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The Ursinus Weekly, February 23, 1906

Martin W. Smith

Beverly A. Fultz

Charles S. Dotterer

William Moore

Lillian I. Beck

See next page for additional authors

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The Ursinus Weekly

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COLLEGEVILLE, PA., FRIDAY, FEB. 23, 1906.

PRICE, 3 CENTS.

CALENDAR

Friday, Feb. 23, Literary Societies, 6.40 p. m.
Saturday, Feb. 24, Concert at Conshohocken, 8.00 p. m.
Monday, Feb. 26, Glee Club Practice, 7.00 p. m.
Tuesday, Feb. 27, Orchestra Practice, 7.00 p. m.
Wednesday, Feb. 28, Y. M. C. A., 6.40 p. m.
Thursday, Mar. 1, Glee Club Practice, 7 p. m.

Y. M. C. A.

Dean Omwake led the Y. M. C. A. services on Wednesday evening, and gave a very interesting and instructive discourse on Lessons from the Life of Dr. Harper. He said in part: For fifteen years William R. Harper was President of Chicago University. His life was a singular one in many respects, and to recount the events which occurred therein, seems like a fabulous tale.

At the age of fourteen he received the degree of A. B. Later he entered Yale University from which institution he received the degree of Ph. D. when only nineteen years of age. He eventually assumed the chair of Semitic languages and biblical literature in the undergraduate department at Yale. Here he succeeded to make Hebrew such a lively study that his classes were thronged with pupils. His study led him to study the literature of our own testament. He wrote several books among which was "A Critical Study of the Prophets Amos and Hosea." The last years of his life stand as an example of heroism and nobility. He went into a scientific study of his own malady, thinking he could stave off the disease which eventually proved fatal. He fought a physical fight. Dr. Harper became prominent as a professor at Yale, but he became distinguished and his fame became world-wide as the head of Chicago University. The first foundation this institution made was the call of Dr. Harper as president. Here his abilities were displayed. Every year found some new plan, and with every new plan something accomplished, until now the University of Chicago ranks with the old and great universities of the East. Building after building was erected. In the midst of his studies, for he was primarily a student, Dr. Harper went out and sought funds for a new building.

Continued on fourth page.

ALUMNI MEETINGS

The Ursinus College Association of the Lehigh Valley met in Bethlehem, Pa., on the afternoon of February 19. Officers for the coming year were chosen as follows: President, Wm. H. Erb, '93; Vice-President, Wallace H. Wotring, '89; Secretary, H. J. Ehret, 1900; Treasurer, Wm. U. Helffrich, '93. The special purpose of the meeting was to hear the statements of the Finance Committee which was represented in full by Messrs. Meminger, Fisher and Isenberg. After addresses by these gentlemen and an address on the work of the institution by Dean Omwake, subscriptions were made by various members of the association toward the general fund which is being raised by the Committee.

Calls have been issued for a meeting of alumni and friends of the college to be held in Chambersburg, Pa., on March 5, to organize an Ursinus College Association of the Cumberland Valley. The constituency of the college has greatly increased in this region in recent years and there are prospects of a strong organization being formed.

CHARMIDEAN CLUB

A new organization, the Charmidean Club, has recently been organized at Ursinus. Only members of the Senior and Junior classes are eligible to membership in this club, the number of members being limited to sixteen. The motto of the organization is "Character is Riches," and the object of the union is character-building and mutual advancement. It is the purpose of the organization to make it continuous, and every year elect certain members from the Sophomore class as members of the club. The need for something of this kind at Ursinus has been felt for some years, and a plan has finally been put into execution which will fill the existing void. The color of the club is crimson and the flower, the red carnation.

On Wednesday evening the Charmidean Club gave a Smoker to the members. This was held in the Town Hall on Fifth Avenue. Here, while circles of blue-grey smoke were rolling to the ceiling, plans for the future were discussed and a very enjoyable evening was spent.

The University of Pennsylvania is building a new house on Franklin Field.

ZWINGLIAN DECLAMATION CONTEST

The annual Zwinglian Freshman Declamation Contest was held in Bomberger Memorial Hall on Thursday evening. The recitations were well selected and showed excellent preparation, the appreciation of the audience being manifested by the hearty applause which followed each number. While all did remarkably well, several of the speakers deserve special mention. Mr. Long gave a most excellent interpretation of the Chariot Race from Ben Hur, and his gestures well-nigh perfect. Mr. Kerschner portrayed the deathbed scene of Benedict Arnold with a great deal of feeling. The music for the evening was furnished by the College Orchestra, and a number of good selections were rendered. The program follows:

OPENING MARCH: Marine Inspection.
COLLEGE ORCHESTRA.

