

THE

# Dalhousie Gazette.

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**THE MAGDALENE.**

The noontide wanes by fair Gennesaret.  
A summer sky outspreads its cloudless dome  
Of brightest azure o'er the placid lake.  
The vernal plain, that skirts the pebbled marge,  
And flecks the feet of the encircling hills,  
Is vested in a robe of golden grain  
Fast whitening to the harvest. On the breeze,  
Fervent and dry, as from an oven's mouth,  
The vagrant thistle-down scarce finds support  
For its light sails. The japing's note is hushed;  
The sweet clematis and convolvulus  
Draping the wayside oaks, droop their gay bloom  
And stretch their tendrils in a mute appeal  
To the far firmament, whose tyrannous lord  
Holds nature breathless in his burning clasp.  
On Magdala's low roofs and dusty street  
No sign of life is seen; but in the court  
Of Simon's house, a swarthy, peasant throng  
Surges and sways, impatient of the heat,  
Yet barred from shelter by another throng  
That fills the space within.

At Simon's board  
The youthful seer of Nazareth reclines.  
He, Bread of Life, there condescends to taste  
Earth's grosser viands: He the Lord of all,  
Refuses not to fill the lowest place.  
The churlish host had with scant courtesy  
Received his holy guest. Those blessed feet,  
Way-worn and travel stained for sinful man,  
No water found, to soothe their weariness;  
There were no kisses for the sun-burned cheek;  
No perfumed oil for the benignant head;  
No smile of welcome for the patient eyes.  
It needed not a prophet's ken, to grasp  
What there showed patent to the vulgar sight.  
That honour, love or reverence burned not  
Within the bosom of the Pharisee,  
For Him, whose marvellous fame was noised abroad  
Through all the coasts of fertile Galilee.

Foremost amid the motley crowd that fills  
The outer circle of the banquet hall  
Where Jesus sits at meat, is one, well known  
In all the country side. Her life of shame  
Stamps her an outcast, loathed and shunned by those  
One time her equals. She had heard that He,  
The wonder-working seer men called the Christ  
Supped with the Pharisee. Her sin-thralled heart,  
Moved by an impulse, potent, though scarce felt,

Directs her steps to Him. Beneath her robe,  
Hiding a vase of spikenard, instrument  
Of her unholy arts, she dares to take  
Her sullied, hateful presence e'en within  
The formalist's pure walls. Haply her ears  
Had heard the gracious call "Come unto me  
All who are weary and are heavy laden  
And I will give you rest." The tender words  
Make brave her breast, pour balm into its wounds,  
And nerve her to a resolution, strong  
To triumph o'er the scath of scornful brows  
Of shrinking forms, of tallith gathered close  
To avoid pollution from her passing touch.  
Reaching His sacred feet she breathless stands,  
The once bold eyes veiled beneath drooping lids,  
The erstwhile brazen front, softened and flushed  
By the faint dayspring in her prescient soul,  
Thirstily drink her ears the matchless love  
That flows in syllabled sweetness from His lips  
And bears, resistless, on her startled sense  
The awful contrast of her shameful life  
With His, so blameless, clear, immaculate.  
At that high moment sins enervating bonds  
Relax their hold; grief's fountains long sealed up  
Break forth anew and from her sad, shamed eyes  
Effuse the assoiling tears of penitence.  
Upon those feet, o'er which she bows, they fall  
—Drop chasing drop—and wash away their stains,  
And ease their fever of the highway born.  
Then with the tresses of her unbound hair  
She wipes them dry, crushes the marble cruse  
And gives them unction with the priceless nard;  
The while, the enfranchised sweetness freights the air  
With odorous delights.

Stern, cold, unmoved,  
Scarce veiling his disdain, the Pharisee  
Regardeth her and Him. "Now of a truth  
This is no prophet," museth he, "or else  
Well would He know, she, who anoints Him thus  
Conveys defilement in her leprous touch."  
Words of rebuke burn hot upon his tongue  
And strive for utterance: then Jesus looks  
With eyes that read the soul's most secret things  
Upon His host and claims his audience thus:—  
"Simon I something have to say to thee."  
"Master, say on," is Simon's chill assent.  
"A certain lender had two debtors, who  
Owed, one, five hundred, one but fifty pence;  
Payment was due and nothing either had  
Wherewith to pay his debt. Their creditor

Forgave them both; which of the two think you  
Will therefore love him most?"

"He I suppose  
To whom he most forgave," Simon replies.  
"Well hast thou judged!" echoes in thrilling tones  
The Master's voice; while every listener there  
Takes, quivering to his heart, the poignant barbs  
Of sudden, sharp remorse, winged to the quick  
By His soul cleaving glance—so merciless  
And yet so gracious-pitiful. Now she  
Sinks nerveless 'neath the outstretched absolving hand  
In very ecstasy of penitence. Her being  
Fired with strange, thrilling life, tumultuously  
Strives in its earthly shackles, beating on  
Her bosom's prisoning walls, as though to read  
And vanquish all restraint and pour itself  
In joy untrammelled at His holy feet.  
Her choking sobs, more grateful to His ear  
Than heaven's grand unisons, suffuse the air  
With sorrows keen electric influence.  
Even the formalist's dull, hardened breast  
Is stirred, and o'er his scowling countenance  
Darkens a slowly mounting flush, the sign  
Of gathering strife within; while Christ speaks on

"Seest thou this woman? I, a bidden guest  
Entered into thine house; no welcome meet  
Thy servants brought me, at their lord's behest;  
No water for my feet.  
She with her tears hath wet them; with her hair  
Dried them, in loving care."

"Upon my stranger cheek thou didst not press  
The kindly kiss. Since first I sat at meat  
Her trembling lips have ceased not to caress,  
With lowly grace, my feet.  
Thou hadst no oil for my unhonoured head;  
She gave me nard instead."

"Therefore her sins—her many, grievous sins  
Have been forgiven, for much hath she loved me;  
Who little loves, little forgiveness wins."  
Then gently, tenderly,  
Saith He to her; so blessed to be so shriven,  
"Thy sins have been forgiven."

Awed for a moment by His royal mien  
They note in silent wonder, the bold words  
That cleanse a soul. Too swiftly their poor doubts  
Stream darkly back; they question with themselves  
Who this may be, that thus, presumptuously,  
Assumes the power, prerogative of God,  
To pardon sin. Their lightless, grovelling minds  
He deigns not to enlighten; though to her  
Lost in wild wonder, if her ears aright  
Have served her sense, or lured her with false hopes,  
He adds this doubt resolving benison,—  
"Go forth in peace—Thy faith hath saved thee."  
And forth she went, into her glad, new life,—  
Her soul as speckless as the undappled blue  
That o'er her flung its bright unfading span—  
Redeemed, regenerate, in perfect peace.  
Sackville, N. S. R. R. J. EMMERSON.

#### THE AUTHORSHIP OF "THE TWO NOBLE KINSMEN."

Of the many curious and interesting problems with which the student of Shakspeare has to do, not least important is the question of the authorship of certain plays which contain, among much that is indifferent and commonplace, certain scenes and passages of such eminent merit that Shakspeare alone seems capable of their production.

Of those plays in which we seem to see traces of Shakspeare's workmanship "The Two Noble Kinsmen" holds a prominent position with respect to the attention it has received at the hands of distinguished critics, and the difficulty which they have found in coming to any absolute decision regarding its authorship. In order to form an intelligent opinion on the subject it will be necessary to examine the play somewhat in detail.

This play was first published in the year 1634, and had the following title-page "The Two Noble Kinsmen: Presented at the Blackfriars by the Kings Majesties servants, with great applause: Written by the memorable Worthies of their time: (Mr. John Fletcher, and Mr. William Shakspeare) Gent." The authorship is plainly enough stated here, and it will now be necessary to note the arguments urged against its acceptance. They are as follows:—

I. Shakspeare's name was prefixed to this as well as to several other Quarto plays in order to increase the sale of the book. II. The editors of the first Folio who profess to have given a complete edition of Shakspeare's plays, have omitted this one from their list. III. We have no evidence that Shakspeare ever collaborated with any one, certainly not with Fletcher. IV. The statement in the little-page in the Quarto is unconfirmed by any other external evidence. We will take up these objections consecutively and answer them. We may reply: I. From various sources we are able to judge that in 1634, Shakspeare was not more popular as a writer than Fletcher, and probably much less so, and this opinion is further strengthened by having Fletcher's name placed first on the title-page of the play. During his lifetime, however, Shakspeare was by far the most popular dramatist, so there was then a motive which explains the false ascription to him

of certain plays then produced, but this motive no longer existed when "The Two Noble Kinsmen" was published. II. The editors of the first Folio seem to have produced that book as a commercial venture rather than out of any conscientious desire to preserve a correct edition of the author's works. We have abundant evidence of this from the fact that, although they have admitted into their lists such plays as "Titus Andronicus" and "I Henry VI" with which Shakspeare had virtually nothing to do, they have omitted "Pericles" and in some copies "Troilus & Cressida" in the authorship of which Shakspeare had certainly a large share. III. It is now almost universally conceded that Shakspeare had an associate in the production of "Timon" and "Pericles," and Mr. Spedding has proved to the satisfaction of most that Shakspeare and Fletcher both had a hand in the authorship of "Henry VIII." IV. That there is no further external evidence than the statement in the Quarto title-page is unfortunate, but it rests, I think, with those who are disposed to doubt this statement to bring forward some contradiction to it; this however they have been unable to do. Moreover it tends to confirm the statement of the Quarto, that the play was produced at Shakspeare's theatre by Shakspeare's company of actors.

