and vainly endeavoring with his Homer to hide his blushes and to evade the admiring glances of his companions. Truly it is a sight to have moved the heart of the Hyrcanian bear, had such an animal ever existed. Gentlemen of the Faculty, have mercy; spare us! As individuals, we are poor, we are ignorant, we are depraved, we are unworthy of your notice, we are but as the abject and miserable dust of the earth before your feet, but are we not a newspaper and a brother?

KEATS: HIS MEDIEVAL AND CLASSIC TENDENCIES.



ALTHOUGH belonging, in date, to the second decade of the century, the poetry of Keats holds a position midway between the first, broadly romantic movement led by Scott, and that peculiarly modern growth known as the æsthetic school, which reached its height in the painter-poet Dante Rossetti. Of the former movement, indeed, the medieval poems of Keats are but a delicate and faint after-glow: in relation to the general effect of his work they strike us rather as an accidental expression of that catholic instinct of an essentially external beauty by which, in spirit at all events, he is so nearly allied to the genius of the ancient Greeks—that genius of which modern æstheticism, says one critic, is “like some strange second flowering after date.” One marked characteristic of these modern disciples of the beautiful is at variance with the classic conception—the tendency, namely, to recognize in all natural objects something of a human affinity, to represent them to us by their emotional side, to make them, in short, the vehicle of the poet’s individual mood. It is his share of this spirit which causes Keats to resemble so closely certain poets of our own day: barely perceptible beneath the rich web of imagery of the longer poems, it is only in the odes that it finds adequate expression. There the effect is to create in us a vivid sense of pure, sensuous beauty, deeply infused with that wistfulness never wholly absent from this sceptical generation.

The two poems selected for our study of Keats appeared in the poet’s third and last volume, published in 1820. Keats was then in his twenty-fifth year. He had already published two slim volumes, “Miscellaneous Poems” and “Endymion,” in 1817 and 1818 respectively. Of the contents of these earlier volumes it is unnecessary to speak. They contained many passages of true poetic beauty, and their defects could in no wise excuse the harsh criticism, still less the coarse personalities, of the Edinburgh reviewers. Before publishing his third volume Keats subjected its contents to his own finely critical judgment. He felt that it was to be the touchstone of his poetic gift, and on the eve of its appearance wrote to a friend as follows: “My book is coming out, with very low hopes, though not spirits, on my part. This shall be my last trial. Not succeeding, I shall try what I can do in the apothecary line.” Of this same volume, which contains some of the masterpieces of English poetry, he wrote a month later: “My book has had a good success among literary people, and I believe has a moderate sale.” Its successor, however, never appeared. In the early spring of the following year Keats was laid in his grave in the Protestant cemetery at Rome.

It is easy to understand the attraction which medievalism would exercise on such a mind as that of Keats. For us of the nineteenth century the Middle Age has that charm peculiar to all seasons of half-lights. To our view its contradictions are subdued, its ugliness becomes merely grotesque, its loveliness ideal. It is this ideal side of medievalism that Keats has succeeded in rendering with amazing accuracy and tact. He gives poetic expression to the distinctive, somewhat mystic spiritual life of the age, just as Scott introduces us to its most practical external activity. Perhaps this characteristic of the medievalism of Keats may be shown more clearly by a short survey of that conception of it which he has embodied in the “Eve of St. Agnes.”

And, first, throughout the poem we are conscious of a sense of contrast more or less prominent, which extends beyond the mere scenes to the characters themselves. Thus, the personality of Madeline is thrown into relief by comparison with that of Angela, and the same effect is produced, but more remotely, in the persons of Porphyro and the Beadsman.

The figure of Madeline is one of the most delicate and

characteristic of the poet’s maturer creations. She is the embodiment of the *naïveté*, of all that is most pleasant in the gentle mysticism of the period. Nothing, perhaps, in all the poem so thoroughly reveals to us that curious, contradictory inner life of the Middle Age as the picture of Madeline moving, “hoodwink’d with faery fancy,” among the “sweeping trains” and “amorous cavaliers.” There is a perfect fitness in that epithet of “thoughtful” applied to her by the poet. The unconscious graciousness of her nature is discovered when, on the very threshold of her chamber where the vision is to be fulfilled, she turns aside to light the “aged gossip” down the stair. The sweetness of her youth is emphasized by Angela, who with the beadsman is an excellent example of a type of old age peculiar to the times: herself full of a darker superstition, she can yet indulge in a grim, sceptical humor when the vision of Madeline, “asleep in lap of legends old,” rises in her memory. One of the most finely conceived pictures of the poem is that of the little moonlit room, whither every stray echo of revelry carries dismay to Angela, closeted there with Porphyro, a very image of ignorant and unkindly age—with its sudden fears, its frequent ejaculations, half pious, half profane; its uncanny mirth and proneness to evil conjecture. In Porphyro, again, we have the chivalry of the age—adventurous, hot headed and devoted. One phase of this character, however, strikes us as somewhat incongruous. Porphyro, after heaping up the magic banquet at his lady’s bedside, indulges in a profusion of sentiment that is rather a malady of the nineteenth century than of medievalism. Even granting the situation, we cannot help feeling that this swooning propensity of Porphyro is scarcely consistent with the spirit that has already carried him so far. Lastly, the figure of the beadsman—appearing very briefly, within the narrow gothic chapel, at the opening and close of the poem—completes this picture of medieval society with a reflection of the harsh asceticism of the monkish spirit.