INVOCATION.

PROFESSOR WHORTEN A. KLINE,
Ursinus College.

MUSIC: Serenata, Mexican Beauties.
COLLEGE ORCHESTRA.

DECLAMATION: "The Shepherd's Trophy,"
Alfred Ollivant
VICTOR J. ABEL, Hellertown, Pa.

DECLAMATION: "Claudius and Cynthia,"
Maurice Thompson.
LOLA ALBERTA BUTLER, Collegeville, Pa.

MUSIC: Negro Oddity, The Southern Belle.
THE COLLEGE ORCHESTRA.

DECLAMATION: "The Painter of Seville,"
Susan Wilson.

MARGUERITE YETTER FREYLING, Sunbury, Pa.

DECLAMATION: "The Traitor's Deathbed,"
George Lippard.

WELCOME SHERMAN KERSCHNER,
Mahanoy City, Pa.

MUSIC: Two-Step, Follow the Flag.
COLLEGE ORCHESTRA.

DECLAMATION: Ben Hur's Chariot Race,
Lew Wallace.

WILLIAM SAMUEL LONG,
Weatherly, Pa.

MUSIC: Incognito Waltzes.
COLLEGE ORCHESTRA.

DECISION OF THE JUDGES.

MUSIC: March, Eastern Star.

COLLEGE ORCHESTRA.

The judges were Rev. O. S. Kriebel, Pennsburg, Pa., Prof. A. D. Eisenhower, Norristown, Pa., and Rev. T. R. Taggart, Lower Providence, Pa. There were two prizes and Honorable Mention which were awarded as follows: First Prize, Ten Dollars in gold to Miss Freyling. Second Prize, Five Dollars in Gold to Mr. Long. Honorable Mention to Mr. Kerschner.

GLEE CLUB ENTERTAINED.

On Thursday evening the College Glee rendered several selections before a large audience in Iron Bridge Hall, Iron Bridge, in the interests of camp 267, P. O. S. of A.

After the entertainment all repaired to the home of Dr. and Mrs. Carver in Collegeville, where they were informally entertained. Refreshments were served after which the Glee rendered several numbers. Rhodes played a few selections on the violin, while Fogelman gave some of his comical solos. A most delightful evening was spent.

HONORS AWARDED

The Faculty has awarded class honors as follows: Valedictory, Miss Caroline E. Paiste; Salutatory, Miss A. Mabel Hobson; Third Honor, Miles A. Keasey.

PHILADELPHIA LETTER

On Friday, Feb. 16, the Rev. D. E. Klopp, D. D., of Lebanon, Pa., lectured to the students on the subject "The Vocal Interpretation of the Bible." The lecture was illustrated with readings and was much appreciated by the students all of whom will be glad to have Dr. Klopp come again.

The Seminary Y. M. C. A. meeting last Friday evening was attended by Mr. Joseph Wongkee and Miss Josephine Joel of the Chinese Mission, Philadelphia. The meeting was addressed by Mr. Wongkee and he and Miss Joel sang several Chinese songs. A number of the students' friends also attended the meeting which was highly interesting.

On Monday evening, Feb. 19, the members of the Senior class gave a reception at the Seminary to the members of the Seminary Faculty and a number of friends. The program consisted of music, recitations, and Prof. W. J. Hinke in his usual happy style made a short address. Elegant refreshments were served and the occasion was much enjoyed by all present.

Mr. J. C. Stamm of the Senior Class was elected as Pastor of the Reformed Church, Pottstown, Pa., last Sunday. Prof. W. J. Hinke conducted the election and also preached morning and evening.

Prof. E. S. Bromer preached at Collegeville Sunday morning at St. John's Reformed church, Philadelphia of which Rev. T. L. Bickel is Pastor.

THE URSINUS WEEKLY

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FRIDAY, FEB. 23, 1906.

EDITORIAL

There are four elements which enter into every man's life. They are the moral, spiritual, intellectual and social. The first three may be developed without much diversified intercourse with our fellowmen, but in order to improve the social side of our nature we must come in contact with all kinds and conditions of men.

He who goes through college without taking some part in the social life of the institution, will be at sea when he gets out into the world. If a man lives within himself, his growth will be stunted, and his condition truly pitiable after he is thrown on his own resources and has to fight his own battles.

