

“Reading maketh a full man; Conference a ready man; and Writing an exact man.”—BACON.

THE

Elizabethan.

THE STORY OF THE CASSETS IN THE “MERCHANT OF VENICE.”

The play of the “Merchant of Venice” contains and combines two distinct stories, which in themselves have no necessary connexion, viz., the “Story of the Caskets,” and the “Story of the Bond or Pound of Flesh.” These two stories, however, had been combined in the same play, perhaps more than once before Shakspeare’s time, though the device by which they are connected in the “Merchant of Venice” is probably original. This consists in making the person (*Bassanio*) for whose sake *Antonio* entered into the bond with *Shylock*, and the successful chooser of the caskets one and the same; and representing him as unable to equip himself for his part in the casket story without the means to be supplied by the conditions of the bond story.

The casket story is briefly this:—A rich gentleman of Belmont—a country seat near Venice—had died leaving an only child (*Portia*) heiress to all his possessions. Added to the great attraction of her wealth, *Portia* possessed other qualities which would render her an object of quest to many suitors. She was as beautiful as she was rich, and as virtuous as clever. Foreseeing the risk which a young girl, so endowed and left without protectors, would run of falling into the hands of unworthy men who would seek her possibly for her wealth alone, *Portia’s* father set himself to contrive a plan by which after his death this risk might be reduced to the

smallest possible dimensions. In arranging this plan it is suggested that he was guided by an influence outside and above himself; for as *Nerissa* says to *Portia*, "Your father was ever *virtuous*; and *holy* men at their death have *good inspirations*; therefore the lottery that he hath devised . . . will no doubt never be chosen by any *rightly*, but one who shall *rightly* love." In the words "*rightly* love" we have the key of the problem to be solved. It is felt by all concerned, by *Portia* herself, who says to *Bassanio*, "If you *do* love me you will find me out," and *Nerissa*, as well as by *Portia's* father, that the man who "*rightly*" loved *Portia* for herself would be certain to be guided to the choice of the right casket, that there would be *something in his own mind and disposition*, that is, which could not fail to direct him. This is indicated clearly in one of the earlier forms in which the story occurs, where the unsuccessful choosers are said to "look with the eyes of *sense*. Whereas to discern baseness or value, which are *hid within*, we must look with the eyes of the *mind*." The point then is to devise a plan which should disappoint the "greediness of worldly chusers," as the old title has it, and prove a sufficient test of the right disposition of the mind. And this is how this purpose is attained. Three caskets are made, one of gold, one of silver, and one of lead. Two of these contain loathsome and repulsive objects, the other *Portia's* portrait. All who would aspire to *Portia's* hand must, by the will of her father, be brought face to face with these caskets, and he is to be successful in his suit who shall choose the one containing *Portia's* portrait. Now at first sight this seems the purest gambling, and the whole choice to turn entirely on chance, in which the *unworthy* suitor is as likely to succeed as the worthy. This is how it struck the Prince of Morocco, who says—

"If Hercules and Lichas play at dice
Which is the better man, the greater throw
May turn by fortune from the weaker hand;

So is Alcides beaten by his page;
 And so may I, blind fortune leading me,
 Miss that which one unworthier may attain."

But on looking more attentively we shall see that this is not altogether the case—that although of course the contents of the caskets are concealed equally from all the suitors, yet that there is some clue given to those who are able to "look not with the eyes of *sense* merely, but with the eyes of the *mind*." And this clue is offered by the inscriptions on the outside of the caskets. On the gold is written—

"Who chooseth me shall gain what many men desire."

On the silver—

"Who chooseth me shall get as much as he deserves."

On the lead—

"Who chooseth me must give and hazard all he hath."

Now it is to be noticed that whereas the gold and the silver caskets speak only of *gaining* and *getting*, the lead invites only to *giving* and *hazarding*. This is the turning point of the whole matter. Herein lies the test of the character and disposition of the various suitors. This is the touchstone which is to mark off the self-seeking, the greedy, and the covetous, from him who in the intensity of his affection for the beloved object would shrink from no sacrifice, but in perfect self-abandonment would be ready to "give and hazard all he hath."