In spite of the delicate suggestiveness of the figures the great charm of the poem lies not in these. It is the result of the spontaneity and richness of the language and its admirable adaptation to the musical inflexion of the Spenserian stanza—more than anything, perhaps, of the power of scenic presentation. The æsthetic side of Keats’ genius reveals itself in the pictorial character of the poem. He has to an extraordinary degree the gift of conveying to us that local coloring which we mean when we speak of the genius of the place. He accomplishes this at times by the use of a single apt expression, often by a dexterous suiting of sound to sense. This is very noticeable in the opening stanzas. There is a greyness and austerity about the Saxon phraseology that harmonizes well with the cold, frigid outlines of the Gothic chapel, as it is presented to us in the following lines:—

His prayer he saith, this patient, holy man;
Then takes his lamp, and riseth from his knees,
And back returneth, meagre, barefoot, wan,
Along the chapel aisle by slow degrees;
The sculptured dead, on each side, seem to freeze,
Imprisoned in black purgatorial rails;
Knights, ladies, praying in dumb oratories,
He passeth by; and his weak spirit fails
To think how they may ache in icy hoods and mails.

Compare this, in point of language and substance, with the following:—

And still she slept an azure-lidded sleep,
In blanched linen, smooth, and lavender’d,
While he from forth the closet brought a heap
Of candied apple, quince, and plum, and gourd;
With jellies soother than the creamy curd,
And lucent syrups, tinct with cinnamon;
Manna and dates, in argosy transferr’d
From Fez: and spiced dainties, every one
From silken Samarcand to cedar’d Lebanon.

In its appreciation of the purely musical properties of words, in its heaping up of epithets that introduce into the

maiden's chamber, "silken, hushed and chaste," something of the richness, the aromatic perfume, of the East, this passage is markedly Spenserian, while the former quotation immediately suggests the opening lines of *Hyperion*, in that severe restraint and simple directness of expression which in this case brings Keats so near to the Greek models in form as well as in spirit. Of the many felicitous expressions scattered throughout the poem I will mention only one—that where the poet, thinking of the soul of Madeline locked in the unconsciousness of sleep, says:—

As though a rose should shut, and be a bud again.

A simile upon which, in freshness, beauty and conciseness, it would be hard to refine.

The last stanza contains a very characteristic expression of that peculiar wistfulness of Keats. I remember well the sharp disappointment I felt when, reading the poem for the first time with a child's interest in the mere narrative, I turned the last page and came upon the lines:—

And they are gone; aye, ages long ago

These lovers fled away into the storm;

lines closely paralleled by the close of "Endymion," where, after the blissful translation of the shepherd and his goddess, we fall to the twilight of earth again in the words:—

Peona went

Home through the gloomy wood in wonderment.

The same note is present in the close of nearly all the longer and maturer poems; sometimes, as in "Lamia," and "Isabella," chiming in with the tenor of the story; sometimes, as here, suddenly startling us out of an ideal world with a hint of its legendary character. Compared with "Isabella," the only other medieval subject—with the exception of a short ballad—handled by Keats, the "Eve of St. Agnes," seems to me to excel in refinement of design and execution. It is a perfect example of the charm that attaches to words and rhythm; reminding us, in mystic harmony of outline, and delicate precision of detail, of a bit of medieval architecture in verse.

In the "Ode on a Grecian Urn," we are introduced to another side of Keats' genius, or rather to an expression of it more directly in harmony with that spirit of which it was a late but genuine offspring. For the Hellenism of Keats does not exist or touch us the less truly because it is present in spirit only. It could scarcely be otherwise with one whose first inspiration was drawn from Spenser, and into whose education the study of Greek had never entered. Hence arises an entire lack, in Keats, of that purely technical knowledge, that historical accuracy, which, as in the case of his great contemporary, Landor—that "Greek born out of due time"—continually suggests the classical student supplementing the native temperament of the poet. The Hellenism of Keats, speaking to us through a language distinctly modern and individual, has a charm that cannot but reach even the casual reader, though he fail to attribute that charm to its true cause.

As the name indicates, the "Ode on a Grecian Urn," was suggested by the contemplation of a piece of ancient sculpture; the poet transforming the marble vessel into an eternal emblem of beauty, particularly of a beauty heightened by the spirit of pagan mythology. There is a fine artistic insight in the manner in which the actual appearance of the theme of the poem is revealed to us; a series of rapid questions seeming to startle into immediate relief every feature of the carved surface. The two following stanzas take up in detail the images suggested, regarding them as the symbol of the ideal in nature no less than in the human passions. The fourth stanza—a model of lucid and simple expression—affords us a characteristic bit of Greek landscape, the features of which suggest to the poet a quaint fancy, not untouched with a certain pathos, finely rendered by the position of the *cæsura*:—

Who are these coming to the sacrifice?
To what green altar, O mysterious priest,
Lead'st thou that heifer lowing at the skies,
And all her silken flanks with garlands drest?

What little town by river or sea-shore,
Or mountains built with peaceful citadel,
Is emptied of this folk, this pious morn?
And, little town, thy streets for evermore
Will silent be, and not a soul to tell
Why thou art desolate, can e'er return.