A diamond is none the less a diamond when in the rough, but the real value of the of is recognized only after it has gone through a process of cutting and polishing. In like manner, a man is not the less a gentleman if he is unacquainted with the customs of society, yet everyone recognizes a polished gentleman.

We should take advantage of every opportunity presented to us, to improve ourselves along this otherwise our nature will become narrow and dwarfed. There is no need for this one-sided growth in our country. American hospitality is broad, and her doors are always open to such as will take advantage of her generous hospitality.

SOCIETY NOTES

SCHAFF

The members of the Schaff spent another pleasant evening with one of the English poets. Coleridge was selected to be studied. The essays were read by Wolff, '08, Smith, '06, and Dotterer, '06. The subjects of the essays were respectively: "Coleridge's early life," "Coleridge as a Poet and Philosopher", and "A Criticism of the Ancient Mariner."

The declamations were: "A Day Dream" by Umstead, '09, "The Composition of a Kiss" by Fegley, '07, and "The Devil's Thought," by Koons, '09.

The selections read, were "Hymn before Sunrise in the Vale of Chamouny" by Harman, '06, "Frost at Midnight, by Messinger, A, "Inscription for a Fountain on a Heath" by Landes, '09.

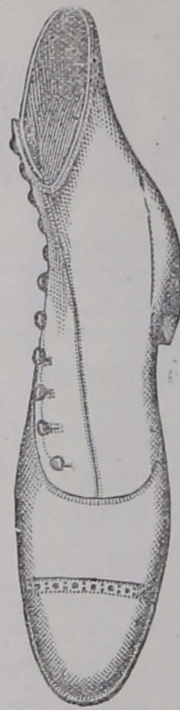
The music for the evening consisted of a vocal solo "Robinson Crusoe Isle" by Fogelman, '09, a piano solo "Früsches Grün" from Spindler, by Miss Lillie Beck, '08, flute solo "Lullaby" from Jocelyn by Heller, '07. In response to an encore Mr. Heller played Mendelssohn's "Spring Song." The fourth number was a piano duet, "Canzonetta," from the Overture Raymond by Misses Neff, '07 and Minta Beck, '09.

The oration on "Direct Legislation" was very well delivered by Steward, '07.

The gazette by Miss Duryea, '07, was well written and contained an exposition of some timely evils together with suggestive remedies.

ZWINGLIAN

A miscellaneous program was rendered on Friday evening. Miss Butler recited "Sale of Old Bachelors". The recitation was interesting, and the reciter brought out the humorous strain well. A piano solo, entitled "Trembling Dew Drops," was given by Miss Jackson. Roth then read a comical German selection. Mr. Alspach read an essay on the "Criterion of the Moroccan Question." It showed careful preparation, the question being discussed from the view-point of the Moroccan himself. A conversation by Fenton and Hain kept the audience laughing for a quarter of an hour. They reminded one of two professional comedians upon the stage. Mr. Wise played two piano solos entitled "Moonlight on the Hudson" and "Narcissus." It is needless to say that both were good and appreciated by the audience. A recitation from Riley, "A Dose of the Blues" was given by Moser. He did very well for his first attempt. Rhodes treated the audience with a violin solo from Baccherini entitled "Menuett." As an encore, he played "Traumeri"



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by Schumann. In response to a
second encore he gave "Le petit
Zambour"

Mr. Moore's oration on "Our
National Crime" contained excel-
lent thoughts and the orator show-
ed an intense interest in his subject.
The Zwinglian Review contained
well selected material. The gap in
the musical talent was filled by the
election of Arthur D. Collyer as an
active member. Mrs. Strickland
of Germantown, the new preceptress
was elected an honorary member of
the Society.

STUDENT VOLUNTEER CON-
VENTION

While it is yet too early to give
anything like a summary of the
coming convention, enough defi-
nite information has come to hand
to assure us that it will be the great-
est of its kind yet held. The ablest
speakers, interested in the move-
ment, in the United States and Eu-
rope have been secured while other
speakers from China, Japan, Africa
and India will represent the prac-
tical work in needy fields.

No movement in the history of
this country has been attended with
such success, nor has any move-
ment, Northfield excepted, received
such hearty cooperation from al-
most all denominations, as the Stu-
dent Volunteer Movement. It is a
veritable manifestation of God's
power moving in a mysterious way
for complete evangelization of the
world, and is the same spirit which
Christ gave the early church to
save it from spiritual atrophy.