Now let us see how the suitors stand this test. There were in all nine of these swains—the Neapolitan Prince, the County Palatine, the French lord M. Le Bon, the English Falconbridge, the Scottish lord, the young German Prince, the Prince of Morocco, the Prince of Arragon, and Bassanio. Of these the first six decline to come to the test at all, and resolve to return to their homes unless, as they tell *Nerissa*, "*Portia* may be won by some other sort than her father's disposition depending on the caskets." This of course was impossible, for though *Portia*, with very natural feeling, chafed against her being allowed no choice in the matter,

she was yet determined "to die as chaste as Diana unless she be obtained by the manner of her father's will." These six then were allowed to depart without any regret on her side, for as she said, "there is not one among them but I dote on his very absence." But it may be asked why all these who had come from such distances should be content to go away without any effort to win the lady. The answer to this lies in the fact that before any suitor was allowed to try his luck at the caskets he was enjoined by oath to observe three things:—

"First never to unfold to any one
Which casket 'twas he chose; next, if he fail
Of the right casket never in his life
To woo a maid in way of marriage: "
Lastly, in case of failure immediately to depart.

Two of these conditions are of course fair enough—that the loser should not tell which casket he chose, and should go away immediately after his choice was made—but the other, "never to speak to lady afterward in way of marriage," does seem rather hard. And so perhaps with the feeling that there were "as good fish in the sea as ever came out it" they resolved to transfer their powers of pleasing to a less risky field.

The contest now lies between the *Princes of Morocco* and *Arragon*, and *Bassanio*—and by the way in which these apply themselves to the test, an insight is given, as was intended, into their respective characters.

1. The *Prince of Morocco* approaches with an exaggerated idea of his own dignity and importance and his undoubted worthiness to win the prize. Spite of his swarthy complexion, his blood is as red as that of any creature northward born, his appearance is not to be despised, for the "best regarded virgins of his own clime have loved it." He is brave, too, and distinguished in war, "his scimitar had slain the Sophy and the Persian Prince," and he was ready to face lion and bear to prove his courage. But notwithstanding

all this boasted nobility of character, we find the innate greediness of his disposition leaking out. When he comes to read the inscription on the leaden casket and finds that it calls upon him to hazard everything his reflection is "Men that hazard all do it in hope of fair *advantages*," such advantages as can hardly be expected from mere lead; and so he passes on to the silver casket. Here another defect in his character shows itself, viz., that of intense self-esteem. When the inscription says, "Who chooseth me shall get as much as he deserves," he at once argues that as there is no doubt of his *deserving* the lady he had better stop and choose here. He is on the very point of doing so when he is attracted by the words of the inscription on the golden casket, "Who chooseth me shall gain what many men desire." The word *desire* has a fascination for him, and this aided by another defect in his character—a too great inclination to judge by appearances, which leads him to argue that as gold is the most precious metal, it must, therefore, contain the most precious treasure—drives him to choose the golden casket. On opening this he is at once met with a condemnation of his own disposition in the words of the scroll in the death's head:—

" All that glisters is not gold,—
Often have you heard that told:
Many a man his life hath sold,
But my *outside* to behold."

2. Next comes the *Prince of Arragon*, whom we find to be not quite so pompous and wrapped up in his own grandeur, as the *Prince of Arragon*, but who nevertheless has a very high opinion of his deserts. This, as we shall see, turns out to be his ruin. One defect conspicuous in the *Prince of Morocco* he seems to be comparatively free from. He has a very shrewd notion of not being led altogether by appearances, so when he reads the inscription on the gold casket, "Who chooseth me shall gain what many men desire," he cautiously argues that the "many" may mean "the fool

multitude that choose by show." And because he in his high opinion of himself "will not jump with common spirits and rank him with the barbarous multitudes," he avoids the golden casket. Curiously enough, however, this very property of caution, on which he evidently prides himself, does not go quite far enough. Shakespeare here with profound knowledge of human nature represents him as vulnerable in the very point in which he thought himself strongest, and so makes him pass over the leaden casket for none other reason than its unpromising appearance. "You shall look fairer," he says, "ere I give or hazard," and so urged on by an overweening opinion of his own deserts he catches at the inscription on the silver casket, "Who chooseth me shall get as much as he *deserves*," and with the words, "I *will assume desert*, opens the casket, and is confronted with the words in the fool's head—

"There be fools alive, I wis,
Silver'd o'er and so was this";

and receives his *congé* in *Portia's* mocking exclamation—

"O, these deliberate fools! when they do choose,
They have the wisdom by their wit to lose."

