

COAL NOTICES.

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Notice is hereby given that I, R. D. Harrison, occupation financial agent, 60 days after date intend to apply to the Chief Commissioner of Lands for license to prospect for coal and petroleum over the following described lands:
Commencing at a post planted about 500 yards from the Grand Trunk right-of-way, mile 137 1/2, thence north 80 chains, east 80 chains, thence south 80 chains, west 80 chains, to place of commencement, containing 640 acres more or less.
R. D. HARRISON.
F. W. McCrady, Agent.
Dated Feb. 5th, 1913.
S. E. C.
Pub. Feb. 24th, 1913—Mar. 24th, 1913.

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INFLUENCE OF ITALY ON BRITISH THOUGHT

DR. FRASER HARRIS, OF DALHOUSIE, IN A SCHOLARLY ADDRESS BEFORE THE CANADIAN CLUB, DEALS WITH INFLUENCE ON COMMERCE, ART, MUSIC, LITERATURE AND SCIENCE

Dr. D. Fraser Harris, professor of physiology at Dalhousie University, recently delivered his illustrated lecture, "The Influence of Italy on British Thought," before the Canadian Club at the School for the Blind. An audience that filled the auditorium, both floor and galleries, listened to a scholarly and charming presentation of a phase of Italy's history that appeals most strongly to the student of that romantic land.

The value of Dalhousie University intellectually to Halifax was emphasized while listening to Dr. Harris, and appreciation of the privilege of having the college as a source from which to draw such learned lecturers as the speaker of last night was felt by the audience.

Dr. Mackay Presided.

Dr. A. H. MacKay, president of the club, was chairman. At the close of the lecture Mr. J. A. Chisholm and Hon. George E. Faulkner expressed the thanks of the audience in neat speeches. A number of Dalhousie students of second year medicine officiated as ushers.

To many it would seem, said Dr. Harris, either frivolous or satirical to speak today of the influence of Italy on Great Britain, whether by "influence" we mean a political or an intellectual one. If we except musical compositions, then, in the estimation of most people, it would seem that certain modes of cooking, waiters, marble angels, table tops, street pianolas, ice creams and products for the Italian warehousemen would comprise the contributions to British life emanating from that fascinating peninsula.

The fact is that most of us have no adequate notion of the magnitude of our indebtedness to Italy even in the handling of merchandise and all manner of trading, and yet our everyday language is full of testimonies to it.

Commercial Influence.

Do not £ s. d. stand for livri, soldi, denari, although we call them "pounds, shillings and pence"? Journal is but "giornale," bank and bankrupt are "banco and bancorotto," while the very form of the word "company" on the notes of the Bank of England today is an Italian and not an English form at all ("compagnie"). To those of us who know Luca at the present time, it is almost ludicrous to think of it lending our King Edward I funds wherewith to meet his part of the expenses of the Crusades.

Not only was there much commercial reciprocity between England and Italy in the fourteenth and fifteenth centuries, but the galleys of Genoa and Venice carried more merchandise to and from the shores of England than did all the English ships taken together. Italy taught England how to trade, she has certainly bettered the instruction.

Art and Music.

It is a commonplace of knowledge that art in Italy was magnificent when elsewhere it was scarcely born, and long after, when Germany, and France, and The Netherlands had each its own school of painting, the education of no artist was complete until he had stretched his canvas under the Italian sunny sky.

But what is true of painting is equally true of the allied arts of decoration in stone, wood and plaster. Some of the choicest bits of ecclesiastical architecture in England—Henry VII's chapel in Westminster Abbey and King's College, Cambridge—are not native work at all, but Italian, while most beautiful plaster mouldings on the ceilings of many English and Scottish mansions—Hollyrood Palace, to name only one—were fashioned and fixed there by Italian hands. An Italian garden was at one time the type on which all good English gardens had to be modelled—the terraces, grottoes, statues and vases all being of trans-Alpine origin.

In music of a certain kind Italy has been and is now "facile princeps." The Italian opera, until the rise of the Wagnerian, was the paragon of operas; and if Italian music is not at the present moment so omnipotent a power in the art world as it once was we have to remember that it has influenced the style of countless foreign composers, amongst them the mightiest tone-poets of Germany and Austria.

The amount of Italian influence on British life in the spheres of diplomacy and statecraft was

very great; it was in these as part of general culture that the training of a gentleman of the Renaissance was to consist.

The courtier was the highest product of all the co-operant tendencies of the Renaissance. Its learning, its poetry, its interest in revived antiquity, its polish, its technical knowledge of art, and its skill in all manly outdoor exercises were all to be his. The exquisite result embodied in Sir Phillip Sidney or in a Sir Walter Raleigh were quite Italian, and very directly due to Italian humanistic influences.

The ardent love of learning, meaning thereby the knowledge of foreign languages, philosophy and classical archaeology, was, in point of time, first an Italian passion; and women as well as men came under its power.

The very comprehensive culture of the Admiral — of St. Andrews, for instance, was typically Italian, including as it did not only the knowledge (as it is said) of some fourteen languages, but of music, horsemanship and fencing as well.

Equally humanistic, and therefore of Italian origin, was the learning acquired by Queen Elizabeth, Lady Jane Grey, the Countess of Bedford, the Countess of Pembroke, the mother of Francis Bacon, and Mary Queen of Scots.

This enthusiasm for learning for its own sake, though scarcely so widespread in England as in Italy, still deeply and fruitfully affected the best English minds.