Through a convention of this or-
der the students of over nine hun-
dred colleges, universities, theolo-
gical seminaries and other institu-
tions of higher learning in North
America are brought face to face
with the need of the world.

It has been the means of promo-
ting mission studies, increasing
them by 1049 classes; it has raised
the quality of candidates in mis-
sion classes, and increased the num-
ber of missionaries by more than
3,000 volunteers in a few year's
time; it has helped to solve the fi-
nancial difficulty in missions. In
addition, the movement has had
an incalculable reflex influence on
our collegers, causing many men to
give themselves to earnest Christ-
ian work.

But the chief result is the influ-
ence it has exerted on students of
other lands. Nine years ago this
organization was confined only to
the United States and Canada. To-
day there are similar movements all
over the world. The mission study

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has been phenomenal, over 15,000
having been enlisted in a year.

The movement has the endorse-
ment of the churches of both con-
tinents, and strong testimonials
have been drawn up in England,
Canada and especially in the Unit-
ed States, emphasizing its impor-
tance and ultimate good.

In conclusion, may it not be
said that a convention of this kind,
whose object is concerned not only
with the welfare of the entire world,
but with the life and spirit of every
individual with whom it comes in
contact, ought to have the good
will and hearty support of every
Christian institution.

Brown, '07, has been elected to re-
present the Ursinus College Y. M.
C. A. at this convention.

ALUMNI

Rev. A. P. Frantz, of Catasau-
qua announces that half of a \$1000
debt on his church has been paid
off.

Rev. I. C. Fisher preached at Hei-
delburg Reformed Church, York,
on Sunday morning and evening.

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looking for a man to act as assis-
tant to their pastor. The special
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formation.

Messrs. Miller, '05 and Butz, '05
spent Sunday at Collegeville.

Rev. Geo. Welsh of Columbiana,
O., accepted on behalf of the con-
gregation a Union Pacific \$1000
gold bond from Miss Georgiana
Metzger.

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The 1906 class elected the fol-
lowing officers to serve for the sec-
ond term.

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Y. M. C. A.

Continued from first page.

In his boyhood he was a student.
In his manhood he was a scholar
and an administrator—an extraor-
dinary man—a genius. His service
was twofold. He was a scientific
and biblical scholar. His interest
along this line of work was intense,
and commanded in his service a
vast army of men. This coterie,
versed in sociology, philosophy,
English, biological and physical
sciences, attracted attention not
only in their own departments, but
abroad.

Dr. Harper's service to the cause
of education was perhaps the great-
est. When the colleges and uni-
versities of our country were first
founded about two hundred years
ago—Harvard, Yale and Prince-
ton—these were only for the aris-
tocratic class. They were con-
ducted by and for those who could
trace their family to the Old World
nobility. This condition still ex-
isted when Dr. Harper first became
President of Chicago University.
Through his influence this situa-
tion became changed, until now
the educational institutions are for
and by the people. Many a man
has since enjoyed a college educa-
tion through this change. This
is a debt which can never be re-
paid.

Dr. Harper was a monumental
man—an ideal worthy to be fol-
lowed. He was willing to take
time and effort to furnish the de-
tails of a language. He has made
himself master of the details of
life. He paid attention to minor
things, and thus became a great
scholar. He was a born leader,
and possessed the strength of per-
sonality which made him a great
administrator. Dr. Harper was a
man of firm character. There was

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no duplicity in it. He was genu-
ine to the core.

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team has arranged the following
schedule for the coming season.

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Princeton, N. J.

April, 7, Albright College at Col-
legeville, Pa.

April 11, Carlisle Indians at Car-
lisle, Pa.

April 12, Mercersburg Academy
at Mercersburg, Pa.

April 13, Gettysburg College at
Gettysburg, Pa.

April 14, Dickinson College at
Carlisle, Pa.

April, 19, Gettysburg College at
Collegeville, Pa.

April 21, Lafayette College at
Easton, Pa.

April 28, Fordham University at
New York.

May 5, Carlisle Indians at College-
ville, Pa.

May 9, Rutgers College at College-
ville, Pa.

May 12, Albright College at Myers-
town, Pa.

May 19, a. m. Rutgers College at
New Brunswick, N. J.

p. m. Seton Hall College, at
South Orange, N. J.

May 26, Dickinson College at Col-
legeville, Pa.

June 2, Lehigh University at
South Bethlehem, Pa.