Turning our attention to the internal evidence we shall find, I think, that this theory of joint authorship is confirmed. If we read the play over, we are at once struck with its unevenness. Many of the scenes are so much in Fletcher's manner, so similar in moral tone, in structure and in metre to his undoubted works, that no one has ventured to dispute Fletcher's claim to a share at least in the authorship. On the other hand there are scenes so essentially different in metrical peculiarities, in imagery, and in diction, from anything else we find in Fletcher, that we find it impossible to attribute them to him. That this play was the production of two writers one of whom was Fletcher, is a fact now admitted by almost all critics, and if we examine the portion generally attributed to Fletcher's associate, we are at once struck with its close resemblance to Shakspeare's manner—a resemblance in the general form and conception, rather than an imitation of

external peculiarities and mannerisms. The metre too coincides in every respect with that of Shakspeare's later productions and is quite different from that of Fletcher's recognised works and from the portion of this play attributed to him. We are forced to admit, either that some writer here and here only has caught the trick of Shakspeare's style as no one else has ever done, and that so perfectly as to deceive those best acquainted with Shakspeare's diction and best qualified to judge of its distinguishing peculiarities, or else to admit the truth of the statement in the Quarto that Shakspeare was the author associated with Fletcher in the production of the play, and of these surely the latter is by far the more plausible alternative. I have thought it better to give in the beginning merely the general grounds on which the theory of the joint authorship of Fletcher and Shakspeare rests, and to proceed at once to the systematic examination of the play, by which I hope to be able to prove the truth of this theory and to assign to each author the portion contributed by him.

The *Prologue* seems to be undoubtedly the work of Fletcher. It bears some marks of his unfortunately characteristic moral grossness, contains similes carefully worked out, not merely suggested as Shakspeare's are, and it is written in rhyme the extensive use of which is characteristic of Fletcher in such compositions whilst Shakspeare had totally discarded it at the time this was written. Moreover some of the verses seem to me to have a kind of jog-trot unpleasant to the ear, and the whole piece hangs so loosely together that it seems impossible to attribute it to Shakspeare.

*Act I, Scene I*, I am disposed to give wholly to Shakspeare. Most critics consider the scene in the main to be Shakspeare's, but are not agreed about the opening bridal song. This, Dowden, Furnivall, Hudson and others give to Fletcher while admitting that the rest of the scene is Shakspeare's. I think, however, that it is not necessary to suppose the author of this song other than the author of the rest of the scene, but believe that a stronger case can be shown in favor of Shakspeare, than in favor of Fletcher. Shakspeare's marriage songs are none of them very

striking, and this song will be found to compare favorably with the rest (e.g. "As you like it" V. IV.; "Tempest" IV. I.) The metre seems to have a Shaksperian swing. Nothing that I know of can be found in Fletcher like it, whilst in "The Tempest" II, l. 300 we have a song in precisely the same metre which should be read and compared with this. Mr. Littledale in his admirable introduction to this play, whilst leaning to the view that the song is Fletcher's, admits that not a single line or even epithet of the song can be paralleled in Beaumont and Fletcher's works; I would like to be able to quote passages from Shakspeare where similar epithets and ideas are found, but such is impossible within the limits of a paper of this nature, so I merely jot down the following which can be referred to by any one who finds the question interesting:— "Henry VIII." IV. 2, 168; "Cymbeline" IV. 2, 118; "A Winter's Tale" IV. 4, 168; Pericles, IV. 1, 118; "Twelfth Night" I. 5, 257.

Of the rest of the scene little doubt can be entertained but that it is the work of Shakspeare. Mr. Hickson in an excellent paper upon this play refers to this scene in the following words:—"The first thing that seems to indicate the presence of the mind of Shakspeare, is the clearness with which, in the first scene, we are put in possession of the exact state of affairs at the opening of the play, without any circumlocution, or long-winded harangues, but naturally and dramatically. And, indeed one of the most striking characteristics of Shakspeare is, if we may so express it, the downright honesty of his genius, that disdains anything like trick or mystery. This is almost peculiar to Shakspeare. Where, in his works, as much is revealed at the very opening as is necessary to the understanding of the plot, we find in the works of other dramatists, as much kept back as possible; and we are continually greeted with some surprise or startled with some unexpected turn in conduct of the piece." The diction is Shakspeare's own: we have here the condensed, elliptical style, the wealth and condensation of thought, the terseness and vigor, so characteristic of Shakspeare's later work. Barely indicated metaphors and images are poured forth

in such profusion that it requires a constant alertness of mind to perceive and grasp all the suggestions and allusions.

The Shaksperian notion that the wind carries infection from the unburied dead of the battlefield is here embodied in lines 45-6. Compare with these "Henry V.," IV. 3, 98; "Coriolanus" I. 4, 33 and III. 3, 121. That horrible symptom of a painful death, the sardonic grin, here mentioned in line 100 is again referred to in "2 Henry VI.," III. 3, 24; also "1 Henry IV.," V. 3, 62. It is perhaps better to anticipate here the objection which may be urged against those comparisons and parallelisms what I have already pointed out, and others which I am about to give, namely that they are the result of studied imitation or of plagiarism rather than the reproduction by the same mind of similar thoughts and ideas. Besides the unlikelihood that Fletcher should so far admit his inferiority to Shakspeare as to borrow from him, it would be an easy matter to detect the the imitation if it were present. To quote the words of Mr. Hickson, "We may lay it down as a rule without exception, that a wholesale plagiarist or imitator will infallibly betray himself by the bad use he makes of his stolen property. By such, a sentiment or illustration is more easily kidnapped than the grace of doing it. Aptness of illustration, truth of sentiment, justness of thought, fitness to the character using it, all considered in the original, may all be missing in the theft of such a writer. If all these indications of the imitator be wanting, we may fairly conclude the passage in question to be original, notwithstanding any resemblance in thoughts or sentiments to other works."

The following lines may be taken as a good illustration of Shakspeare's use of metaphor.

"And that work now presents itself to the doing;  
Now 'twill take form; the heats are gone tomorrow.  
Then bootless toil must recompense itself  
With its own sweat; now he's secure,  
Nor dreams we stand before your puissance,  
Rensing our holy begging in our eyes,  
To make petition clear."

The metaphors here employed are striking and novel, are so condensed and even elliptical

that the mind grasps with difficulty the images suggested; and, moreover, they follow each other with such rapidity, and are poured forth with such apparent ease that we are forced to consider Shakspeare alone capable of their production. Many other quotations and particular allusions might be made, but any one on reading over the scene will, I think, at once recognize Shakspeare's diction and will need little confirmation beyond his own taste.

In *Scene II* we find the notion of war as the purifier of peace expressed in lines 22-3. This notion is found in many other passages throughout Shakspeare's works, e.g. "Macbeth" V. 2, 25, and "Antony and Cleopatra" I. 3, 53. There is a remarkable parallel between the first 100 lines of this scene and "Cymbeline" III. 3. The thought is very similar but is expressed in quite a different way; ideas in "Cymbeline" are here expanded in a way that makes it difficult to believe they are the work of a plagiarist. This scene is inferior to the previous one in dramatic presentation, in force, action, and passion, but the language is Shaksperian—terse, rapid, and closely packed with thoughts and images. I cannot therefore regard this scene as an imitation, but believe that it is Shakspeare's own work—certainly not his best work, for such from the very nature of the scene would be impossible—but still quite up to the level of much that he has written.

In *Scene III* all the characteristics of Shakspeare's style are present: it contains many passages that can be paralleled from his works, and the description of the friendship of Theseus and Pirithons and that of Emilia and Flavinia is very well done, and suggests similar passages in "Coriolanus," "Midsummer Night's Dream" and other plays. Mr. Hickson referring to this scene says "It is a scene, in fact, necessary to that perfection of character, and consistency of purpose which but one writer of the age attained. Struck out, the play would still be intelligible, as no part of the action would thereby be lost. But Emilia would straightway sink into one of those conventional characters that strange circumstances throw into the power of the dramatist; and, judged by any other than his own peculiar standard, would certainly have little claim upon our respect."

*Scene IV* bears the mark of Shakspeare's manner too clearly to be mistaken. In lines 40-1 we have an enumeration of circumstances much in Shakspeare's vein. Compare for instance "Timon" IV. 1, 15. *Scene V* is so short and unimportant that there is not sufficient material for us to form a decided opinion. Though there are no strongly marked evidences of Shakspeare's manner, I should be inclined to assign this scene to him along with the rest of the first act.