3. We now come to *Bassanio*. And here at the outset et we must proclaim our firm belief that *Bassanio's* choice was not altogether a fair one. Both *Portia* and *Nerissa* knew the casket which ought to be chosen, as is clear from the direction which *Portia* gives to *Nerissa* "to set a deep glass of Rhenish wine on the *contrary* casket," in order to prevent the German prince from choosing aright; and also from *Portia's* emotion when she sees *Bassanio* about to choose the leaden casket. *Portia*, too, was in love with *Bassanio* from the very first, even in her father's time when he came to Belmont and left a favourable impression behind him, as she confesses to *Nerissa* early in the play. If any other proof of this were wanting we have it *in the fact of her denying* it, when she says to *Bassanio*, "There's something tells me, *but it is not love*," (Oh, no!) "I would not lose you."

Between this love and her conscience we have the evidence of a great struggle. She tries to persuade *Bassanio* to delay his choice. She says—

“I would detain you here some month or two,
 Before you venture for me. I could teach you
 How to choose right, but I am then forsworn
 So will I never be : so may you miss me ;
 But if you do, you'll make me wish a sin,
 That I had been forsworn.”

The result of all this struggle is a compromise. She will not directly tell *Bassanio* the right casket, (it is not clear that that scheming hussey *Nerissa* doesn't even do that), but she will give him a hint. This is conveyed by the song which she orders to be sung while *Bassanio* is debating with himself. This song contains the crucial point in this part of the action, giving in figurative language the key to the secret, viz., NOT TO JUDGE BY APPEARANCES. “Fancy, which, springs from the EYES alone,” it says, “dies as soon as born. True love comes from the HEAD and the HEART.” That *Bassanio* takes the hint thus given is evident for he immediately chimes in: “So (*i.e.*, by this reasoning) *may the outward shows be least themselves*,” and goes on through a long speech to give instances of *things not being what they seem*, all leading up to the inevitable conclusion that the leaden casket, as being the most unpromising in appearance, “which rather threatenest than dost promise aught,” must on that very account be the right one to choose.

Thus, after all, *Portia's* father's device was defeated by that little imp, Cupid. For, without saying that *Bassanio* was unworthy of *Portia*, we yet think that he did not possess all those noble qualities which he ought to have possessed in order himself to be able to make an unaided choice of the right casket. Certainly his first expressed object in seeking *Portia's* hand was merely to free himself from pecuniary embarrassment. His character shows best in his faithful affection for *Antonio*.

CHRISTMAS CONCERT AND THEATRICALS, 1882.

Balance Sheet.

RECEIPTS.			EXPENDITURE.		
	£	s. d.		£	s. d.
Sale of Tickets ..	28	9 3	Stage Carpentering ..	3	0 2
			Gas Fitting	1	11 0
			Carriage of Scenery ..	1	0 0
			Hire of Costumes & Wigs	8	6 6
			Paid to Scene Shifters ..	1	0 0
			Play Books	0	12 0
			Stamps, etc.	0	2 4
			Sundries	0	1 6
			Balance in hand ..	12	15 9
	<u>£28</u>	<u>9 3</u>		<u>£28</u>	<u>9 3</u>

FIELD ACCOUNT.

Balance Sheet for the Year, 1882.

RECEIPTS.			EXPENDITURE.		
	£	s. d.		£	s. d.
Donations & Subscriptions	8	11 7	Balance due to Treasurer		
Fines	2	0 1	from 1881	27	12 7
Grazing Rent	8	0 0	Labour	2	16 4
Rent from Tennis Club	4	17 6	Repairs of Plant	0	1 6
Fees—Spring Term ..	10	10 0	Stamps and Stationery ..	0	3 2
„ Summer „ ..	10	2 6	Cricket and Football Re-		
„ Michaelmas Term	8	5 0	quisites	9	4 1
Balance from Fives' Court			Repairing Fences & Gate	1	8 10
Account	0	2 5	Erecting Pavilion	8	0 0
Proceeds of Concert by			Rent—Old Field (1 quar-		
Tennis Club in aid of			ter)	12	0 0
debt	24	0 0	Ditto New ditto (3 qrs.)	22	10 0
Donations in aid of debt	1	17 6	Balance left in Secre-		
Collected by a Friend in			tary's hands	0	11 2
aid of debt	2	3 0	Ditto in Treasurer's hands	5	5 10
“Old Elizabethan” Sub-					
scriptions for Pavilion	8	13 0			
Balance of Proceeds of					
Shakespeare Reading..	0	9 9			
Sundries	0	1 2			
	<u>£89</u>	<u>13 6</u>		<u>£89</u>	<u>13 6</u>

F A S T I.