The last stanza, in its famous "Beauty is truth, truth beauty," contains the expression of the poet's creed; a creed which, for him, at all events, brought no lasting satisfaction. To the ancient Greek the idea of beauty was inseparably connected with all that is calm, majestic and harmonious, the result of a perfect adjustment of moral and physical laws. To this deeper, loftier conception of it Keats, had he lived, would doubtless have penetrated sooner or later. As it is, not merely the craving for the ideal, but for an ideal embodied in some form of concrete beauty, is the strongest impression conveyed to us by his poetry. The same spirit is manifest in his treatment of nature; and it is curious to note the very opposite effect which the contemplation of nature produced in another poet, one who doubtless loved her quite as well as Keats if more wisely. To Wordsworth, nature afforded a deep spiritual satisfaction by appealing to him, even through "the meanest flower that blows," with a sense of eternal law, unity and infinitude. Keats was attracted primarily by the loveliness of her outward vesture; with all the varying moods of a landscape he was in marvellous sympathy; like few others he has interpreted for us the freshness, the fragrance, the transitoriness of the earth. For, side by side with the exquisite appreciation of the ideal, exists the conviction of that inevitable disillusion accompanying all human experience; a conviction finding frequent expression in all Keats' work, most felicitous, perhaps, in the lines of the "Ode on Melancholy":—

She dwells with Beauty, Beauty that must die;
And Joy, whose hand is ever at his lips
Bidding adieu;

and again in the delicate

Heard melodies are sweet, but those unheard
Are sweeter.

recurring, illustrated by numerous individual examples throughout the poem entitled "Fancy":—

Where's the face
One would meet in every place?
Where's the voice, however soft,
One would hear so very oft?

In like manner, the "Ode on a Grecian Urn," matchless in the simplicity and subtle suggestiveness of its language, is instinct with the yearning after the ideal, intensified by an aching sense of the void which fills its place in actual experience. I cannot better express this distinctive character of nearly all Keats' Odes—more particularly of those addressed to a Grecian Urn and to a Nightingale—than by quoting the following, applied by Mr. Walter Pater to the poetry of the æsthetic school: "The secret of the enjoyment of it is that inversion of home-sickness known to some, that incurable thirst for the sense of escape which no actual form of life satisfies, no poetry even, if it be merely simple and spontaneous." F. V. KEYS.

The number of books in the college libraries of the United States has been estimated at 3,000,000.

The *Yale Record* is improving. Its last number is an exceptionally good one, especially the illustrations. The "Vacation Idyl" is one of the best things we have seen for a long time. It is the story of a Freshman who left Yale for his Christmas holidays on Dec. 16. At that time he was an innocent youth, guileless and green. On arrival at New York, on Dec. 19, he is quite a man, with long overcoat, gripsack and umbrella. At 9 p.m. that evening he is in a dress suit and gallantly escorting a young lady at a party, but at 9.05 a Junior appears and the Freshman sinks into insignificance—he is "squelched." The illustration of this last scene is pathetic—very.

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FEBRUARY 10, 1891.

THE LITERARY SOCIETY.

It was found necessary to call a special meeting of the Literary Society for 4.30 Wednesday afternoon, in order to deal with a communication received from Queen's, requesting a representative for the Queen's conversat, to be held on Friday the 6th. The meeting was held in the Society reading-room, Mr. McLean, the second vice-president, presiding. After the circumstances which had led to the hasty assemblage had been explained, nominations for representative were called for. The name of Mr. Odell and Mr. McLay were suggested and the latter was finally appointed on Mr. Odell's withdrawal. Mr. McLay left the next day for Queen's, where, it is understood, he made a speech. A full expression of Mr. McLay's sentiments on this occasion will be found in another column.

After the conclusion of this business attempts were made to procure a postmenement of the Friday evening meeting by several gentlemen who felt that their duty to their country called for their presence elsewhere at that time. It was decided, however, that, as the Society had been called together only for a special purpose, no action could be then taken in the matter.

The Society met as usual on Friday evening, but as the historian of last week aptly expressed it, there had been considerable shrinkage. The meeting waited round in the hall until a quorum had accumulated, and then went in and adjourned. Nothing occurred to mar the simple brevity of the proceedings, except a few hasty arrangements rendered necessary by the postponement of the meeting. Everything was over in ten minutes and the noble thirteen went home.

MODERN LANGUAGE CLUB.

The meeting on the afternoon of February 2nd was one of the best attended and the most interesting of the year. The subject, "Canadian Literature," was of more personal interest to all than the usual topics, and hence attracted many outside visitors, besides an unusually large number of students. Prof. T. H. Rand, D.C.L., of McMaster University, had kindly consented to give a talk on one of our leading Canadian poets, illustrating his style with readings, and the opportunity of hearing such a distinguished visitor as Dr. Rand induced many to attend the meeting. The chair was occupied by the Hon. President of the club, Prof. Alexander.