In the *Second Act*, we come to the underplot, all of which Mr. Spalding has assigned to Fletcher. On reading over the first scene however, I felt that I could not agree with Spalding's view. Whilst our opinion in this case must be mainly owing to individual taste, there are yet, it seems to me, certain tangible grounds for attributing to Shakspeare the authorship of this scene. In reference to it the first point that strikes us is that it is written in prose. Now throughout all of Fletcher's works it would be difficult or perhaps impossible to find a scene without rhythm of some kind, whereas Shakspeare, especially in his later plays and in the dialogue of the minor characters, has an especial fondness for prose. The character of the gaoler's daughter is well and naturally drawn. In her we see none of those incongruities of remark so frequent in the dramatists of the time, but she speaks and acts in a way befitting her station. Moreover, between this scene and the following one which is admittedly Fletcher's, there are inconsistencies so marked that it seems impossible to believe that one author, however careless, has written both. Besides there is here none of that moral coarseness which is so common in Fletcher, and which forms so strong an argument for attributing to him other portions of the underplot. The diction throughout bears strong marks of Shakspeare's hand. There are several phrases throughout the scene that seem to me especially characteristic of Shakspeare, as for instance "I am given out to be better lined than it appears to me, report is a true speaker" and again "By my troth, I think fame but stammers 'em; they stand a grise above the reach of report."

The *Second Scene* almost all critics are agreed

in assigning to Fletcher. There are, it is true, throughout the whole scene passages of fine poetry that could with difficulty be equalled in any of Fletcher's recognized works; the whole scene is dramatically conceived, and in the latter part after the entrance of Emilia, the author has succeeded in vividly placing the situation before us and in admirably portraying the speedy growth of love in each of the two friends. Notice how their first guarded expressions of approval are speedily followed by passionate declarations of love, observe how well is portrayed the quick shattering through jealousy of that strong friendship so fully portrayed in a previous part of the scene with a dramatic view to this catastrophe, and you are forced to the conclusion that the author of this scene is possessed of very considerable dramatic power.

Still, on considerations of style, diction, and rhythm, which, in a case of this kind, seem to me the most reliable tests, it is impossible to attribute this scene to Shakspeare. There are here none of those Shaksperian peculiarities of manner, so easily felt, yet so incapable of definition; the metaphors employed are not clearly or accurately conceived; the sentences are not interwoven in Shakspeare's periodic style, but are loose, disjointed, and without logical connection—all strong indications of Fletcher's work. If we examine Act I Scene II, in which we have the same persons engaged in a very similar conversation, we cannot but be struck with its different diction from the scene now under consideration. In the rhythm too, we have here none of those varieties of cadence, none of that sweetness of harmony which we find in the former scene, but the verse is monotonous and unmusical. Taking all these things into consideration, I have come to the conclusion that the scene is Fletcher's throughout and in his best manner.

*Scene III* is undoubtedly Fletcher's and not even Fletcher's best work, for it is in a marked degree inferior to the previous scene. Arctite's soliloquies are commonplace in thought and poor in rhythm and expression. The conversation of the four countrymen is evidently meant to be humorous, but there is not a spark of humor

in it. *Scene IV* is very short and contains nothing of any importance. The gaoler's daughter is here made to appear coarser than in the first scene of this act, and the whole moral tone is lower. There is scarcely any doubt but that Fletcher wrote this scene. *Scene V* is another unimportant scene. It is impossible to regard it as the work of Shakspeare, but it resembles and is quite equal to much of Fletcher's dialogue. Littledale notices as characteristic of Fletcher the frequent use of the adjective "fair" both simply and in composition. In nine lines (29-37) we have "fair-eyed honor," "fair gentleman," "fair birthday," "fair hand." *Scene VI* is the natural outcome of *Scene IV*, and though, perhaps a little more vigorous, is very similar to it in style and moral tone and is clearly by the same author.

In the opening of the *Third Act* we find again unmistakable traces of Shakspeare's hand. Arctite's speech contains many phrases and epithets that recall similar ones in several of Shakspeare's plays, and has much of Shakspeare's bold metaphor and clear imagery. Palamon's speech in reply is spirited and vigorous and contains a characteristically Shaksperian accumulation of opprobrious epithets. The abrupt, epigrammatic, and condensed style, the many curious turns of expression, the varied rhythm and broken versification are all strong evidences of Shakspeare's authorship of the scene.

The *Second Scene* of this Act introduces us again to the underplot. It consists merely of a short soliloquy by the gaoler's daughter, but there is quite enough, I think, to indicate the authorship. Spalding assigns the scene to Fletcher, with the following comment: "There is some pathos in several parts of her soliloquy, but little vigor in the expression, or novelty in the thoughts."

Notwithstanding Mr. Spalding's opinion and the importance that should be attached to it, I feel confident that the scene is Shakspeare's. For here the love of the gaoler's daughter is of a higher and purer kind than that portrayed by Fletcher in *Scene IV* and *Scene VI* of the previous act. Instead of the sensual passion there described, we have here the disinterestedness of true

love in which self is lost sight of and all is tender solicitude for the object beloved.

The scene shows very cleverly the gradual development of insanity, and is dramatically necessary to form a transition to the scene of her next appearance, when she has become altogether mad. In line five we have one of Shakspeare's bold personifications: "In me hath grief slain fear." In line seven we have the phrase "The wolves would jaw me," this is an illustration of Shakspeare's freedom in coining new words, especially in using almost any part of speech as a verb. The phrase "Dissolve, my life!" (line 29) may be compared with "Lear" IV., 4, 19 "Lest his un-governed rage dissolve the life" etc. The enumeration of various modes of death in line 30 is indicative of insanity and the abrupt, disjointed sentences are in keeping with the agitation of the speaker. The diction has those Shaksperian peculiarities which have already been often mentioned and the scene is so truthfully and naturally conceived that there seems little doubt of Shakspeare's authorship, and Fletcher's claims to it seem to me to have nothing to rest on but the *ipse dixit* of Mr. Spalding.

*Scene III* is a colorless and unimportant one, but from its moral tone I would judge it to be almost certainly Fletcher's. I cannot do better here than quote the words of Mr. Spalding with which I fully agree: "In most respects the scene is not very characteristic of either writer, but leans towards Fletcher; and one argument for him might be drawn from an interchange of sarcasms between the kinsmen, in which they retort on each other, former amorous adventures; such a dialogue is quite like Fletcher's men of gaiety; and needless degradation of his principal characters, is a fault of which Shakspeare is not guilty."

In *Scene IV* we have another short soliloquy of the gaoler's daughter, now completely insane. This scene, which is without doubt Fletcher's, consists of a series of nonsensical ideas without any connection whatever, and so differs from any scenes of a similar nature which we find in Shakspeare; for he, correctly portraying the actions and words of insane persons, has each successive

thought or image suggested by some previous word, or connected by some link of association which may be minute and difficult at first to perceive, but can always be detected on closer observation.

*Scene V* is evidently meant to be humorous, but only succeeds in being foolish. The pedantic schoolmaster Gerrold resembles Holofemes in "Love's Labours Lost" but is much inferior to him in originality and humor. The scene is poor commonplace throughout and is almost certainly the work of Fletcher. It is very probable, however, that he produced it in conscious imitation of certain scenes in Shakspeare, but however successful in imitating external peculiarities, he has totally failed in catching the spirit of the original.

*Scene VI* is much superior to the previous one. The interchange of compliment between Palamon and Arctite at the beginning of the play is well and naturally portrayed, there is a great deal of very pretty language, and the whole scene, but more especially in the latter part, is vigorous and easy and flowing and is thus the exact opposite of Shakspeare's diction, which is terse and involved amounting often to harshness. The images employed are not grasped with Shakspeare's characteristic clearness and accuracy; and there are, moreover, conceits and artificial forms of expression which Shakspeare might have used in his early period but which he had discarded long before the date of the production of this play. As examples of these I would note lines 165—169, and especially lines 197—213 which seem to me very artificial. They seem to have a studied striving for affect and a certain air of posing which is very displeasing. A similar defect can be found in several of Fletcher's plays; for a passage very similar to this one, compare "The Little French Lawyer" IV. 5. *Act Four* introduces us again to the gaoler's daughter. It is the first scene of this Act that has caused so many persons to regard her as a copy of Ophelia. This opinion, however, is quite erroneous, as it is founded on a resemblance which is merely accidental. To quote Mr. Hickson again. "The description in this scene has a certain resemblance to the circumstances of the death of Ophelia, and was probably

written with that scene in view. It has no reference whatever to the character of the goaler's daughter; and it is the only circumstance in the whole play common to her and Ophelia." This scene may with considerable confidence be attributed to Fletcher as it contains several indications of his manner, whilst no Shaksperian characteristics of thought or language can be detected.

In the *Second Scene* of this Act we have a soliloquy of Emilia's in which she muses over the pictures of her two lovers and compares them with each other without being able to form any preference for either. This is followed by a description of the champions which each of the kinsmen has brought him as assistants in the combat which is to put an end to their rivalry. This scene has much merit; it contains much beautiful language and poetic imagery, but it is written in Fletcher's smooth, flowing style rather than in Shakspeare's more weighty and involved. Throughout the scene, I can see none of Shakspeare's distinctive marks or peculiar merits, and so I believe, and the weight of critical opinion is with me, that this scene is Fletcher's throughout, but conceived in his best manner. This view is confirmed, as will be shown later, by a scientific and detailed examination of the metre which I have hitherto alluded to only in the most general terms.