June 6, College City of New York
at Collegeville, Pa.

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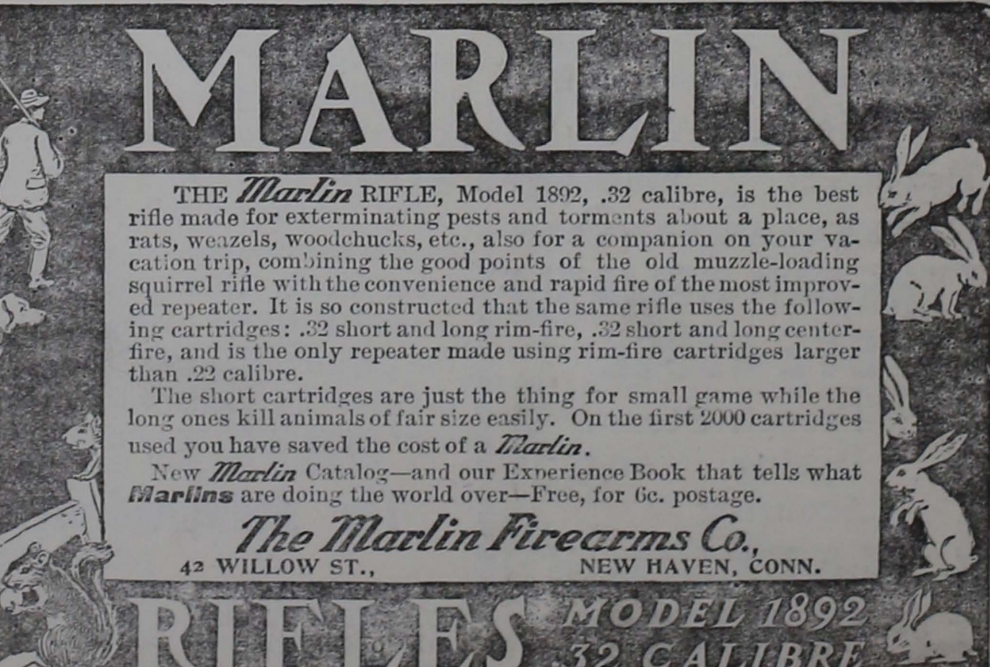
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The Literary Supplement.

TO THE URSINUS WEEKLY

Vol. 4.

February.

THE UNITED STATES AMONG THE NATIONS

THIS ORATION RECEIVED HONORABLE MENTION
AT THE RECENT JUNIOR ORATORICAL CONTEST.

The influence and power of a nation depends not so much upon its population and resources as upon the character and integrity of its people. It has been said that the future belongs to the United States by which it is probably meant that no other power has so large a margin for growth in respect to population and resources.

The diplomatic solution of international and domestic problems by our able statesmen and our national government has done far more to make the United States a Power among the Nations than her vast accumulation of wealth and extensive territory and population. Therefore the problems before us to-day demand the consideration of the most noble minds because they concern the welfare of humanity.

The United States has been a world power in the sense that it has offered an outlet to the overcrowded countries of Europe. It might have pursued a policy which would have kept immigration down to the lowest possible number, but, in fact, it has rather favored it.

We know that comparatively only a few years ago the majority of the American people were themselves foreigners and that the second generation if not the first has become filled with the spirit of liberty and is as truly American as the descendants of those who came over in the Mayflower.

Two centuries or more ago the American Indian was face to face with the same immigration problem. He sought to drive back the immigrant but the immigrant came on just as he is doing to-day. In that case the immigrant was the superior of the races, and the immigration problem was settled by the survival of the fittest, to-day it is certain that the immigrant is far from superior to the present day native, and, if it becomes a question of the survival of the fittest, the old American will not be the one to go. The American will remain until a better people demand his place and then he will go as he should, if such a time shall come.

In the United States every class seems rich compared with the corresponding class in the old world. The absence of pauperism is still more remarkable, and a careful examination of the poor laws show that pauperism increases more slowly than population.