In his opening remarks, Prof. Alexander claimed that the present inactivity in Canadian literature was nothing but the temporary lull now experienced in English poetic production. He said that all literature went by ebb and flow, and that upon the return of the tide Canada would be as likely as any of the other English-speaking countries to contribute her share of poetry. He had no patience at all with those who believed that we must wait until we had acquired a hallowed past. He then called upon Messrs. Keay and Leehy, of the McMaster Hall Quartette, who rendered a vocal duet in very pleasing style. Mr. W. A. Phillips, '91, followed with an essay on "Canadian Literature," which showed careful study and deep thought. He drew especial attention to the prejudice in people's minds in regard to the possibility of a national literature, and gave reasons why such a prejudice was ungrounded. Miss F. V. Keys, '91, then rendered a violin solo in such excellent style that she was obliged to respond to an encore.

Prof. Alexander then introduced Dr. Rand, thanking him for his kindness in consenting to give the Society a talk on Mr. Roberts, with whom he was personally acquainted. Dr. Rand, in opening, stated that he had heard some people say that there were no Canadian poets. But he was himself satisfied that there was Canadian poetry; and if we had the poetry, we must have the poet. Roberts, he continued, was one of four prominent writers. His others are his sister, Miss Roberts, and his cousins, Bliss Carman and Stratton. Miss Roberts and Stratton have not written much, but Bliss Carman is well known as a master of delicate expression. Roberts was born in Westmoreland Co., New Brunswick, in 1860, attended King's College, Nova Scotia, and while still an undergraduate wrote his first poems, "Ariadne" and "Memnon," which were readily accepted by *Scribner's Magazine*. He graduated in 1879, came to Toronto and was for a few months the editor of *The Week*. In 1885, he returned to Nova Scotia, and was appointed Professor of Literature in King's College, a position which he still holds. In 1880, he published his first volume of poems, named "Orion," amongst which are his well-known "Ariadne" and "The Chesepeake and Shannon." In 1887, his second collection, "In Divers Tones," in which appear many sonnets and short poems descriptive of charming bits of Canadian scenery, was given to the public. At about this time he was selected to edit the volume "Wild Life," in the *Canterbury Series*, in which volume, out of eighteen or twenty authors, seven are French Canadian. His latest work is the translation from the French of "Canadians of Old," a delightful sketch of early French-Canadian life. One of the main characteristics of Roberts' writings is his tendency towards Greek thought and style, though he is neither so chaste nor severe. His study of Greek authors has led him to look upon Canadian life with the eyes of a Greek. We admire his loyalty to Canada and to all things Canadian, and his boldness in expressing his opinion when touching upon political subjects. Dr. Rand read several of his sonnets, illustrating his thorough mastery of them in every form. His short descriptive sketches of scenery reveal him as a true poet of nature, reveling in vivid and picturesque expressions with a richness of color that reminds us of Swinburne. In conclusion, Dr. Rand, referring to Canadian literature

generally, said that our main difficulty lies in selecting the subject and not in the lack of power to express ourselves. Hitherto the reading Canadian public has confined itself to newspaper reading, and the interest in literature in general is but just awakening. Strange to say, our Canadian poetry has aroused more interest in England than in Canada, for Englishmen are particularly interested in true Canadian poetry, that is, in those poems abounding in descriptions of snow and ice, and in stories of the Indians and early settlers. The English periodicals readily publish our poems, and critics give them very favorable reviews, holding out all the inducements they can for us to push ahead.

Dr. Rand received the hearty applause and thanks of the audience for the pleasant way in which he had drawn attention to the worth of our Canadian poetry. The McMaster Hall Quartette then gave a very spirited selection in excellent form, and were cordially thanked by the Hon. President for their kindness in assisting at the entertainment of a sister university.

QUEEN'S CONVERSAZIONE.

The annual conversazione of the Alma Mater Society of Queen's University and College was held in the college buildings, Kingston, on the evening of Friday, February 6th. The University of Toronto was represented on that occasion by W. S. McLay, '91, editor-in-chief of THE VARSITY. F. O. Nichol represented Knox College, N. I. Perry, Wycliffe College, A. A. Robertson, McGill, and A. Day, Guelph Agricultural College. Besides these there were a large number of college men present who were in the city attending the Y.M.C.A. conference, among whom was General Secretary Galbraith of Cornell.

Arriving in Kingston on Friday afternoon the representative of Toronto was met by Messrs. Echlin and Nickle, whom all the Rugby footballers will remember, the former for his strong play on the wing in the 'Varsity-Queen's match, and the latter as the very energetic manager of the Queen's team. These gentlemen took the visitors in hand and the afternoon was spent in a drive around the city. The Penitentiary, Asylum and Royal Military College were visited and inspected.

In the evening the conversazione took place and was a brilliant affair. Altogether there were about eight hundred visitors present, representing the beauty, chivalry and wealth of Kingston, and clearly demonstrating the warm place Queen's has in the hearts of the Kingstonians. Like our own conversazione of the days that are past, the early part of the evening was occupied with a concert, and the remainder, unlike the custom in vogue here, was devoted to dancing. The concert was held in Convocation Hall. It was apparently not taken very much in earnest, as only those in the very front seats were able to catch stray echoes of what was said, and those at the rear not being able to hear made good use of their time in filling out their dancing programme. One distinctive feature of the concert was the speeches from the visiting college men. The premier position of 'Varsity—everyone says 'Varsity in Kingston with reference to Toronto—was acknowledged by placing the speech from 'Varsity's representative first on the list. Nichol of Knox and Perry of Wycliffe followed. Of course the speeches shared the fate of the other numbers and were heard by only a limited number—perhaps to the good fortune of both speakers and audience—but they at least gave the representatives an opportunity of being publicly introduced to their fellow-students and other guests. After the concert proper was finished dancing began upstairs and continued until about two o'clock. For those who did not care to "trip the light fantastic" there were lecturettes in Convocation Hall by Prof. Dupuis on "Crooked Ways," and Prof. Shortt on "Causes of Poverty." The Fisk Jubilee Singers were also present and sang their usual Southern melodies.