We now come to the *Third Scene* where we seem to find Shakspeare's work once more. The speeches of the goaler's daughter although extravagant and fantastical in keeping with her mental aberration, have yet a consistency with each other, and a pertinency to the general subject that is far removed from the nonsensical incoherencies of Act III, Scene IV, and Act IV, Scene I, where we have Fletcher's idea of mad talk. The delight which the mad girl seems to take in picturing to herself each horrible detail of punishment in the lower world, seems very characteristic of her mental state. The doctor who is here introduced is similar to Shakspeare's other doctors; he is intelligent, professional, and perfectly honest in stating his inability to deal with certain phases of mental disease. Certain phrases and ideas here expressed might be paralleled by quotations from other Shaksperian plays. A similarity, for instance, has been pointed out between line 45, "They shall stand in fire up to the navel, and in ice up to the heart," and the following from "Lear." "Down from the waist they are centaurs, though woman all above &c." In line 43 we have the following, "I think she has a perturbed mind, which I cannot minister

to." With this compare the following from "Macbeth" in reference to a somewhat similar disease of the mind, "Therein the patient must minister to himself," and again "A great perturbation in nature."

Shakspeare has frequent and regular repetitions of certain thoughts and phrases, but we find that the recurring idea takes on an altogether new significance, it comes in naturally and incidentally in an altogether new train of thought, or is used as the suggestion or illustration of quite a different idea. Moreover the scene is written in Shakspeare's peculiar diction: it is full of passages which I would confidently assign to him, merely from the perception of a certain hidden quality, easily capable of being felt, but defying all attempts at expression.

Lastly, we find that the scene is written throughout in prose, and this point is of itself, almost conclusive evidence of its authorship, since Mr. Fleay, in a paper upon Fletcher, has shown that Fletcher never wrote prose in any of his plays.

Coming now to the first scene of the *Fifth Act*, we find such strong marks of Shakspeare's style, that the authorship is disputed by none of those critics who admit Shakspeare's claim to any portion of the play. Skeat and Swinburne, however, whilst admitting that the scene is in the main, undoubtedly Shakspeare's, assign the first seventeen lines to Fletcher. These lines form an exordium which is not absolutely necessary for the plot development, and may quite possibly have been an interpolation of Fletcher's. I can see nothing in the diction of these lines that seems very characteristic of either writer or that furnishes evidence sufficient for assigning them to an author other than the writer of the main part of the scene, but on applying to these lines the metrical tests hereafter to be mentioned, it seems impossible to attribute this passage to Shakspeare, and so I incline to the view of Skeat and Swinburne as being the more scientifically correct.

About the remainder of the scene, it is scarcely possible to hold any doubt. With line eighteen the metre abruptly changes, and we find many undoubted Shaksperian characteristics of thought and language. Mr. Spalding says of this scene, "The terse dignity and pointedness of the language, the gorgeousness and overflow of illustration, and the reach, the mingled familiarity and elevation of thought, are admirable, inimitable, and decisive." The prayer of Arcite to Mars is remarkably fine. It contains a large number of resemblances to phrases and epithets in various

Shaksperian plays, e.g. with lines 49-50, compare "Macbeth" II. 2, 62, with epithet "vast" in line 51, compare "Henry V." Prologue 12, and with "unearthed" compare "Tempest" II. 1, 234. "The teeming Ceres, poison" is very like "Measure for Measure" I. 4, 43, and "Armipotent" as an epithet of Mars is found again in "Love's Labour's Lost" V. 2, 650. The peculiar phrase "Enormous times" is like "Enormous state" in "Lear" II. 2, 176. These parallelisms are so widely scattered, that it seems impossible to regard the expressions here as studied imitations of Shaksperian mannerisms. Mr. Hickson says of this prayer, that "It is unparalleled as an invocation, is one of the grandest examples of the application of circumstances to the character of a power that we have ever met with." The speech of Palamon which follows, is also very fine though, perhaps, not equal to Arcite's address. The condensation of thought, the vigor and originality of expression and a certain ruggedness of versification mark it at once as the work of Shakspeare. There is a striking parallel between lines, 102-7 and Troilus and Cressida" V. 2, 128-132.

The speech of Emilia, especially in the opening lines, is an example of magnificent poetry. It contains many Shaksperian idioms, and is undoubtedly his production. The phrase "wind-fann'd snow" recalls "A Winter's Tale" IV. 4, 375: "The fanned snow that's bolted, By the northern blasts twice o'er," and the epithet applied to Diana "General of ebbs and flows" contains a similar idea to "Tempest" V. 1, 270.

*Scene II* is so manifestly Fletcher's that little comment on it is necessary. The talk of the goaler's daughter is so rambling and incoherent, the characters have all been so debased, the moral tone is so impure, and the scene adds so little to the development of the plot that it can only be regarded as one of those scenes by which Fletcher succeeded in spoiling what would otherwise have been a good play. Mr. Hickson comparing this scene with Act IV Scene III remarks "We should observe that the earlier scene is in prose wholly, while this is in Fletcher's verse; but in short, the tone and moral effect of the two scenes are so different,—the same characters have so altered an aspect,—the language, sentiments, and allusions are so unlike,—that the case of any one who can read and deliberately compare them, and still believe them to be by the same writer, we must give over as hopeless."

On reading over *Scene III*, we can form but one conclusion concerning its authorship. In the opening lines we have the following sentence which seems of itself almost enough to mark the

scene as Shakspeare's: "Each stroke laments the place whereon it falls, And sounds more like a bell than blade." This bold and vivid personification is exactly in Shakspeare's manner. The scene throughout bears so plainly all those evidences of Shakspeare's style which have already been repeatedly referred to that it is difficult to particularize any passages as being especially characteristic of him. I would, however, refer in an especial manner to Emilia's comments on the rival kinsmen in lines 41-54 which as a piece of lively and comprehensive description may well bear comparison with Shakspeare's best work.

If it were necessary to call attention to any other passages that seem especially Shaksperian, I would note lines 96-100 and 112-114. Again the verbs "out-breasted" (line 127) and "arm" (line 135) may be quoted as instances of Shakspeare's boldness and success in coining new words.

*Scene IV* is mainly if not wholly Shakspeare's. The opening speech of Palamon contains several of Shakspeare's peculiar idioms as "The gout and rheum, that in lag hours attend. For grey approachers" which may be compared with "I, Henry IV," V. 1, 23. The incidental reference in line 23-37 to characters in the underplot is very commonplace and I would prefer, with Spalding, to assign this passage to Fletcher. The description of Arcite's death is, perhaps, a little laboured, but is so much in Shakspeare's tone that little difficulty can be found in forming a conclusion regarding it. The involved phraseology, the sententious style, the wealth of illustration and the recurrence of Shaksperian epithets and turns of expression mark it at once as his work. Lines 84-98 are very weak and read much like an interpolation by Fletcher. From this to the end of the play we have, with little doubt, the work of Shakspeare. In reference to this latter part of the scene I quote the eloquent words of Mr. Swinburne. "After the duly and properly conventional engagement on the parts of Palamon and Emilia respectively to devote the anniversary 'to tears,' and 'to honour,' the deeper tone returns for one grand last time, grave at once and sudden and sweet as the full choral opening of an anthem: the note which none could even catch of Shakspeare's very voice gives out the peculiar cadence that it alone can give in the modulated instinct of a solemn charge or shifting of the metrical emphasis or ictus from one to the other of two repeated words—"That nought could buy dear love but loss of dear love!" That is a touch beyond the ear or the hand of Fletcher: a chord sounded from Apollo's own harp after a somewhat hoarse and reedy wheeze from the scrannel-pipe of a lesser player than Pan. Last

of all, in words worthy to be the latest left of Shakspeare's, his great and gentle Theseus winds up the heavenly harmonies of his last beloved grand poem." The epilogue is written in rhyme and is without doubt Fletcher's. To recapitulate, I assign to Shakspeare all of Act I., the first scene of Act II., the first and second scenes of Act III., the third scene of Act IV and all of Act V., except scene II and two or three short passages in scene IV; all the rest of the play I give to Fletcher. It will be necessary in order to follow my decisions on many of the scenes, to read the parallel passages from other plays and the quotations from this, which, while forming in many instance the main grounds of my conclusions, are so numerous that it is possible in a paper of this nature merely to give references which will enable the reader to find the passages for himself.

I now propose to enter into a more detailed examination of the metre by the tabulation of certain metrical tests. I have thought it better to examine the play and form my conclusions first on aesthetic grounds and from general characteristics of style, which seem to me by far the most reliable tests, and then to apply the less important test which will serve to confirm an opinion already formed on other grounds, and in cases of doubt will add a strong presumption in favor of a certain author, but will of itself never be sufficient to controvert a decision already reached on considerations of a higher kind. This metrical evidence will, however, be found to confirm in a remarkable manner the conclusions already formed. Throughout the play there are found two distinct styles of versification, one of which corresponds exactly to Fletcher's and the other to Shakspeare's. The metrical tests employed are:

I, The rhyme test. II, The 'light and weak ending' test. III, The 'stopt-line' test. IV, The 'double-ending' test.