DRAMATIC AND MUSICAL ENTERTAINMENT.—Instead of a concert we had theatricals at the end of last term. This was quite an unusual event for Barnet, though we fancy that it cannot be the first time in the history of the School that the boys have given a performance of the kind, although all recollection of anything of the kind seems to have died away. In schools founded as was ours, in the days of Queen Elizabeth, it was the usual thing for boys to act, and this custom has been kept up in an unbroken line at Westminster School. Other amusements, such as cock fighting and “disputing abroad,” were held, as we find from school statutes in those days, to be but “foolish babling and losse of time,” but dramatic entertainments were officially recognised. We had our theatricals on the 19th and 20th of December, and began with selections from Sheridan’s “Rivals.” We had first the scene between Bob Acres (F. Green) and David (H. Bryant). David’s homespun sound sense about the duel was very well rendered: “Our ancestors are very good kind of folks; but they are the last people I should choose to have a visiting acquaintance with,” and “I suppose there an’t been so merciless a beast in the world as your loaded pistol,” from Bryant, was well met by Green’s courageous reply, “Odds, fire, and fury, you shan’t make me afraid. Here is the challenge, and I have sent for my dear friend, Jack Absolute, to carry it for me.” Then came the scene in King’s Mead Fields. E. Bailey was Sir Lucius O’Trigger. Bailey and Green earned well-deserved applause here, more particularly in—“*Sir Lucius*: If an unlucky bullet should carry a quietus with it. *Acres*: A quietus! *Sir Lucius*: For instance, now; if that should be the case, would you choose to be pickled and sent home—or, would it be the same to you to be here in the Abbey? I’m told there’s very snug lying in the Abbey. *Acres*: Pickled! Snug lying in the Abbey! Odds tremors! *Sir Lucius*, don’t talk so!” and

“*Acres*: Sir Lucius, if I wa’nt with you I should almost think I was afraid; if my valour should leave me—valour will come and go— *Sir Lucius*: Then pray keep it fast while you have it. *Acres*: Sir Lucius, I doubt it *is* going. Yes, my valour *is* certainly going; it is sneaking off! I feel it oozing out at the palms of my hands;” and Green seemed at these words to watch its departure with wistful regret. To relieve our mind from all these terrible scenes, the Choral Society now gave us Dr. Rimbault’s cantata, called “Country Life,” so that there was ample time for David, Bob Acres, and Sir Lucius O’Trigger to get ready for the next piece, a comedietta by Keating, called “Incog.” There were seven characters in this—M. Cannelle, grocer and ex-mayor of Courville (H. Bryant); M. Le Doux, confectioner and churchwarden (F. Shenton); M. Le Blanc, perfumer (A. Hart); Barbeau, landlord of the “Golden Goose” (R. French); Picard, his man-servant (E. Bailey); Marcel, a young commercial traveller (F. King); Eugène, a young marquis travelling “incog.” (F. Green). The plot of this piece turned on Marcel personating Eugène; this, of course, leads to many laughable episodes, such as when Marcel is recognised by his uncle, the hairdresser, and again and again, in all the uncertainty of the poor, confused, pompous ex-mayor, Mons. Cannelle. All did their best, as in the “Rivals,” so we do not like to pick out one actor rather than another. If one was “shaking all over like one of my own cream custards,” did not another fully appreciate the bust of “Scipio Africanus,” thinking that the only improvement it required was a wig, and did we not have “Incog.” clearly explained? “*Cannelle*: Barbeau, your ignorance shocks me. I blush for you. Learn, sir, that incog. means—it means—*Barbeau*: Ah! it means? *Cannelle*: Exactly so. It means—incog. *Barbeau*: Wonderful!” The fellows entered into the piece with great spirit, eating a substantial supper in one scene, and in another, in the

discomfiture of the perfumer, the powdering mask found itself projected among the audience. On the second evening Bryant and Green gave a very amusing humorous duet. We think all the fellows deserve great praise for the self-denial and energy they showed in originating and carrying through the entertainment to a successful end. As the balance sheet, which we print on another page, shews many of our friends appreciated this the first entertainment of the kind given by the boys. We trust it may not be the last, as from its being the first a somewhat large outlay has been incurred for permanent possessions. We were glad to notice that some of our friends were present on both nights. As they expressed it, they felt that, apart from any other considerations, it was more than worth their while to come to such an entertainment. We are inclined to agree with them, for we feel sure that none who were present either evening, and who joined in the contagious amusement and enjoyment, a cheery feeling of festivity which never lagged till the curtain dropped at the end of the last act, can take any credit to themselves for either mental or physical endurance undergone from a patriotic feeling of charitable self-denial for our School.