On the following day our representative was again shown around, this time the college buildings being the point of interest. On the campus are situated Queen's University, Royal Medical College, Women's Medical College, the new Science Hall which is rapidly nearing completion, the houses of the President and other professors and a skating rink. The University building occupies a commanding position at the summit of gently rising slope, but it is unequal to what our building was or will be either in size or architectural symmetry and beauty. The internal arrangements are good, there being plenty of light though the corridors and stairways are narrow. In the class rooms there are no desks, but each student has a seat with an arm-rest at his right. Lockers are arranged where the students may hang their clothes and gowns—they all wear gowns at Queen's—but oh! preserve us from the red tape around the edges! The sanctum of the *Journal* is in the building and was of course visited by our editor; but alas! it was bolted from within—no admittance, the editor was doubtless grinding thinks for his pen or writing the report of the conversat. and would not be disturbed. The skating rink is a great boon to the undergraduates. It is situated immediately to the rear of the buildings and admission to the students is at half rates. There is a very flourishing hockey-club at Queen's which on Saturday night won the championship of Kingston by defeating the Cadets of the Royal Military College by 3 goals to 0. At that match some of the men made an attempt to shout the Varsity yell, but they didn't make much headway. Would that we had a rink of our own! How our hockey-club would flourish!

These are but a few of the impressions our editor dictated to his amanuensis on his return, but they must suffice to give Toronto undergrads an idea of Queen's. Mention must be made, however, of the hospitality of the Queen's men as a whole, and of Willie Nickle—everybody says Willie, and so say we—in particular. His efforts to entertain were unceasing, and they were successful. Apparently he is one of the most popular "boys" in Kingston if an estimate of his popularity can be formed from his circle of lady and gentlemen friends. On the whole the welcome accorded our representative was a right royal one—and one that will certainly be reciprocated when a Queen's man comes here.

HORACE TO CHLOE.

Liber. i., Carmen xxiii.

Chloe flees me like a fawn,
For its timid mother running,
Into pathless mountains gone,
Every wind-stirred thicket shunning.

Let a bush but feel a breeze,
Or green lizard in it shaking,
And the timid creature's knees
And her breast with fear are quaking.

I'm no Afric lion, dear,
No fierce tigress, you to harry;
Leave your mother and your fear,
You are old enough to marry.

ONE OF '94.

Seven thousand dollars at Vassar are annually given in aid of poor students.

OUR YELL.—Speaking of college yells, no paper has yet printed that of Toronto University, so we give it. It runs thus: Varsity, Varsity, V-a-r-s-i-t-y (sung twice to the tune of the Fall-in bugle call of the British army), V-A-R-S-I-T-Y—VAR-SI-TY, 'Rah, 'Rah, 'Rah. It may be added that it was first introduced by "K" Company of the Queen's Own Rifles, which is composed entirely of Toronto University men.

THE GLEE CLUB ABROAD.

The following is what the *Portfolio* has to say of the visit of the Glee Club to the Wesleyan Ladies' College:—

"While there has thus been scope for our intellectual development, an entertainment of a totally different character, also under the auspices of the Alumnae, was not less welcome. We refer to the concert by the University of Toronto Glee Club, given in Concertation Hall on Dec. 12. That the occasion was regarded by the young gentlemen themselves as rather important was evinced by the large number who were present on the evening in question. Those who acted as ushers, and all who were hovering around before the proceedings commenced, strove hard to be unconscious of the admiring glances of the assembling multitudes and to overcome the bashfulness natural to boyhood. When each member of the club seemed to be satisfied with the number of trips he had made to the door and back, the concert opened. The performers appeared, as advertised, in their caps and gowns, and, arranged tier above tier on the platform, presented a very striking appearance. The hall was filled with a large and what proved to be an enthusiastic audience. Number after number was rendered under the excellent baton of Mr. Schuch, who kept his forces well up to time. We soon realized that, threadbare as we had thought college songs to be, they were capable of assuming a new character.

* * * * *

"A number of the Glee Club gallantly escorted the division to the college, but covered the ground on the return journey in a very brief space of time, having before them the delightful prospect of a supper, also in Association Hall. When all had regaled themselves upon the choice viands set forth, a jolly time ensued. Songs and speeches followed one another in quick succession, and 'all went merrily as a marriage bell.' After this second item on the programme was over, the college itself was besieged by a small band of serenaders. They looked like bats, flitting here and there in the shadows and disturbing the quiet stillness of the night with their voices. The Doctor spoke a few genial words from the balcony, and many a Juliet looked down from the window on her waiting Romeo. Through the Doctor's kind indulgence we were permitted to hold a short reception in the college the next afternoon, after the lecture. To say that we greatly enjoyed the visit of the 'boys' would be but to repeat what was so frequently expressed at the time. It formed a pleasant break in the routine of school-work. We think the Glee Club to be highly deserving of the popularity which they enjoy at home, and venture to express the hope that we may soon again have the pleasure of hearing them."