With reference to the rhyme test, Fletcher was very fond of using rhyme, but Shakspeare had almost totally abandoned it in his later plays. In the portion of this play which I have assigned to Shakspeare, not a single rhyme is found, but there are several in the Fletcherian portion. This test is so far satisfactory.

With regard to 'weak and light endings,' we find that Shakspeare in his later works, "threw himself at once into this new structure of verse," whilst Fletcher always remained very sparing in his use of it. On applying this test, we find in the Shaksperian portion 50 'light endings' and 34 'weak endings' and in Fletcher's part 3 'light' and 1 'weak' ending. This test is

equally conclusive when applied to the scenes in detail.

Proceeding now to the 'stopt-line' test, we find it set down as a characteristic of Fletcher to have frequent pauses at the end of his lines, whilst Shakspeare's frequent use of 'run-on' verse, is a distinguishing mark of his later plays. Applying this test, we find that the ratio of unstopt to stopt lines, is in the Fletcherian portion 1 : 4.06 and in the Shaksperian part 1 : 1.78. With the exception of Act III Scene II, this test is equally decisive when applied to individual scenes. The Shaksperian proportion of 'unstopt' to stopt lines is never above 1 : 2, the Fletcherian never below that.

Lastly, although double endings are pretty frequent in Shakspeare, "they are more numerous in Fletcher than in any other writer in the language, and are sufficient of themselves to distinguish his work." On applying this test, we find that in Shakspeare's part the ratio of double-ended to normal lines is 1 : 3.49, and in Fletcher's part 1 : 1.89. On applying this test to the several scenes, the result is in each case found to be equally satisfactory in supporting our views. We find then, that not only does each of these metrical tests differentiate the Shaksperian portion collectively from the Fletcherian, but also assigns each scene to the author to whom it has already been attributed on different grounds. The single exception to this is Act III, Scene II, which one test would assign to Fletcher; the other three however uphold the view of Shaksperian authorship, and so ever here the preponderance of metrical evidence is in our favor.

From certain indications which through lack of space I am unable here to discuss the date of the play has generally been fixed for the year 1612, about the same time as the production of another play in which we have good reasons to believe the same two authors were also engaged—I refer to Henry VIII.

If from all the considerations that have been given we agree to assign a dual authorship to the play, it will still be necessary to investigate the nature of the cooperation under which the work was produced. And first, it seems to me an utter impossibility to regard this play as the subsequent completion by one author of a fragmentary portion left by the other; for the successive scenes of each author presuppose an intervening portion which is found in the part of the other and without which, as they stand, these scenes would be unintelligible. And I think we need have little trouble in deciding who is the originator of the play, and to whom the choice of plot is due.

Apart from the unlikelihood that an author like Shakspeare should take a play at second hand from Fletcher, the simplicity of the plot and the choice as the basis of the play of a well known story which seems to have been already dramatized, form a strong presumption in favor of Shakspeare which is rendered almost conclusive by the fact that the first Act which contains a sketch of all the characters in the play, is his undoubted work. It seems likely therefore that Shakspeare chose the plot, but finding it unfitted for dramatic presentation lost interest in it, and in order to finish as soon as possible what was now to him a task rather than a pleasure, he called in Fletcher to his assistance who, being at this time a comparatively young man willingly enough availed himself of the opportunity of cooperation with a mature and popular writer. Shakspeare then assigned to him those scenes which most closely follow the original story which he could have as a guide, and agreed himself to write the remaining and more difficult scenes. After each author had finished his part, the two portions were fitted together and the play was put upon the stage. Shakspeare from characteristic carelessness in such matters as well as a consciousness in this case that this composite play would not add to his fame, did not assert his own claims to the play but was willing to allow his young coadjutor whatever distinction might be gained from its authorship. The play seems to have proved very popular, and after it had a considerable run nothing is more natural than to suppose that Fletcher gave the play some revision in order to freshen it. He slightly altered the Shaksperian portion and interpolated several short passages some of which I have pointed out, but many others there are in all probability which are so unimportant as to escape detection. Meanwhile, however, Shakspeare's share in the play leaked out or was divulged by Fletcher himself, whose fame was now so bright that it did not need any borrowed lustre. The editors of the first Folio evidently considered this ascription of the play to Shakspeare merely as a bid for popularity and so did not include this play in their edition of Shakspeare's works. The publishers of the Second Folio of Shakspeare's works were content with giving a revised reprint of the First Folio, but being acquainted with the tradition that Shakspeare had a share in "The Two Noble Kinsmen" they subsequently examined this play and forming the conclusion that it was partly his work, in order to place on record his share in the play they published it two years after they brought out the Second Folio

edition of his works. From certain marginal references it is plain that the play as we have it is printed from an acting copy, and most likely from that copy which first came to hand. It is probable then that the publishers took the play in its latest and most accessible form and did not investigate with a nineteenth century ardor for critical accuracy whether the play in this form contained Shakspeare's contributions in their purest form. It is worth mentioning the fact that this same firm published in the following year another partly Shaksperian play which they had omitted from the Second Folio, namely "Pericles."

The question of the exact nature of the cooperation of the two authors is one of great difficulty, and whilst any number of theories may be given none has yet appeared which seems to meet all the difficulties of the case. The solution I have given above although it does not altogether satisfy me appears to me to be about as near the truth as we can get, and may be accepted for what it is worth.

The objections to the theory of Shakspeare's participation in the play have been clearly perceived and concisely put by Dr. Ingram in the following words: "The choice of the story, in which the passion is, after all, of an artificial kind, the toleration of the 'trash' which abounds in the underplot, the faintness (as I must persist in regarding it) of the characterization, and, in general, the absence except in occasional flashes, of the splendid genius which shows itself all through the last period of Shakspeare, I have always found very perplexing."

Taking up the first objection, we must admit that the choice of the story was very infelicitous and Shakspeare himself probably soon felt it so, but the same objection applies with equal force to the play of "Henry VIII." With regard to the trash in the underplot, I believe that this was for the most part a subsequent addition by Fletcher, in his revision of the play after Shakspeare's death.

The latter two objections constitute the great obstacles to the conclusions I have formed regarding the play. Mr. Hickson has, indeed, endeavored to show that the characterization is very fine, but he does not make out a very strong case. I think we are bound to admit the weakness of characterization, but we can, to a certain extent, account for it. First, we must bear in mind that we have here only a fragment of the play on which to base our views, and what ever effect may have been produced by it is confused or contradicted by the remaining portion of the play.

Another cause, is the limitations of the plot itself; for here the situations are not such as to reveal the inner workings of the soul, to exhibit the finer shades of character, or to show the development of character by action, and, especially in the case of the heroine, a colorless and negative character is rendered necessary by the dénouement and the whole course of the plot. Coming to Ingram's last objection, I must admit that though many passages bear the mark of Shakspeare's intellectuality, I can find few that bear the impress of his vivid imagination. So that while many passages contain shrewd observation and weighty reflection and are characterized by that self-repression and suggestion of hidden power which, though constituting one of the main beauties of all style, is an especial merit of Shakspeare's diction we see few that are quickened by that imaginative power which puts you at once 'en rapport' with the theme and lends to the commonest thoughts on the most universal problems an altogether new and almost ideal beauty. This I have found very perplexing, and I am unable to offer any explanation for it, unless we are to suppose that Shakspeare's work was perfunctory, and that he could not force his imagination to an uncongenial task. I am free to admit, however, that my views on this point may be inaccurate, as DeQuincey, seems to have met with none of my difficulties, judging from the words which he uses in reference to the Shaksperian scenes, that they "are finished in a more elaborate style of excellence than any other element of Shakspeare's most elaborate scenes."

The authorship of this play, in which the external evidence is so slight, and so much is left to individual taste, must, it seems to me, always remain a much disputed question. For my own part, among much that is perplexing and doubtful in details, I hold firm to the belief that Shakspeare had a share in the authorship of the play, and I feel confident that any one on reading the play carefully will form the same conclusion. With reference to my views on the exact amount contributed by Shakspeare, and the precise nature of his cooperation with Fletcher, I know that many will disagree; but these are after all, matters of minor importance, and I shall be fully satisfied if it has been proved to the satisfaction of any, that the play under consideration is one, which should be included in every complete edition of Shakspeare's works.

FRED. J. MACLEOD.

### PATTERSON COLLECTION.

(Concluded.)

*Hammers and Hammer Stones*.—The collection contains a number of stones of hard composition, which, from their edges, are seen to have been used as such, (Nos. 50, 167). Others show that they have been manufactured, and, perhaps, were intended to have been hafted as axes. (Nos. 67-70.)

*Cutting Tools*.—Some are marked as knives, that in other collections may be marked as celts, because from their shape they are fitted to be held in the hand in the manner the Mic-macs do to the present day, drawing them towards them, (Nos. 8, 80). But besides these there are quite a number of implements undoubtedly intended for cutting, (Nos. 10, 81-84, 107, &c). One crescent-shaped (No. 276), from St. Mary's, deserves particular notice.