OUR LIBRARY TABLE.

The following books have been added to the Library this term by purchase :—

Skeat's "Concise Etymological English Dictionary."

Morell's "Guide to Employment in the Civil Service."

Professor Skeat's learned work contains all the newest lights on the Etymology of English words, and in some cases really startles us with the novelty of its views. For instance, we read that the word "God" is *not* allied to the adjective "good," as has so long been the received view,

and accordingly that "gospel" does *not* mean "good tidings," but "narrative of God," *i.e.*, Life of Christ. As examples of interesting derivations, we may refer to the article on "lumber:" "The lumber-room was originally Lombard-room, where the Lombard broker bestowed his pledges." "Grog," short for program; it had its name from Admiral Vernon, nicknamed *Old Grog*, from his program breeches; he ordered the sailors to dilute their rum with water. "Sirloin" should be spelled "surloin," from "sur," above, and "loyn," "longe," old French for "loin." Professor Skeat adds "the story about turning the loin into sir-loin by knighting it is mere trash." Alas for the demolition of a pleasing tradition. "Hockey," a game, also called "hookey" because played with a hooked-stick. "Hop-scotch," a game in which children hop over scotches, *i.e.*, lines scored on the ground. "Scot-free" is "shoot-free," from A. S. Scot, a payment, especially a contribution to a common fund into which it is shot. "Hottentot," a name given by the Dutch to the natives of the Cape of Good Hope, in derision of their speech, which sounded like stammering, or a repetition of the syllables "hot and tot." "Huckaback," the original sense was probably pedlar's ware, compare German "huckaback," *i.e.*, a pick-a-back. "Humble-bee" from "humble," the frequentative of "hum." "Hussar" is a Hungarian word, so called because a king of Hungary in 1458 raised a corps of horse soldiers by commanding that one man should be chosen out of twenty in every village—Hungarian hussar, twentieth. "Dormouse," literally "doze-mouse." "Topsy-turvey," formerly "top-turvey," (1528), certainly for top-side-turvey, where top side means upper side. The sense is upper side put turfy, *i.e.*, laid on the earth's surface. The explanation, top side t'other way, is a false gloss. The derivation of "tram" from "Outram" (about 1800) is ridiculous; it ignores the accent and contradicts the custom. "Tram" is a Scandinavian word for a

car on rails. The words "tram-road" and "dram-road" occur as early as 1794; we even find "tram" in a will dated 1555. "Troy weight," originally a weight used at the fair of Troyes. "Trump," one of a leading suit of cards, well known to be a corruption of triumph; see Latimer's sermons.

If we had space we might indicate many more equally entertaining, but we hope students of the book will find them for themselves. The "Guide to the Civil Service" is one of the most full and clear accounts of all the posts, salaries, and examinations, connected with the service that we have seen. No aspirant to serve the Queen in any civil capacity could fail to be edified by it.

COLERIDGE'S POEMS possess a peculiar interest for dwellers in our neighbourhood, inasmuch as he spent the last years of his life at Highgate, where, in the house which he occupied in "The Grove," his room, with the bookshelves, chairs, tables, &c., is still preserved in exactly the same state in which he left it. He was buried also in the *old* Highgate churchyard, part of which is now covered by the new buildings of the "Cholmeley School." Of his poems the "Ancient Mariner" is probably the best known, though even that is not read so much as it should be. An evening might most pleasantly be spent over that wild romantic story which tells of the punishment inflicted on a whole ship's crew for the wanton slaying of the Albatross; and specially of the penance imposed on the "Ancient Mariner" himself, the sole survivor, who is condemned to wander from land to land and to teach love and reverence to all things that God has made:—

"He prayeth well who loveth well
Both Man and bird and beast;
He prayeth best who loveth best
All things both great and small,
For the dear God who loveth us,
He made and loveth all."