Things Generally.

III.



ONE afternoon not long ago I joined the shifting throng that haunt the Library Reading Room. My intentions were firm and resolute. I had brought seven or eight note-books with me, and from the attendant I procured three or four dictionaries of various dimensions and a few half-dozen annotated editions of an immortal poem. The immortal poem was contained in about twenty pages, but the wisdom of the illustrious editors was spread over two hundred or more. Indeed, I harbored a dark suspicion that these men had conspired, out of sheer envy, to bury, under a mass of editorial garbage, the famous poem, immortality and all. However, as I said, I was firm and resolute. I did not deign to notice the smile that passed around among the men as I deposited my little cargo on

the table before me. I merely sat down and compressed my lips, to prove to my own satisfaction (and to that of onlookers) that I was possessed of great "will power." I placed my open watch on the table beside me, perhaps to see how the time was passing; perhaps to make the other fellows believe I was a very busy, methodical young man. Then I proceeded with a sort of quiet delight in my own heroism to the task before me. I had determined to explore the gloomy recesses of "Darkest Editorialdom" in search of the source whence flowed that wondrous stream Immortal Poetry; and I fancied that now and then, through the labyrinthal depths of the forests of Reference and Emendation, I caught a gleam of its sparkling fountain as it flashed in the high sunlight of bright Imagination. That, perhaps, was fancy; but I know that I found, in the caves and hollows, the pigmy race, the Annotators, that seemed to know of nothing but their native woods, and should you ask for guidance to the smiling, open fields and pleasant streams, would shake their little heads and cry: "There is naught beyond; all is Reference, all Emendation."

But my explorations ceased at the approach of a melancholy friend of mine, who often soothes his own soul by the repetition of that song in "The Princess" beginning "Tears, idle tears." He sat down before me and glanced over the pages of a square-looking book, with brown back and soft green cover; and then at times he would gaze through the window with a far-away look in his dreamy eyes, as if he were watching the swinging of the derricks and mortar-boxes on the Parliament Buildings beyond the historic Taddle. Then there were twitchings on his sad countenance, indicative, as it seemed to me, of the pangs of inward revulsion. He started up and left the room. I followed in some trepidation, but found him standing by a window in the hall repeating to himself another song, which I, being possessed of one of the most remarkable of memories in the college, am able to give you, word for word, as follows:—

Sighs, weary sighs, you all know what they mean,
Sighs from the depths of some divine despair
Rise in my heart and issue in the breath
On looking o'er the "questions asked last year,"
And thinking of the May that comes once more.

Fresh as the first small blade of tender green
That springs in promise through the college lawn,
Sad as the last, that lean and worn and wan
Gets ploughed in mire beneath the player's heel,
So fresh, so sad, the May that comes once more.

Ah, sad and strange, as in September morns
The latest glimpse of Jevons or of Lord
To "supplemental" eyes, when to the ears
The last year's lectures are a forgotten song,
So sad, so strange, the May that comes once more.

Dear as expected turkey-roast at noon,
And sweet as that by hopeless fancy feigned
On plates that are for others; sure as Fate,
As all-ordaining Fate, and wild with high desire,
Is't Life or Death, this May that comes once more?

NUNQUAM NOSCENDUS.

Ten per cent. of Cornell's graduates last year were ladies, and they carried off sixty per cent. of the honors. Princeton College has received a gift of over 30,000 pieces of pottery and porcelain, illustrating the history and progress of art from the earliest Egyptian period down to the present time.

EARLY BABYLONIA.

Is not this great Babylon which I have built? So spake Nebuchadnezzar at the height of the prosperity and grandeur of the second Babylonian, or, more properly speaking, the Chaldean Empire. Before it, however, there had risen, flourished and decayed the Assyrian power itself, the successor of the first or Babylonian Empire proper. It is to the history of this people that I wish to turn the reader's attention for a moment.

This race comes first under our notice in the person of their earliest king, Sargon I., whose long reign commenced approximately about 4000 B.C. Many stories are told about him on the monuments, from which we learn that he was a great military genius, probably of low birth, and having seized upon the chief power spread his authority over the greater part of the West land. After his rise many accounts were given of his birth, early years and education similar in character to those told about Romulus, and without doubt for the purpose of drawing attention away from his parvenu origin. With his son and successor, Naramsin, we come to the first fixed date in this early history, that of the beginning of his reign in 3750 B.C. He followed in the footsteps of his warlike father and extended his power as far as the islands of the Mediterranean, where, as in Cypress, we find inscriptions relative to Babylonian occupation bearing his name.

Passing on for a period of about twelve hundred years, during which various South Babylonian cities rose to prominence and power (among which we might mention Ur, Larsa, Nisin and others), we come to the time of the Elamitic oppression. This foreign sway lasted some four hundred years, commencing 2300 B.C., and proved a season of great distress and hardship to Babylonia. It was during this period that Abraham had the battle with Chedorlaomar, king of Elam, and his hard-named confederates in which he rescued Lot. The cruelties and oppression which followed this Elamitic subjugation of Babylonia was the cause of the first immigration of any extent to Nineveh and Assyria.