*Pendants and Sinkers*.—There are two specimens, (Nos. 88, 283.)

*Discoidal Stones and Implements of kindred shape*.—There are here no stones exactly of the form figured in the Smithsonian report, but stones in the shape of flattened spheres have been picked up, which seem to have been sought after for some reason, (Nos. 168, 169). But, besides, there is a large stone (No. 264), ground to a perfect oblate spheroid, 5 inches in the longest diameter and 3½ in the shortest, seemingly a chunky stone. Another (No. 273), more flattened, partly ground, but not brought to such perfect shape, may have been used for the same purpose. But both may have been used for grinding meal.

*Pierced Tablets*.—One specimen from Greenhill, Pictou Co. (No. 86.)

*Stones used in grinding and polishing*.—One good specimen (No. 66) of an instrument, with a smooth, even surface, like a flat-iron, probably for polishing or as a muller for grinding pigments. Probably some of the other implements were used in the same way.

*Pestles*.—One large specimen, (No. 72). It is nearly in its natural state, but has a distinct groove cut round the upper end for suspension, probably to be used with a spring-pole.

*Pips*.—There are five specimens, one from the pre-historic cemetery referred to (No. 175), two from kitchen middens in Nova Scotia (No. 176, 177), one from New Brunswick (No. 287), and the last from Ontario, (No. 178). This has the head of an animal sculptured upon it.

But there is an interesting stone, found at Annapolis (No. 281), out of which the manufacturer had begun to make a pipe, having drilled through what he intended as the stem, and from the top partially for the bowl, and from the bottom of it till the two perforations met. But the stone having, from some cause, split, was rejected.

*Ornaments*.—Under this head must be placed two pendants (Nos. 87, 88). The latter is very regularly formed being a flattened oval with rounded edge, and with a hole near one end for suspension.

In addition to these, there are a number of articles

which cannot be classed under any of these heads. We notice the following:—1. "A Fire Stone" (No. 277), being a piece of iron pyrites, used in striking fire. 2. A small flat stone (No. 280), 1½ inches by 1½, with a series of small notches along one edge of each end, possibly used for marking their pottery. 3. A stone (No. 265), somewhat resembling a woman with a shawl over her head. The stone is in its natural state, but from the representation of an aged Micmac is believed to have been a sacred stone used by their old Shamans.

### II.—COPPER.

Native Copper is found in small quantities in Nova Scotia, and the Aborigines had learned that by hammering it could be formed into small knives or other implements, and in the process become hardened. We have here a few small knives of this kind (Nos. 227, 228, 229), besides some pieces hammered but not brought to an edge (No. 230). There is also what appears to have been intended as a needle or piercer, with some smaller pieces, perhaps intended for beads or ornaments.

### III.—BONE AND HORN, (to which we may add) IVORY.

From the perishable nature of these materials, implements of this kind are much more rare than those of stone, but the collection exhibits some that are interesting.

1. *Bone piercers*.—(Nos. 199, 200, 201, 274).

2. *Bone fish-spear heads*.—Of these there are two or three nearly perfect, and fragments of several others (Nos. 204-207, 211-214). They show different modes of forming the barb. Several have a small hole near the butt, probably to receive a string, with which to run the fish when caught.

3. *Two Bone or Ivory Harpoon Points*.—(Nos. 197, 198), similar to those used by the Eskimo of the present day for taking the larger sea animals. One end has a slit to receive the stone point (for which the Eskimo have now substituted iron). At the other end is a hollow for the reception of the end of the shaft, a projection on each side serving as a barb. In the centre is a hole by which it is fastened to a long cord, at the other end of which is a float. When the animal was struck this head became detached, and the pressure on the centre caused it to turn like a toggle. This is said to have held more firmly than our barb.

4. Several other implements, of which the use is unknown (Nos. 209, 210), with some fragments of ivory (No. 216). One instrument of this kind is worthy of notice (No. 188). It is of bone or ivory, eight inches long, flat in the centre, where it is ½ of an inch thick, with round sides, and 1½ inches at its greatest breadth. It tapers at each end, at one to a narrow edge, once sharp though now dull. It may have been used as a digger or ice chisel.

5. Instruments of Walrus Ivory (Nos. 185, 186, 187). These have been formed by sawing the tusk lengthwise from both sides. One at least seems to have been used as a presser in forming arrow-heads, but it is possible that they may have been used as diggers.

6. Associated with these is a tusk unmanufactured (No. 195), which seems the tooth of a sperm whale. The existence of this animal in temperate climates in former times, at least as an occasional visitant, is known to Naturalists, but this evidence of its existence on the coast of Nova Scotia, and capture by the Micmacs, is of interest.

### IV.—SHELLS.

The collection has no shell implements from Nova Scotia, but it contains some fine specimens of shell adzes from the New Hebrides. (Nos. 180-183).

### V.—CLAY.

For some time it was believed that the Micmacs had not the art of making pottery. But although no perfect vessel, nor even one nearly so, has been found, yet considerable quantities of fragments have been discovered sufficient to show the state of the art among them. Of these there is a very full representation in the collection. The first found were in the pre-historic cemetery on Big Island, of Merigomish (No. 222). Other fragments were found in kitchen middens (No. 223). About the same time Judge DesBrisay obtained similar specimens near Bridgewater, in Lunenburg County. On visiting the spot I obtained quite a quantity, and from the appearance of the place judged that it had been the site of a regular manufactory. (Nos. 231-255). These are of red or brownish-grey color. The clay is seen to have been tempered by pounded granite being mixed with it. They vary in thickness, from ¼ to ½ of an inch. Some show that they belonged to vessels of considerable size. They show that the vessels were generally of the gourd shape, though one piece forming the lower end shows that the bottom had been prolonged into a blunt point. Portions of the mouth show sometimes a lip vertically straight, but in most instances they are curved outwardly. Some have ears, showing that they were intended to be suspended over the fire, and some of the fragments first discovered show evidence of their having been subjected to its influence.

There is considerable ornamentation round the upper part on the outside, but it is not possible to trace any design in the marks. Sometimes they consist of rows of dots made by some sharp pointed instrument, and sometimes they seem to be made by the nail of the forefinger. Sometimes they were made by an instrument about two inches long with small teeth, with the points of which an impression was made in one row, then the one end was swung round, and a second row made at an angle with it, then the other end moved in the same way, and thus a zigzag formed. Some show scratches on the inside of the vessel.

Of course these are all coarse, and do not in any respect compare with the specimens to be found among the remains of aboriginal tribes to the West and South.

With those from Nova Scotia are exhibited specimens from Hochelaga (No. 224), a broad shallow vessel from the New Hebrides (No. 256), with fragments of another of gourd shaped and a part of a Roman cinerary urn from Scotland (No. 226.)

# The Dalhousie Gazette.

Halifax, N. S., March 14th, 1889.

*(Price 4, 1889)*  
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WE are prepared at all times to maintain that the Dalhousie Law School is far and away the best in Canada, and inferior only to one or two in the United States. We are aware that measures are now being contemplated by the Faculty which will still farther improve it, and increase its usefulness. Nevertheless we cannot shut our eyes to the fact, that there are certain known defects in our curriculum, which we conceive can be easily remedied in the way we are about to point out. A casual glance at the course of studies will show that there are some minor

subjects, yet of great importance, in which no instruction is provided. We might mention among others, the subjects of Agency (for Mr. Harrington in his most excellent course on Agency and Partnership is obliged by the shortness of the session to confine himself to lectures on Partnership, only touching Agency in so far as it relates to the agency of a partner), Guaranty, and Construction of Statutes. We believe that from among our own graduates practising in Halifax, men might be chosen who could deliver a creditable course upon any of these subjects. The courses would not need to extend over the whole session—ten lectures with the reading of the cases cited in them would give students a fair knowledge of any of the subjects named. Of the ability of some of our graduates, who of necessity are yet young men to do this work, there can be no doubt. It is perhaps fortunate that young barristers in the early days of their practice are not so oppressed with work that they cannot find time to read. Our graduates would, we are confident, if shown an opportunity to follow Bacon's maxim in regard to the duty they owe their profession, be willingly to direct their reading into certain special channels and prepare short courses of lectures for the benefit of the students, who are being nourished by the same benignant mothers at whose breasts they themselves were fed. Should some such provision be made for the teaching of the subjects we have named, with others that will suggest themselves to the Faculty, we feel sure that the Law School, will do still more efficient work, its graduates be still better trained, and its position as the best law school in Canada, even more firmly entrenched.

We think too that there is another means of increasing the usefulness of the Law School, that is not being taken advantage of. While the Supreme Court *in banco* is sitting, many country barristers are in Halifax, from many of whom, one or more instructive lectures on special points to which, in their own practice, they have been obliged to devote particular attention, could be obtained. We might mention the names of some of these barristers, did we think it necessary—whose ability to do such work, none can question,

and of whose willingness there can, we think, be no reasonable doubt. Besides the direct benefit to the students, from such lectures, this other consideration must not be forgotten—that by the method proposed, the country barristers would become more interested in the School, and more fully alive to its merits.