In this age more than any preceding one wealth means power, offensive power in war as well as financial power in peace. War is an affair of science and science is costly. All the great nations can produce good fighting men and all may happen to have a good leader. Some nations have far greater pecuniary resources than others, but none can compare with the resources of the United States. Our Republic is as wealthy as any two of the greater European nations, and is, if she chooses, capable of quickly calling together a strong fleet and a vast army. Her wealth and power has in it something almost alarming. Commerce and industry themselves have developed new

features. Trade between the United States and Europe has grown to such a high level that all the nations on the globe have profited by its development. Industry has grown, largely through a wise Protective Policy, to such an extent that it takes the first place in the minds of our people. From it has grown the Labor problem. Labor Unions have been organized, and although they may seem in the minds of some men to be a detriment to society they are raising the standard of living of the laborer and are making him a more efficient and a more productive laborer by demanding for him better conditions and shorter hours. Industry is becoming more centralized and involves not only the mind of the employer and employee, but every American citizen who stands for true law and liberty.

The Puritan believed that God was in his Bible and in his church, but he also believed that God was in the individual man; and because in the individual man in current events; and because in current events in government. This was the foundation of their doctrine of liberty. What does this ideal mean, what does it mean respecting the two great problems that we confront to-day—the negro problem and the Philippine problem? We had in this country three millions of negroes, children of barbarism and trained in slavery. We set them free, and then we thought one duty was done. We threw on them the responsibility of government when they were not capable of governing themselves, still less to govern us. We said, we have paid enough and sacrificed enough and served enough, let them learn, and they had not been learning so much as we have. The Puritan would have said, This people is to be governed by the intelligent, the virtuous, the Godfearing until by school and church and government their conscience and reason have been educated. Then and not till then shall the rights to govern be given them.

We have another dependent people thrown upon our hands, the Filipinos. What are they to us and what is our duty? We will go to those islands and in a public school system, in organized justice and law, in representative institutions, we will lay the foundations broad and deep for a self governing community.

Which is the ideal? Is it noble for us to turn them over to some other nation because we confess our own incompetence? Is it nobler to sail away from them because we mistrust the itching of our own fingers for their possessions? Or is it nobler for those of us who have a conscience, who have patriotism, and a love for humanity to say, In the name of the Almighty God we will hold that people under one authority until we have developed in them a conscience and a reason which shall enable them to sail without a pilot across the future seas.

We shall never make a great Republic on the basis of Rousseau's philosophy. We shall never make a great nation by basing it on a polite and courteous godlessness. The foundation of liberty is the presence of a higher power in the government of to-day, and in the individual heart of to-day. If we have that faith we need not be afraid to take up any responsibility which is laid upon us. This nation is not an avaricious nation. It is a nation of splendid ideals. No other country within a hundred years has developed such splendid leaders as we have produced. Men scoff at American politics, what other nation has given us political leaders to compare with those we have given to the world. We are not afraid to put our Washington or Lincoln by the side of a Cavour or a Bismark or a Gladstone. Then when these greater men have passed, what others are left for us? A Jefferson, a Hamilton, a Madison, a Clay, a Webster, a Sumner, a Seward, a Chase, a Garfield, a McKinley, a Roosevelt. Where can we find a more splendid administration of our great War department than we found in

Elihu Root who is Secretary of State? Where can we find a man with more splendid Christian ideals than that diplomat of diplomats John Hay, who in the midst of a great war, simply by the stroke of a pen has brought all Europe to agree. Where can we find a more inspiring example of self sacrifice for the poor and the lonely than in the services rendered by Judge Taft, whom future generations will honor as the founder of the Philippine State. What has made America great is her good and honest men, but they are few. We need more men to whom the people have a right to look for aid and leading, for well considered plans and for inspiration to action.

"God gave us men, a time like this demands
Strong minds, strong hearts, true faith and ready
hands;

Men whom the lust of office does not kill!

Men whom the spoils of office cannot buy.

Men who possess opinion and will!

Men who have honor, men who will not lie.

BEVERLY A. FOLTZ, 1906.

POE AND HIS POETIC WORKS.

Among our American poets none has been more severely criticised than Edgar Allan Poe. While his life has been somewhat stormy; while he seemed possessed with a restless spirit, he was nevertheless a true genius. In this respect he was to American literature what Byron was to English. The lives of both poets were lived about the same time. Both seemed imbued with a roving, dare-devil, disposition. But while their careers were short, they left behind them, lines which will serve them as monuments to their memory. Such genius as Poe and Byron possessed will ever remain green in the minds of our great litterateurs. Their works are gems which can never be destroyed.

Edgar Allan Poe was the son of David Poe and Elizabeth Arnold Poe, and was born in Baltimore in the year 1809, being the second of three children. Both Poe's father and mother had adopted a theatrical career. A curious incident has been noted by those who lay stress on pre-natal influence. Just nine months before Poe's birth, his mother appeared in Schiller's glory play, "The Robbers," under very depressing circumstances. This fact has sometimes been advocated as being the reason for Poe's peculiar and unfortunate life.