This harsh military rule lasted until 1900 B.C., when a deliverer rose in the person of Hammurabi, who freed his people from the foreign yoke and established native authority. This continued, roughly speaking, till the middle of the twelfth century B.C., when the last epoch in Babylonian history, that of decline, began, culminating in the subjugation of the country and its reduction to a province of Assyria by Sargon II. in 710 B.C.

During this long extended period of power from 4000 to 700 B.C., Babylonian influence was predominant in Western Asia. Nor must we think that this influence was that of a barbarian race, uncivilized, without arts, and almost, were we to believe some ideas concerning the early Semites, with a mere gypsy jargon for a language. It was quite the contrary. There language displayed all, or nearly all, the distinctive marks and principles of phonetic decay and change seen in later Assyrian, while they themselves possessed all the more ordinary appliances of civilization, implements, weapons and such like. Their advances in trade and commerce are readily seen in the working of the mines in Cypress and elsewhere, and their utilizing of the cedars of Lebanon and importation of the products of conquered countries. During this period were first brought to light the use of weights and measures and the sciences of mathematics, astronomy and other inventions which, through the medium of Phoenecia, have been used by the western world up to the present day; while sculpture and architecture were taking rapid strides onwards. In fine, before the rise of Tyre and Sidon, they were the civilizers of the Mediterranean islands and coastlands. When the Hittite and other Canaanitic races were unknown they held rule over Syria, Palestine and almost the whole of Western Asia. Inscriptions have also been lately found in Egypt showing evidence of an early predominance there, while further excavations will,

without doubt, prove conclusively that much of Egyptian civilization and culture had its rise and origin among this long forgotten people of the lower Euphrates.

D. MCGEE.

NATURAL SCIENCE ASSOCIATION.

The regular meeting of the Natural Science Association was held on Friday afternoon in the Biological Building, the president, Dr. G. Chambers, B.A., in the chair.

A communication was read from Mr. W. B. McMurrich, M.A., Q.C., the donor of the "McMurrich Medal," expressing his hearty approval of the recommendation of the Association for the awarding of the said medal.

Mr. F. R. Lillie then read a very interesting paper on the "Formation and Significance of Polar Bodies," describing in a most lucid manner Weissmann's theory regarding them and their connection with heredity. Mr. E. C. Jeffrey, B.A., and Mr. Thomas McCrae took part in the discussion on the paper.

The president announced that the Association hoped to have the pleasure before long of a paper from Professor Pike, at which he intends to exhibit the new electrical apparatus kindly loaned to the University by the Edison Electric Co., as also an immense storage battery given to the Chemical Department at cost price by the Roberts' Storage Battery Co. Those who have had the pleasure of listening to Dr. Pike's papers in previous years anticipate a rare treat. The above named firms are to be congratulated for their business tact, as well as for their generosity to the University of Toronto. Professor Pike's grateful acknowledgement of these firms before his large class of nearly two hundred students, lately, will no doubt prove a most valuable advertisement for them.

MATHEMATICAL AND PHYSICAL SOCIETY.

The Mathematical and Physical Society held its regular meeting on Friday last, the President, J. McGowan, B.A., in the chair. After the minutes of last meeting were disposed of, F. White and G. B. McLean were proposed for membership.

Mr. Anderson, '93, enlightened the Society by a very interesting and carefully prepared paper on the "Development of the Decimal System," tracing its growth from the earliest stages. Mr. Henderson, '91, gave a neat solution of a problem under consideration.

It was unanimously decided to hold an open meeting of the Society in the course of two weeks, to which a cordial invitation is extended to the whole student body. Watch next week's VARSITY for particulars.

SPORTING INTELLIGENCE.

The annual meeting of the Baseball Club was held on Friday evening in Room 16, Residence. There was a large attendance of enthusiastic ball tossers, and the prospects for the ensuing season are most encouraging. The reports of the retiring manager and secretary were read and adopted, and show that the club is in a very satisfactory condition. The election of officers was proceeded with and resulted as follows: Hon. Pres., Alfred Baker, M.A.; Pres., S. W. Schultz, B.A.; 1st Vice Pres., J. W. McIntosh, '92; 2nd Vice Pres., W. R. Parker, '93; Sec.-Treas., H. A. Moore, '92; Manager, J. B. Peat; Curator, J. A. Clarke, '94; Committee, J. M. Bennett, '91; C. McKeown, '91; J. W. Odell, '92; W. L. McQuarrie, '92; J. W. Knox, '93; J. Driscoll, '93; S. Cameron, '94, and I. J. Levy, '94.

A Hockey practice was held on the lawn on Saturday, and was largely attended.

The Residence Butes played a game with Upper Canada College yesterday on the U. C. C. rink, to which we will refer further in our next issue.

NOTICE.

All reports of meetings or events occurring up to Thursday evening must be in the hands of the Editor by Friday noon, or they will not be published.

'MIDST THE MORTAR BOARDS.

W. F. Bald, '90, is Classical Master in the Mitchell High School.

Professor Alexander lectured on "Poetry" in St. Luke's school-house last night.

J. Colling, '90, winner of the McCaul gold medal, is teaching classics in Napanee.

W. C. Rutherford, '90, is instructing the youth of Peterboro' in the game of *parlez vous*.

Professor Proudfoot has concluded his lectures to the third-year Political Science men.