There are many pieces in a much lighter strain than this, so that even he who reads for amusement alone may find plenty of occupation for an idle hour. The following is an epigram on that odoriferous city Cologne, whose perfumes are not all of the nature of the "Water of Jean Maria Farina:"

"In Koln, a town of monks and bones,
And pavements fang'd with murderous stones,
And rags and bags and hideous wenches;
I counted two-and-twenty stenches
All well defined, and several stinks!
Ye nymphs that reign o'er sewers and sinks,
The river Rhine, it is well known,
Doth wash yon City of Cologne;
But tell me nymphs! what power divine
Shall henceforth wash the river Rhine?"

EDITORIAL.

"You cannot," says an old proverb, "have an omelet without breaking eggs," but you can get information from a book without destroying the binding. The bill for binding the library books this term shows that too many of the fellows are far too careless in handling the library books. Books, which all want to read, and which ought to last a generation of boys, have again and again to visit the book-binder, until they degenerate into a shapeless and backboneless state, and are only fit for waste paper.

February fill-dike we have had, as well as a January in March, and, so far as we can see, the only result has been to leave the field very soft, and to diminish the number of days when we could play football. We are consoled in thinking that there is every prospect of a good cricketing season; most of the old eleven are still with us, and we trust also that last year's energy has grown more vigorous and enterprising during the winter.

Fives ties are being arranged, this being the term when they fit in most naturally. We are very sorry that the weather has not been more favourable for repairing the floor. The builder says it is indispensable for him to have dry days when the concrete is put down. We fancy, too, that the proceeds for the theatricals may not be quite enough to pay for a new floor in each court.

We have heard of books being divided into two classes—those worth borrowing and those worth buying. The captain of the first eleven has always maintained that a field roller was as much worth buying as the most valuable and useful of books; but hitherto it has always had to be borrowed. And here let us tender our most hearty thanks to Mr. Bryant for having so kindly lent us a field roller up to the present. We have found that the cost of a horse roller such as we so much need, as a permanent possession for the field, will be £12. We propose starting a special fund to raise that amount as soon as possible. We are the more encouraged to do this, when we remember that through the hearty co-operation of the boys, old boys and friends of the school, the debt on the field has been cleared off, a pavilion has been erected in the field, and money has been provided to re-floor our fives' courts, and all this has been done within the space of twelve months. Looking at all this we feel confident that our cricket club will be able before long to say that a field roller is no longer among the things which have to be borrowed, but is among those which have been purchased.

The annual examinations and speech day are now among the things which are within a reasonable distance. The usual list of prizes will be affixed to the board in hall. In order that everything may be perfectly clear, each form has had lists drawn up of the work to be presented. These interesting details always come out at about the same time,

as the chestnut trees in front of the hall come into leaf; both events, no doubt, cause equal satisfaction. The prizes which, as usual, will be chosen by the prize winners, will be placed in the library next term.

Towards the end of the year 1881, four young forest trees were planted on the eastern side of the play ground, they have decreased, as did the brothers of the prisoner of Chillon, but only one has died; this could not have been for want of light and air. We are thankful to say that the other three promise to do well. We find that the three survivors are known by the name of "the forest." It may interest a future historian of the school to know that this name took its rise in the trees having been called "forest trees" in a back number of the Elizabethan. We are glad to see that the ivy on the wall close by seems to be taking root.

NOTES OF NEWS.

CONFIRMATION.—The following were confirmed at Barnet Church, on Tuesday, March 6, by the Bishop of Colchester, acting for the Bishop of St. Albans:—H. Bryant, M. Simons, W. H. Fossett, A. E. Widdicombe, C. S. Carter, F. Nixon, S. Cooke, F. Warner.

DONATIONS.—The following donations have been received for the field funds, &c., from F. W. Samuels, 7s. 6d; from W. B. Buckwell, 5s.; from C. D. Buckwell, 5s.

NEXT TERM.—This term ends on Friday, April 20th, and next term begins on Wednesday, May 2nd.

OUR CONTEMPORARIES.—We beg leave, with many thanks, to acknowledge the receipt of the following School Magazines:—*The Lily*, *The Reading School Magazine*, *Our Magazine*, *The Mill Hill Magazine*, *The Tonbridgian*, *The Berkhamstedian*, *The Norvicensian*, *The Aldenhamian*, *The Elizabethan*, *The Felstedian*.