While still very young both his parents died, and he was adopted by Mr. John Allen, a wealthy Virginian. His adopted parents treated him kindly, but seemingly withheld from him that parental affection which he craved. The Allans were proud of the genius of their adopted son, and in consequence he received a splendid education. When a mere lad just in his teens, Poe was placed at a school in Stoke Newington near London. Here he became a brilliant Latin and French scholar, and acquired a good acquaintance with general literature. After his return in 1821, he was placed in a school in Richmond, and later entered West Point Military Academy. From this institution he was dismissed, and as Mr. Allan had married the second time and an heir had been born to him, Poe could no longer expect aid from this adopted father. From this time forward he was thrown upon his own resources.

Poe lived co-temporaneous with such American writers as Lowell and Whittier, Holmes and Longfellow; men who were noted for their purity of character and their loftiness of their ideals; men who still had in them a touch of Puritanism, and who reproduced this quality in their works. Poe could not compare favorably from a moralist point of view but with such men, shared with them the creative impulse without sharing the specific interests and devotions of the period. "Poe was primarily and distinctively the artist of his time; the man who cares for his art, not for what he could

say through it, but for what it had to say through him." But with all these sterling qualities he possessed the weakness of will of Burns and the ungoverned emotions of Byron.

Poe had his faults, and they were many; but while his contemporaries are explicable, he is inexplicable. He is America's artist-poet. His verse stands out in bold relief against a background which neither suggests nor interprets it. His poems have a distinct place in American literature; they occupy a niche by themselves.

Shortly after his arrival in Boston, Poe took the first step in his literary career by publishing "Tamerlaine," "Al Araaf" and several minor poems. "Al Araaf" is a mild place of purgatory (in the Mohammedan faith) and is used for those who, too good to enter hell, are not fitted for heaven. The poem abounds in a number of melodious passages, and was among Poe's first productions. These first productions were written merely for love of poetry. Poe himself says, "Poetry has been to me a passion and not a purpose." He was so full of poetic thoughts and ideals that his verse is the direct portrayal of these inherent principles.

Poe is famous as the author of "The Raven," a poem filled with dreams and fantasies of the weird and unnatural.

He has been charged with having plagiarised many of the ideas and peculiarities from Albert Pikes' "Isadore" and embodied them in "The Raven." While there is a slight similarity between the two poems, "The Raven" sounds purely "Poe-like." It is a poem that must have been studied out before it was written. It is full of shadowy fancies, and the vivid descriptions bring out every minute detail. In the following lines this is brought out very forcibly:

"But the Raven still beguiling all my sad soul
into smiling,
Straight I wheeled a cushioned seat in front of
bird and bust and door;
Then upon the velvet sinking, I betook my-
self to linking
Fancy unto fancy, thinking what this ominous
bird of yore—
What this grim, ungainly, ghastly, gaunt, and
ominous bird of yore
Meant in croaking 'Nevermore.'"

In "Ulalume" the pictorial quality is strikingly developed. In the first lines he says:

"The skies they were ashen and sober;
The leaves they were crisped and sere—
The leaves they were withering and sere—"

One can readily picture this autumnal scene in these few lines. Then such phrases as "the dark tarn of Auber," "the ghoulish-woodland of Weir," are excellent examples of word painting. A few lines from "The Sleeper" also bring out the pictorial quality.

"At midnight, in the month of June,
I stand beneath the mystic moon.
An opiate vapor, dewy, dim,
Exhales from out her golden rim,
And softly dripping, drop by drop,
Upon the quiet mountain top,
Steals drowsily and musically
Into the universal valley."

Another very famous poem of Poe's is "The Bells." This poem is filled with melody and feeling and sets one's blood a-tingling. It is not copied after Schiller's "Lay of the Bells," but is original with Poe. The idea was, however, suggested by his good friend and benefactress, Mrs. Shew. One evening he was sitting before an open window which admitted the sound of bells. Poe was seemingly not in the mood for writing poetry, but Mrs. Shew wrote "The Bells, the Little Silver Bells," placed the paper before Poe, with the words—"Finish it." The poet finished the stanza, and she then suggested the next verse—"The Bells, the Heavy Iron Bells." In this manner the poem was written. Poe was at first chary about claiming this as one of his own productions,

and was only prevailed upon to do so, at the earnest solicitation of his friend. In the first stanza he portrays a winter scene. It brings out the idea of merriment.

