

men who have already faced the world and succeeded enough to put them through college; yet even here we must confess the truth of the argument. We are asked, what is there of the practical in our college curriculum and we fail not in answers, but the fact remains that our college course gives us but little of what should be known by all, of the laws of trade and their underlying principles. It is true that our college is not supposed to be a business college but surely, we should not enter the world without some of this practical knowledge, for we are not prepared without it. It seems possible that some instruction in this line could be engrafted in our curriculum without crowding out anything more important. A short course of lectures upon commercial law would certainly not be unprofitable and would enter us into the world with a far better knowledge of what we are entering.

THE commencement question is what the Seniors are now most deeply interested in and what their ponderous minds are trying to solve. Their first move, to be excused from commencement orations, is certainly a most commendable one and it is our earnest hope that such a course will be adopted. Our institution is now of such standing that the simple graduation of a student ought to be a sufficient guarantee of scholarship, without annual exhibitions of the graduates through orations. The oratorical line is one in which the University does not give instruction and therefore, graduating orations do not show the work of the University. It is true that the thought and composition represent University work but how much thought is concentrated in a ten or fifteen minute oration? If the University is desirous of displaying the ability to write and think, of the Senior class why not publish the various theses, which form the essence of the special work of a whole year? It seems to us that this old, worn-out custom cannot benefit the University in the least, while it is certainly a detriment to the student, for it takes so much of his time which should be given to his more important studies. We think that it is a mistake to say that the public demand commencement orations, for although they would wonder at the change yet after the first omission they would no longer expect them. We repeat, that we most earnestly wish the Seniors success in this movement.

MARGINALIA.

With a high consciousness of his mission Beethoven said, "The world has no conception that music is a higher revelation than all their wisdom and philosophy. It is the wine that inspires new creations, and I am the Bacchus that crushes out this noble juice for mankind, and makes their spirits

drunk. I have no friends; I must needs live alone with myself; but I well know that God is nearer me in my art than others; I commune with him without fear; ever more have I acknowledged him and understood him; and I am not fearful concerning my music, no evil fate can befall it; and he to whom it is become intelligible must be free from all the paltriness which others drag about with them." Here was nobly expressed the office and power of music, and her high priest felt himself consecrated to the work. If music were only an ingenious arrangement of notes, or a mere mechanical trick, it would be a pretty toy for an idle hour, and but little deserving of serious study. But it is the expression of deepest sentiment and divinest emotion; it is the production of genius in its high converse with inspiring ideas; it is poetry written in sound, eloquence unembodied in words, prayer without liturgy, reason without verbal forms. Rightly has it been called "mathematics in action" for it is the exactest of sciences, as well as the most emotional of the arts. More than any other pursuit must it be a counterpoise to the hard, speculative, matter-of-fact, material tendencies of the rising generation.

However blunted may be, even now, our highest instinct, life would be far different from what it is if there were not the accompaniment, faintly though it, sounds of the solemn music of a life beyond the present, breaking like a sea upon life's barren shores. Let that cease, and though we could not tell what had gone, we should wonder, indeed, that the world seemed so drear and void, so soulless and forlorn; why we could not take joy in joy, why we could not extract from grief its bitter sting. How true to the deepest instincts of our nature was that custom of the ancients when they sat down to the feast, to hold the goblet in their hands, cover their faces with the fresh chaplets with which they were crowned, and utter the mournful words, "This enjoyment is but short to us little men; soon it will have passed and we can never recall it again." Little does the epicurean moralist enter into the spirit of this pathetic utterance who says, "Why should we think of this, for less in death than in sleep, will anyone feel concern for himself or his life?"

Why should we think of it? Why, how can we so far belie our nature as not to veil our faces, if a oneness of continued being and the immortal life be not impressed upon life's choicest moments and most gladdening festivals? What is each point, however placed, or each line, however outstretched, if it be not a segment of that infinite cause of Life and Being which knows no limit, and can be bounded by no time?

At first sight it seems an incongruous affair that Shaksperes heroes should speak in Italian through Salvini and Rossi, while the rest of the play should be given in English; and that in Berlin Booth should play an English part, while the other personages of the drama speak German. It offends the dainty, critical sense of Henry James, but it is not entirely novel or peculiar to this present year of the Christian Era. In Bayard Taylor's "By ways of Europe" there is an interesting account of his visit to Nijina-Novgorod, in the interior of Russia, where he saw Macbeth performed in this international style. He writes, "The first act was drawing to a close as we entered. King Duncan, with two or three shabby attendants, stood in the courtyard of the castle and made his observations on the 'pleasant seat' of the Macbeth mansion. He spoke Russian of course. Lady Macbeth now appeared in a silk dress of the latest fashion, expanded by the amplest of crinolines. She received the royal party like a well bred lady, and they all entered together. There was no change of