Mr. Squair was indisposed the latter part of last week, and was unable to take his classes.

The members of the first and third year modern classes were the guests of Mrs. Fraser on Saturday evening.

Trinity gave her annual conversation Thursday evening. Toronto University was represented by Mr. A. P. Northwood, '91.

At the Philosophy Seminary, on Tuesday last, Mr. A. Mowat read a paper on "The Outcome of Kant's Critique of Pure Reason."

The many friends of Mr. H. C. Pope, '91, will be grieved to hear of the death of his mother, which occurred in London at an early hour last Thursday morning.

Sir Daniel Wilson was "At-Home" to the third year on Saturday evening. There was a large attendance of the juniors, and all report a very enjoyable time.

Professor Hutton lectured to a large and fashionable audience at Trinity University on Saturday afternoon. His subject was the "Social Condition of Woman in Greece."

Professor Mills brought his fourth-year lectures to a close very abruptly on Thursday last, and left at once for London. It is hoped that the professor will be able to resume lectures sometime about the middle of March.

Our dramatic correspondent sends us despatches to the effect that a party of ten or twelve Varsity lady undergrads were espied in the front row of the dress-circle at the Grand Opera House, Wednesday afternoon, listening to the sweet strains of the Gondoliers.

The students of McMaster Hall and friends were given an oyster supper by

their matron, Mrs. Pritchard, Thursday evening. Several University men, who were formerly residents at McMaster, were present and made speeches. Music was supplied by the McMaster Hall Quartette.

THE VARSITY doesn't enter the arena of prophecy very often, but when it does it makes no mistake. On Tuesday the city papers announced the dissolution of Parliament, and on the same day THE VARSITY prophesied that such an event was imminent, though the enterprising printer made us say *Imperial*, instead of *Federal*, Parliament. Inasmuch as our paragraph was in type Monday morning, though not appearing until Tuesday, it can easily be seen that our prognostication in political matters are to be relied on.

The 21st Annual Convention of the Young Men's Christian Association of Ontario and Quebec was in progress in Kingston last week. The delegates from the University were the General Secretary, H. B. Fraser, N. I. Perry, J. W. Wheaton, J. A. Dow and R. H. Glover. The college subjects on the program were almost entirely neglected owing to the numerous other papers on the list. On Saturday afternoon there was a parlor conference for College delegates at the home of Dr. Goodwin, one of the professors in Queen's University. Our representatives returned on Monday, and are loud in their praises of the hospitality of the people of Kingston.

PUBLIC DEBATE.—The 144th public Debate of the Literary and Scientific Society will be held in the School of Science next Friday evening. Prof. Alexander will preside. The Glee Club are expected to be out in force and render several selections. T. W. Standing, '91, will read an essay and J. W. Graham, '92, give a reading. The subject of debate will be, "Resolved that the prevalent belief in the moral, intellectual and social progress of the human race is confined by the judgment of history." The affirmative will be presented by F. E. Perrin, '92, and W. C. Clark, '93, and the negative by J. A. McKellar, '91, and E. A. Henry, '93. Messrs. A. P. Northwood, A. W. Briggs, D. C. Ross, W. C. Hume, E. B. Horne, H. A. Moore and W. P. Reeve will be Censors in Hall.

The enrolment in all the departments of the University of the city of New York is 1,215.

Hereafter the University of New York will admit women to the classes in the law course on the same condition as men.

It is said that Stagg has accepted an offer from President Harper to become Physical Director of the University of Chicago.

DI-VARSITIES.

Maud: "George proposed to me last night." Ethel: "He told me you were next on his list when I refused him last week."—*Munsey's*.

THE JUDGE—Officer Grady, please arrest Lawyer Case's attention. GRADY—Yes, sor, av you'll please make out th' warrant.—*Spare Moments*.

THE CREED OF THE PLAGIARIST.
He writeth best who stealeth best
Ideas great and small;
For the great soul who wrote them first
From nature stole them all.—*Ex.*

A GENEROUS MAN.
If he had but fifteen cents,
This paragon of men,
He'd buy a sandwich with the five,
And give the waiter ten.
—*Munsey's Weekly*.

A SUMMER IDYL.
Under elm trees tall they rambled,
In the dewy eves of May;
Moon beguiling, Venus smiling,
As they waltz the time away.

Boating on the flowing river,
In the quiet cove and bay;
Boating or devising
Where to go another day.

So the summer days grow fewer,
Till a single one remains,
Still they're boating, idly floating,
Autumn comes on summer's rains.

Where the man and the maid
wandered,
There the lake seems all unrest;
It is listing for the trysting
Near the tree—the asprey's nest.
—*Nassau Lit.*

GRACIOUS!
With trembling steps to the minister's
door,
At a nervously quickened pace,
Came the deacon's son, as many before
To earnestly pray for grace.
Well, the parson was pleased at the
youth's desire,
And made ready the holy water;
But the youth declared his aim was
higher—
His Grace was the minister's daughter!
—*Unit.*



STUDENTS ATTENTION!

This is a fac-simile of our pins made from the metal from the College bell, which we are selling at a moderate price. Every student should have one, as they make an interesting souvenir of the fire.

J. E. ELLIS,
Cor. King and Yonge Sts.