Through these columns, we have more than once urged, that attendance upon the class in English Language, and Literature in the Arts Faculty, be made compulsory upon the Law Students. While the standard for the preliminary law examination remains so deplorably low as it now is, there are persons becoming barristers who, while they may know the rule in Shelley's case apparently know nothing of the rules for the agreement of subject and predicate in an English sentence. So long as we accept the preliminary examinations in the different provinces, as equivalent to a matriculation examination in the Law School, it cannot but happen that some of our graduates in law, will suffer from a defective primary education; but it is to our minds the imperative duty of the Faculty, to make those arrangements that will as far as possible, remedy the defect. If every law student be obliged to attend the class we have named, he will have acquired a portion of that knowledge, which the requirements of the "little go" do not oblige him to possess, but which beyond all doubt he ought to have. And thus our graduates will secure another advantage over the office trained lawyer.

In proposing to the Faculty these matters for their consideration, our desire to be brief may have made us obscure. We hope, however, we have presented our case in such a way that their judgment upon the points raised, may be favorable to our contentions.

THERE has been much speculation in regard to the appointment of Dr. Alexander's successor to the Chair of English in this University.

We would like through these columns to advocate the claims of one, whose appointment we believe would be universally popular, but by doing so we might embarrass the Governors. We are only referring to the matter for the purpose of empha-

sizing to the authorities that this Chair has been perhaps the most distinguished in the College. Filled successively by DeMille, Schurman, and Alexander, the duty of the Governors to maintain its former and present prestige is clear. To now appoint an inferior man would be "worse than a crime—it would be a blunder."

MUCH interesting matter including an article on "The Gymnasium" and some correspondence has been crowded out of this issue, but will appear in our next if we can possibly find space.

AN INTRODUCTION TO THE POETRY OF ROBERT BROWNING.

By William John Alexander, Ph. D., Munro Professor of English Language and Literature, Dalhousie College; and formerly Fellow of the Johns Hopkins University.

PUBLISHED BY GINN & Co.; BOSTON, U. S. A.

All who have had the pleasure of hearing Prof. Alexander lecture on Browning—whether in the University or outside—will welcome the appearance of this volume. While they will be glad themselves to have the lectures in a permanent form, they will also rejoice that they should thus secure a wider audience, and "let in" to other minds some needed light, on a poet who is not easily "understanded of the people." There are some who object on principle to all commentaries, both on sacred and profane literature. The Commentary, they hold, simply "darkens wisdom with words;" it is a distraction rather than a help to the understanding of an author. Besides, why should an author need to speak through an interpreter; can he not say directly and without aid what he wants to say? But there are commentaries and commentaries, as there are authors and authors. Browning is an author who certainly needs an interpreter; and Dr. Alexander seems to us to possess all the qualities of the good, and none of those of the bad commentator. On every page of his work there is evidence of the most careful scholarship and scientific precision; but along with these qualities he possesses that which prevents the former from degenerating into pedantry; and the latter into unprofitable and irritating dissection,—the saving quality of delicate literary appreciation. The error of most commentators

is that they insist upon doing too much for their author and his reader. Dr. Alexander, with unerring tact, knows when it is time for the interpreter to withdraw, and leave the poet and the reader to a delightful *solitude à deux*.

The book contains a good deal of analysis of individual poems; but its main object is to trace the general ideas which underlie Browning's poetry, his relation to the thought of our time, and his peculiar characteristics of art and style. To illustrate these various points, there is abundant quotation from the vast body of poems, culled with the skill of one thoroughly versed in the subject. The opening chapter deals with Browning's "General Characteristics," and is an original and persuasive plea for his peculiar poetic method. Then follow chapters on "Browning's Philosophy," on "Christianity in Browning," and on "Browning's Theory of Art"—all full of help for the student, and of rich suggestion even for those who know their Browning well. The latter part of the volume is devoted to a careful account of the "development" of the poet, in three periods. The first of these receives most attention, and is illustrated by an elaborate and valuable analysis of *Sordello*. In treating the last period of Browning's poetic activity—from 1870 onwards—Prof. Alexander does not hesitate to condemn the great body of his author's work, as quite inferior in merit to the poems of the first and second periods. Indeed, in spite of his enthusiastic admiration of Browning's best work, Dr. Alexander is no blind devotee; he is open to the faults as well as the excellences of the poet. Take the following as proof:—"Browning is a man in whom the purely poetic endowment has always been proportionately weak. In other words, a great part of the worth of his work has always been due to qualities not necessarily or purely poetic,—to intellectual force and acuteness, to scientific insight and power of analysis. It appeals to intellect rather than to feeling. When even the works of his prime are apt to fail somewhat on the purely poetic side, it is not astonishing that the productions of his old age are in this respect seriously defective. Every one of numerous works published since 1868, seems to lack that essential something which constitutes a great poem." Again, speaking of *The Inn Album* and *Red Cotton Night-Cap Country*, he says: "These are powerful works,—great in their way; but had Browning written nothing better, it seems doubtful whether in fifty years his poems would be regarded otherwise than as literary curiosities." Such statements are suffi-

cient to prove that Dr. Alexander has successfully avoided the danger of literary partisanship, and possesses the great essential of good criticism, as well as of true culture, viz: objectivity of judgment.

The perusal of this work—Dr. Alexander's first independent publication—brings home to us the sense of the loss we are about to sustain in his removal to another University. At the same time, it will form his best possible introduction to the students and public of Toronto. And let us hope that this is only the beginning of a fruitful literary activity; so that, although we are no longer to have the stimulus of Dr. Alexander's presence and teaching, he may still speak to us in books as delightful and instructive as this.

#### SODALES

Now that we have bidden a reluctant farewell to the "Sodales" for the Session of 1888—89, a few remarks about our not dead but sleeping friend may be in order.

We believe everyone would be willing to see this society flourishing throughout the whole Session but although the spirit be willing the flesh grows weak, and home attractions and occupations get more absorbing towards the Sessional Examination. The result is that College Societies with the exception of the Y. M. C. A. have to submit to the condition of their being and—so to speak—bite the dust.

Although at present the "Sodales" has no active existence it is by no means dead; nor has it even *died out* as far as this session is concerned.

The cause for suspension was the fear, founded upon past experience, that the attendance and interest would dwindle away as the "sessional plug" came on, and to save it from the ignominious and inevitable fate of dying by inches the members unanimously agreed to suspend operations for the present, although the Society was in a tolerably healthy condition.

Looking at it from another standpoint does it not seem strange, and call for a passing sigh and tear that such an important college institution—the benefits of which have such a direct bearing on the future life and influence of the student cannot be maintained to the very close of the Session?

If students only thought so, the two or three hours a week spent in the Sodales, if properly improved, would infinitely more than repay them for the little time taken from ordinary College work.

Indeed this ought to be regarded as *ordinary College work*.

Knowledge, comparatively speaking is a poor crippled thing without the power, acquired in such institutions as the Sodales, of communicating that knowledge to others. Should not the acquirement of that power then have a high place in every student's scheme of knowledge? Considering the important position it holds in the estimation and lives of men, can it consistently be disregarded by the well rounded scholar? As the mind unfolds in its mastery of other branches of knowledge, it should surely keep equal pace in its investigation and comprehension of methods and arts of applying that knowledge.

In our College, however, during the past two years especially, we see much in this direction to gratify and encourage us.

Taking this session from the first meeting on Oct. 12th, to the last, on Jan. 26th the Sodales flourished as never before.

The interest and attendance were kept up to a rather extraordinary degree to the last. The final debate we regard, as do many others, as the most interesting and instructive one in the entire course.

Mackintosh with eloquence, wit and characteristic Junior erudition contended for a constitution like "Uncle Sam's," while Schurman with equal eloquence and true British pluck fought and won the battle for monarchical institutions.

Not the least interesting feature in the success of the Sodales, and perhaps to some extent an explanation of its success this year, was the regular attendance of the ladies, and the active part they took in some of the meetings. One of the best speeches and one of the best criticisms of the session were delivered by ladies. Owing to the fact that there is no piano in the college, the ladies' work for the benefit of the Sodales is crippled and a very interesting and instructive feature in the work of the Society has to be dispensed with.

Will not some person or persons, desiring to add dignity to the College and thus honour themselves, see to it that Dalhousie shall no longer be without a piano as a part of its equipment?

We have no apology to offer for drawing attention at some length to this institution, as we feel that its importance can hardly be exaggerated.

Are the "Moot Court" and "Mock Parliament" indispensable to law-students? No less indispensable is the training afforded by the Sodales to the Graduate in Arts, who is expected to, and must take such an important part in the great parliament and court of life.