Shakespeare's Debt to Italy.

Turning now to literature, nearly every one knows that the influence of Italy on our poetical and dramatic literature was of the deepest. The Italian novels and the writings of Boccaccio in particular supplied the subject matter of a very great deal of the lighter literature in England during the fifteenth and sixteenth centuries. The setting and scenery of no fewer than fourteen of the plays of Shakespeare are pure Italian. So noticeable is this that the suggestion has been seriously made that Shakespeare must have travelled in Venice.

Not that our and the world's greatest dramatist was the feeble borrower of ideas from obscure Italian tale writers, Shakespeare used Italian scenes, plots and dramatic situations to supplement what was lacking as to the picturesque in the life of England. He used these foreign raw materials in working up, by means of the transfiguring power of his own genius, that which was to be for all men everywhere for all time. He borrowed, if you will, but he borrowed Italian bricks to hand them back to the world as marble.

To the mint of his mind was brought base foreign metal; the great alchemist issued it pure gold with the stamp of the eternal on it. We should be more exact in speaking of Italian materials FOR Shakespeare rather than Italian influences ON Shakespeare; no ONE country or time could influence him who was to influence all forever.

Spell of Italian Poets.

On many of Shakespeare's poetical predecessors the power of a very potent spell was cast by Italian poets, and especially by Petrarch, whose sonnets became for many a day THE models for English poets to copy, until some of their sonnets became little more than translations of his. Sir Thomas Wyatt, Henry, Earl of Surrey, Sir Philip Sidney, Robert Toft (who had lived in Italy) and even Shakespeare himself in some of his sonnets were all more or less consciously imitating Petrarchian mannerisms.

It may even be said they were plagiarizing, but plagiarism was not in the fifteenth century that deadly literary sin that it is in the twentieth.

Elizabeth's Seamen.

The Italian influence on English literature was at its height during the reign of Elizabeth at a time when the national spirit was rapidly maturing toward a robust patriotism. Indeed, it was the successes of the Italian circumnavigators, notably of Christopher Columbus of Genoa, and of Amerigo Vespucci of Florence, that fired the latent enthusiasm of Elizabeth's hardy seamen. It is certain that the geographers of Italy had charts and maps of the world as they knew it many years before any other nation.

For two hundred years before the reign of Henry the Seventh, Italian ships had carried practically all England's merchandise;

our earliest books of travel are translations of Italian works published during the period of the Renaissance.

The classical Renaissance in Italy meant a great deal more than a study of the Latin and Greek tongues and our ability to write in those languages (a relic of which, of course, is still with us in the public school insistence on the writing of what is called Latin and Greek "verse"); it meant for all persons thenceforth desirous of being thought educated, a degree of scholarship in matters relating to classical antiquity not even attempted to be attained in our days save by professional scholars.

The medical man of the Renaissance for instance, was a scholar. Linaere, physician to Henry VIII., founder of the Royal College of Physicians, was a great deal more than an Oxford graduate in medicine. Thomas Linaere and Thomas Chamber, his brother physician to King Henry VIII., had both studied medicine at Padua, of which at that time great University they were doctors of their faculty.

Oxford was the first place in England to feel the influence of Italy, the order of subsequent reception being Cambridge, the Court, the nobility and the public schools.

Many were the Englishmen who though not matriculated at any Italian seat of learning yet travelled through the country to enrich their minds. Of such were Inigo Jones, John Dowland, the musician, and the elder Sir Thomas Wyatt. Occasionally one of our countrymen would attain to high honors in his adopted land; we cannot forget how Crichton held his own in learned disputations against all comers on the continent and how Peter Bisset, a graduate of St. Andrews, died Professor of Canon Law at Bologna.

On the other hand, Erasmus, the prince of humanists, did not at first go to Italy but to Oxford to study Greek, his reason being that all that Oxford possessed of classical learning she had derived from Italy, and that this had in Oxford gone on to a quite independent growth.

The Lead in Science

However ready the well informed person may be to admit that Italy lead the way for Europe to follow in the fine arts, in classical learning, in poetry and other literature, in diplomacy, statecraft, circumnavigation and cosmography, yet the statement that she also distinctly led in physical and biological science would scarcely be so readily assented to.

But we should think of the Italy of the Medici in their zenith, when there was no united Italy and no British Empire. Both are recent, the one a synthesis, the other a revolution. The Italy of the Renaissance was indeed geographically many States, but their courts vied with one another in the passionate love of culture and what science there was, and in extending patronage to men of letters and to men of science. At this time England was geographically what some people yet believe her to be, part of an island kingdom to the south of Scotland. At this time there was more magnificence in a single Italian town such as Venice, Florence, Luca than the whole of England. English science had not been born, was barely conceived.

Roger Bacon was indeed an Englishman, but he was of the thirteenth century, a prophetic voice calling unheeded but not unpersecuted in a desert of theological bigotry and intellectual vacuity. England WAS a nation but "of shopkeepers" and sailors; she had men of commerce; men that went down to the sea in ships, men of letters, too—but as yet no man of exact knowledge.

Narrowest Building of All.

Vancouver, April 1.—The permit for what will be the narrowest building in Vancouver has been taken out at the city hall by Sam Kee, a Chinese millionaire. The plans show a four storey steel frame structure only 6 feet wide and 120 feet in length. The city recently appropriated most of Kee's land and left him only 8 feet.

Of course there is risk to marriage, but every normal man is fond of adventure.

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