

setting," Mr. Lewis continues, "would have turned Belasco and others of the dramatic cult green with envy"; for,

"One sitting in the audience and facing the platform beheld on his left, at the extreme end of the platform, a fireplace built up with brick and mortar and tiling, partly completed. Directly back of it and a little farther along toward the center of the stage was a model of a section of a house, partly shingled, the roof partly tinned. Next came an engine all set up and connected. Directly back of that was some turning machinery. Next to the engine along the platform was a milk separator and other paraphernalia for the care of milk. Directly back of this and along the center of the stage was a stand of potted plants and cut flowers of all descriptions. Farther along to the right, occupying a large section of the stage, was a box-furnished cottage, consisting of a kitchen, dining-room, living-room, and bedroom, the whole thing made of packing-boxes, designed, trimmed, draped, and painted by a girl student. Along the front row of the platform were not only the usual ferns, palms, etc., but artistically arranged in groups were giant cabbages, onions, carrots, turnips, and other seasonable vegetables."

With no ornamental preliminaries, but simply and directly, President Washington introduced the speakers:

"First to appear was a young man, Collins Harry Robinson, who delivered the salutatory, his subject being, 'Managing a Dairy.' He came upon the platform dressed in a dairy-man's white trousers, coat, and hat, and proceeded in a businesslike way to tell in simple and direct, straightforward language what the dairy business was; then analyzed milk, giving its chemical constituents, and then illustrated the care of the milk by the use of machinery in purifying it and airing it and bottling it. It was all done in about ten minutes and everybody felt that he knew more about milk after listening to the salutatory than he had ever known before. It was something different from the Latin salutatory at Harvard or the English in our other New England colleges, and most effective."

"Another young man, John Henry Ward, took for his subject, 'The Advance of the Boll Weevil,' and told us all about it and how to meet it. A young woman, Miss Teressa Simpson, took for her subject, 'Growing Flowers as an Occupation.' She was dressed just as she would be at work in her garden or her hothouse, in a homespun apron and plain clothes, and what she didn't know about the subject, both as a business proposition and as a scientific theme, is not worth telling."

There was singing, marching, and orchestral music during the intermission. At two o'clock the audience reassembled, facing a somewhat altered scene:

"The box-furnished cottage, which had taken up a great part of the stage, was removed and the platform was covered with machinery and appliances representing the different trades which were taught the students. A blacksmith's forge and anvil, with all the paraphernalia, had been added, also a shoemaker's outfit. The girls' industries were represented by dress-making and millinery establishments and exhibits, and also mattress-making. The whistle from the steam-engine on the stage was blown, and here followed an exhibition of the students at work at their several industries."

The exercises were closed with the distribution of prizes and diplomas and a five-minute address of earnest, practical advice by Dr. Washington. Among the other features of commencement week were the exercises of the Bible Training School, in the course of which one young man, Charles Leroy Thompson, taking as his subject, "My Last Summer's Work," told of his labors among the miners of southern Alabama, pointing out what might be done to improve the moral and social life of these humble toilers.

## CANADA'S "GRAND OLD MAN"

**A**BSOLUTE independence of thought, whether on politics, economics, education, or religion, is the characteristic of Prof. Goldwin Smith which particularly impresses the many biographers of the distinguished Canadian scholar who has just died in Toronto in his eighty-seventh year. They dwell upon his active part in the comparative democratizing of Oxford University in his earlier manhood; his services as professor in Cornell University; his journalistic work in Canada, and the long list of books that bear his name. Some, however, are most impressed by his strong though always critical friendship for the United States, and his active advocacy of the Union cause during our Civil War. Others pay more attention to his persistent declarations in favor of the ultimate union of Canada with the United States, which subjected him to so much bitter criticism in his adopted land. He finds favor with some because of his constant outspoken opposition of anything that savored of "Jingoism." In other quarters he is censured or praised for what is differently interpreted as agnosticism or objection to dogmatic theology. To some he is "Canada's Grand Old Man." To some he is "the sage of Toronto." To some he is "the last of the great agnostics."