#### BOOK REVIEWS

"HALIBURTON THE MAN AND THE WRITER," by F. Blake Crofton. We are indebted to the kindness of the President of the Haliburton Society (Prof. Roberts), whom we here beg leave to thank, for a copy of the above publication. It was not received in time to give it such extended notice in this issue as it deserves. In our next if our space permits we will return to it. Meantime we have only to say that we have read the little work with the deepest interest, and must congratulate Mr. Crofton upon this his first literary venture in Nova Scotia. It does not argue well for the patriotism of Nova Scotians that the earliest appreciative and thorough "study" of our greatest writer should be from the pen of one who, only by adoption, is a Nova Scotian. Yet we are glad that the work fell to Mr. Crofton's hands. He brought to his task the scholarly instinct, the love for research, and the literary ability that were necessary; while he was not so likely as a native would be to lose sight of and fail to point out the defects in Haliburton's writings. With his estimate of his author we cordially agree. Of Haliburton as an Historian or as a Judge we could not truthfully speak highly; but of Haliburton, the writer of "Sam Slick the Clockmaker," "The Attaché," etc., and the founder of the school of American humor, one could with difficulty express so flattering an opinion that we would not be willing to give our assent to it.

"THE ORIGIN AND SECRETS OF FREEMASONRY—being a lecture delivered by the Rev. Joseph Wild, D. D., Chaplain Doric Lodge, A. F. & A. M., Toronto." A little pamphlet bearing the foregoing title has been sent to us for review. Though we have read it carefully we have but little to say upon it. One who is already a Mason will enjoy reading it, but there is too much assertion and too little argument to influence the mind of any unbeliever in Masonry, and lead him to take a more friendly view of the greatest of secret societies.

"AMONG THE MILLET AND OTHER POEMS, by Archibald Lampman. Ottawa, Durie & Son 1888, pp. 151." The talented author of the volume bearing this title is one of those civil servants, of whom fortunately Canada has many, whose energies do not abate at their appointment to positions which are virtually sinecures. Whether this is his first essay at bookmaking or not we cannot say, but we hope and confidently believe that it will not be his last. We have read the volume with much interest. The smoothness of

Mr. Lampman's versification and the elegance of his rhyme at once attracts the reader and secures his attention. The majority of the poems are short, but there are three or four such as "The Work", and "An Athenian Reverie" which shows that Mr. Lampman is capable of more ambitious work. In these short poems our author shows that he has the happy faculty of making the rhythm of his verses suitable to his theme, in other words if we may borrow the expression—of making "the sound an echo to the sense." As an example we quote two stanzas from "Spring on the River"—

"O sun, shine hot on the river;  
For the ice is turning an ashen hue,  
And the still bright water is looking through,  
And myriad streams are greeting you  
With a ballad of life to the giver,  
From forest and field and sunny town,  
Meeting and running and tripping down,

With laughter and song to the river.  
Oh! the hum and toil of the river;  
The ridge of the rapid sprays and skips,  
Loud and low by the water's lips;  
Tearing the wet pine into strips,  
The saw mill is moaning ever.  
The little grey sparrow skips and calls  
On the rocks in the rain of the water falls,  
And the logs are adrift in the river."

In so short a review as ours must necessarily be we are not justified perhaps in making any extracts; but we cannot forbear quoting one of Mr. Lampman's pretty sonnets. Of these there twenty-nine in the volume before us—all of them of the orthodox fourteen line variety. As a fair sample we select the one entitled "Music:"

"Move on! light hands, so strongly, tenderly,  
Now with dropped calm and yearning under song,  
Now swift and loud, tumultuously strong,  
And I in darkness, sitting near to thee,  
Shall only hear, and feel, but shall not see,  
One hour made passionately bright with dreams,  
Keen glimpses of life's splendour, dashing gleams  
Of what we would, and what we cannot be.  
Surely not painful ever, yet not glad,  
Shall such hours be to me but blindly sweet,  
Sharp with all yearning and all fact at strife,  
Dreams that shine by with unremembered feet,  
And tones that like far distance make this life  
Spectral and wonderful and strangely sad."

Space does not permit us discussing the volume farther. We close a hasty, unsatisfactory review with a cordial recommendation of "Among the Millet" to all of our readers; but especially to those of them who are particularly interested in Canadian literature, and to those who delight in close and accurate descriptions of nature.

#### LAW SCHOOL EXAMINATIONS.

The following are the names of those who have successfully passed in the different subjects. In Classes I and II the names are given in order of merit: The pass list is in alphabetical order:—

##### TORTS:

*Class I.*—Cahan, Shaw, McEchen. *II.*—A. J. McDonald, Ruggles, Byrne. *Passed*—Fairweather, Howatt, LePage, Logan, Jos. McDonald, McLean, Wickwire.

##### CRIMES:

*Class I.*—A. J. McDonald, Cahan, McEchen, LePage, McLean, Jos. McDonald. *II.*—Wickwire, Byrne, Ruggles, Congdon. *Passed*—Fairweather, Howatt, Logan, Shaw.

##### REAL PROPERTY:

*Class I.*—McEchen, W. McDonald, Robertson, Ruggles, Cahan, A. J. McDonald. *II.*—Jos. McDonald, Logan, Shaw, Byrne. *Passed*—Congdon, Fairweather, Howatt, LePage, McLean, Wickwire.

##### CONTRACTS:

*Class I.*—Shaw, W. McDonald, Robertson, Cogswell, Byrne. *II.*—McLean, Davidson, Wickwire, Ruggles, A. J. McDonald, McEchen, Patton. *Passed*—Cahan, Howatt, Logan, Jos. McDonald.

##### CONSTITUTIONAL HISTORY:

*Class I.*—Schurman, McEchen, Shaw, McKinnon, McLean. *II.*—Lewis, Byrne, LePage, A. J. McDonald. *Passed*—Congdon, Higgs, Jos. McDonald, Ruggles, Wickwire.

##### INTERNATIONAL LAW:

*Class I.*—Patterson, Lovitt, McNeill, Cummings, Tobin, Cahan. *II.*—Forsyth, Ross. *Passed*—Alex. Campbell, Higgs, Steven, Whitford.

##### CONSTITUTIONAL LAW:

*Class I.*—Allison, Paton, Armstrong, Hamilton, Howay, Mellish. *II.*—McPhee, McEchen, Oxley. *Passed*—Bowser, Cahan, Davidson, Fairweather, Frame, Higgs, McBride, Roberts, Sinclair, Stevens.

##### SALES:

*Class I.*—Patterson, Ross, Lovitt, Tobin, A. J. Campbell, Howay, Cummings, McBride. *II.*—McNeill, Forsyth, Robertson, Alex. Campbell, F. Fairweather, Hamilton, W. McDonald, Oxley, Sinclair, Roberts. *Passed*—Armstrong, Bowser, Cahan, Cogswell, Frame, McPhee, Mellish, Whitford.

##### CONFLICT OF LAWS:

*Class I.*—Patterson, McNeill, Howay, Forsyth, McPhee, Hamilton, A. Campbell, A. J. Campbell, Lovitt. *II.*—Mellish, Cummings, Frame, Tobin, Roberts, Armstrong, Bowser, Ross. *Passed*—Cogswell, F. Fairweather, McBride, Oxley, Sinclair, Stevens.

#### EQUITY:

*Class I.*—McBride, Howay, A. J. Campbell, Bowser, Robertson, W. McDonald, Mellish, Frame, Oxley, Roberts, McPhee. *II.*—Hamilton, Cogswell, McEchen, Whitford. *Passed*—Armstrong, Fairweather Huggins, Sinclair.

#### EVIDENCE:

*Class I.*—McNeill, Howay, Ross, Patterson, Hamilton, W. McDonald and A. J. Campbell (equal), Tobin, Roberts and McPhee (equal), Frame, Mellish. *II.*—Oxley and Cummings (equal), Robertson and Forsyth (equal), McBride, Alexander Campbell, Armstrong, Sinclair, Fairweather and Cogswell (equal). *Passed*—Bowser, Huggins, White.

#### INSURANCE.

*Class I.*—A. J. Campbell, Tobin, Lovitt, Patterson. *Class II.*—Cummings, Ross, Forsyth, McNeill and Allison (equal). *Passed*—Alex. Campbell, Stevens, Whitford.

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#### PERSONALS

Messrs Frazee and Patterson, both members of the GAZETTE staff, have been elected valedictorians by the graduating classes in Arts and Law respectively.

Kennedy, who was obliged early in the session to give up work on account of his eyes, is, we are glad to learn, so much improved that he is now able to read a couple of hours each day.

We notice that McKenzie, Sophomore in '83—'84 has just graduated from the Collège of Physicians and Surgeons, New York. He has our best wishes.

McColl, B. Sc. '83, has resigned his situation in the Steel Works, New Glasgow, to accept a better position with Messrs J. W. Carmichael & Co. We wish him much success.

Jennison, LL. B., '85, is practising at New Glasgow and as might be expected is doing well. Latest reports are to the effect that many clients are finding their way to his office.

McRae, B. A. '86, has resigned his position in the St. John High School and commenced the study of law in the office of another Dalhousian, Trueman, M. A. '78. Both master and pupil have our best wishes.

We record with deep regret the death of Miss McKnight, daughter of the esteemed Principal of the Presbyterian Theological College. Miss McKnight attended Dalhousie for several sessions, and in '84 won the new Shakespeare Society's Prize with an exceptionally high mark. Last fall in a vain search for health she went to Georgia, and there a fortnight ago passed quietly away. To her bereaved parents and friends we extend our heartiest sympathy.

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