Of his position on religion, the *New York Sun*, which published many striking contributions from his pen, says:

"Mr. Smith defined his position to be that of an earnest yet reverent seeker after truth. In his final letter he pronounced Christianity to be 'the highest morality preached through the best organ, attested and commended by the highest example,' yet hardly attainable by mankind in this life. But Christianity, he

added, is based upon the doctrine of the fall of man. From the specific Old-Testament account of man's creation Dr. Smith dissented. In his opinion mankind came into being independently in a number of regions of the earth. His primal religion was perhaps a simple worship of the stars. . . . He concluded:

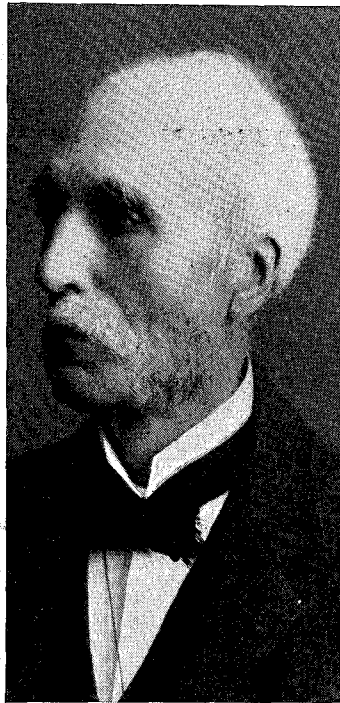
"Christianity is the product, happily for mankind, of an element naturally religious; not of a conquering tribe or tribes, but of a good peasantry, such as furnished Jesus and his apostles; a population which had no connection with military ascendancy or with ambition of any kind, though we know when ambition, sacerdotal and regal, got to work upon the religion of Jesus, what results were produced."

"Morality, by which man must live, if he is a social being and society is to hold together, may well be taken to be the rule of his Maker, and thus in fact identified with pure and rational religion. If the author of man's nature is God, morality is the worship of God. Nor does this seem to exclude a truly religious frame of mind or even fraternity in spirit pious. '*Credo quia impossibile est*' is surely, when scrutinized, not an expression of rational piety, of piety likely to present a firm foundation for character or perhaps to be very acceptable to the God of truth."

"If this seems presumptuous, let me say once more that I speak as a learner, not as a teacher, and that a man in extreme old age has little time left in which to learn."

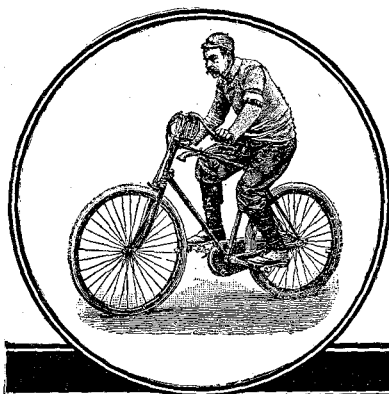
A writer in the *Toronto World*, without indorsing Goldwin Smith's annexation views, explains that,

"As an Englishman—and no one was prouder of being one—he wrote of himself as 'an Englishman who regards the American Commonwealth as the greatest achievement of his race.' . . . And so, then, regard him as a great intellect, a man and thinker of the highest kind of political and literary courage, who looked in America for the second coming of what had been greatest and best in the England of Cromwell and Milton."

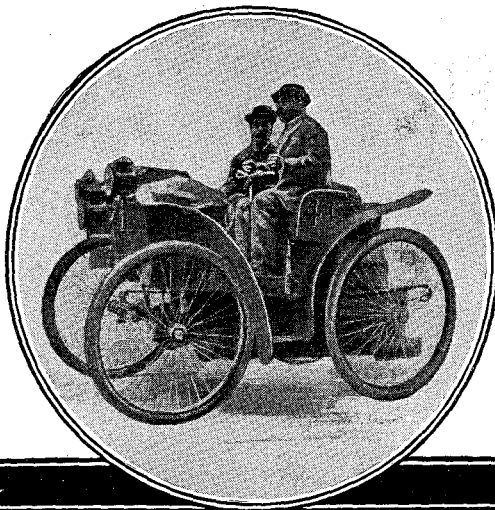


GOLDWIN SMITH,

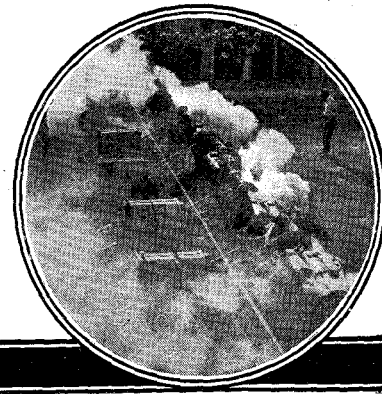
Who wrote of himself as "an Englishman who regards the American Commonwealth as the greatest achievement of his race."

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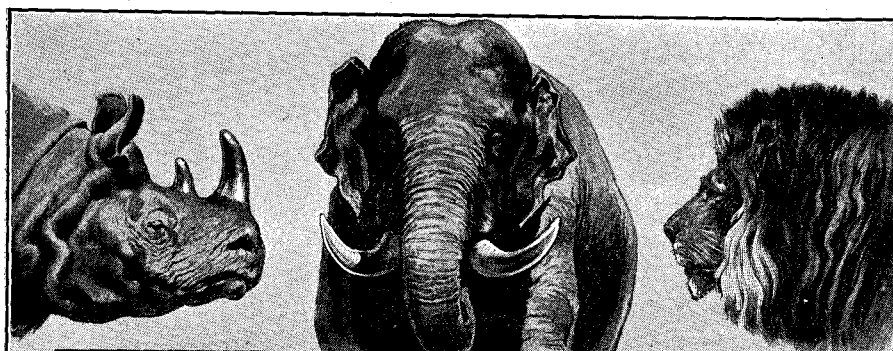
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## CURRENT POETRY

FROM Maine comes a book of lyrics by Lizette Woodward Reese ("A Wayside Lute," bound in perfect taste by T. B. Mosher)—a volume that brings with it the peace and quiet of a Sabbath morning in the country of New England. Miss Reese will never be popular. Her work will remain caviare to the general magazine readers, who are not interested in the refinements and subtleties of art. This author does not work in broad and obvious ways and rarely strikes a full, free major chord; instead she employs delicate lyric overtones and produces a frail music that is graded to the finest ear. The slenderest theme lends itself to her purpose and like Heine she has the skill to lift a line of prose to the purest poetry by strange little grammatical twists and inversions. The movement of her verses is delightfully varied and the broken rhythm—that highest form of metrical art—is introduced by means of the most minute and skilful catches and pauses. With this volume of verse Miss Reese should win the secure and lonely eminence that confers the title of "the poet's poet."

In "Homesick" Miss Reese gives us the delicate personal note of reminiscent grief. Nothing more typical of the author's work could be instanced than the last two lines of this poem.

## Homesick

(ON A RAINY DAY)

Oh, tell me not of any mirth;  
I know them all by heart—  
Fond laughter wavering by the hearth,  
Shrill songs of field and cart.

Oh, tell me not of any grief,  
For I do know them all—  
Slim, empty chambers, wane of leaf,  
And tears, tears that befall.

Oh, tell me not of beauty's glass,  
I know it through and through;  
Old loves, each flower within the grass,  
Is fashioned like to you.

Jest, weeping, daring beauty, too,  
Starlight and jocund dawn;  
I learned them every one from you,  
That now are lost and gone.

Old loves, old house worn dear and thin,  
One thing is left of all;—  
I hear the little rains begin  
Along the orchard wall.

"Wild Geese" is one of the most exquisite pieces in this or any other contemporary volume of verse. It is a pastel of severest plainness and with few lines, yet there is no suggestion of poverty. Only two colors appear, gray and orange, and these are used to accentuate the bleakness, while the whole poem vibrates with the lonely cry of the wild geese "from out the hostleries of the sky."

## Wild Geese

BY LIZETTE WOODWARD REESE

The sun blown out;  
The dusk about;  
Fence, roof, tree—here or there,

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