"Hear the sledges with the bells—
Silver bells!
What a world of merriment their melody
fortells.

How they tinkle, tinkle, tinkle,
In the icy air of night!
While the stars that oversprinkle
All the heavens, seem to twinkle
With a crystalline delight;
Keeping time, time, time,
In a sort of Runic rhyme,
To the tintinnabulation that so musically wells
From the bells, bells, bells, bells,
Bells, bells, bells—
From the jingling and the tinkling of the bells."

In the second stanza the poet speaks of the wedding bells—

"What a world of happiness their harmony
fortells
Through the balmy air of night
How they ring out their delight!
From the molten golden notes
All in tune,
What a liquid ditty floats
To the turtle-dove that listens, while she gloats
On the moon!"

Then he speaks of "the loud alarum bells—brazen bells!" In the last stanza we hear "the tolling of the bells,—iron bells! the moaning and the groaning of the bells." This poem is full of music, the internal rhyme bringing out the ideas very vividly. The poet takes one through four scenes—merriment, happiness, terror and sorrow.

There has been much controversy in reference to "The Haunted Palace." Poe claimed that "The Beleaguered City" of Longfellow was a plagiarism of his idea. While on the other hand it might be suggested that Poe got his idea from Tennyson's "Deserted House." While there is some similarity among these three poems, it must have been purely accidental. The metre and the rhythm have not been copied, and it is only in the thought that some similarity may be traced. "The Haunted Palace" is full of vague and weird ideas. It treats of a soul once pure, but gradually going to destruction. The mechanism is daringly beautiful, but the ideas suggested are somewhat severe.

"Annabel Lee" and "Lenore" are two panegyric poems. The former was a eulogy on the death of his wife and was written shortly before Poe's own death. The meaning is most beautifully expressed in the verse—where he says,—

"A wind blew out of a cloud chilling
My beautiful Annabel Lee,
So that her high-born kinsman came,
And bore her away from me."

"Lenore" is also a eulogy. It first appeared under the title of "The Paean," and was greatly altered before it was published under its present title. The poet says,—

"The sweet Lenore hath gone before with
Hope, that flew beside,
Leaving thee wild for the dear child that
should have been my bride!—
For her, the fair and debonair, that now so
lowly lies,
The life upon her yellow hair, but not within
her eyes,—
The life still there, upon her eyes."

While both these poems are full of meaning and bring out the thought suggested, there is yet something mechanical in them. The rhyme, the words and the set phrases take away much of the effect. They are not altogether natural. Let us quote a few lines from the Rubaiyat of Omar Khayyam to illustrate this point.

"Yon rising moon that looks for us again—
How oft hereafter will she wax and wane;
How oft hereafter rising look for us
Through this same garden—and for one in
vain!"

In noticing the simplicity of these lines one will readily acknowledge their effectiveness. As a eulogist Poe has been adversely criticised and doubtless justly so.

Poe was undoubtedly a genius. Even his enemies must admit this point. His good qualities have seemingly been overlooked on account of his vices. In spite of his corrupt life the poet kept on producing poems worth while. Throughout his poems that "passionate and hopeless grief" is evident. Poe was highly sympathetic, and this sympathy was expressed in his works. The weird, the vague and the supernatural are also prominent in all the poems. This may be due to the "repetend" which was used so effectively, with sometimes only the change of a word. This repetition was not original with Poe, nevertheless, it was employed very effectively by him. While some of the poems may sound a little unnatural, or rather, mechanical, the true genius of the poet yet remains. "Poe's work holds a place in our literature by reason of its complete and beautiful individuality, the distinction of its form and workmanship, the purity of its art." His genius was immediately recognized by the French and Germans and we as Americans are at last realizing the greatness of this subtle workman.

MARTIN W. SMITH, 1906.

THE SUPERNATURAL ELEMENT IN THE RIME OF THE ANCIENT MARINER.

In order to fully appreciate the poems of any great poet, it is absolutely essential that we, to some extent at least, know and understand the heart life of the poet; that we apprehend his temperament and his experience with life, his joys and sorrows, his good and bad fortune, and the attitude he held toward life itself. The same applies to a clear interpretation of the poetry of Coleridge. As a boy, a youth and a man he was a dreamer. This state was greatly intensified in later life by his constant use of opium. In his habits he was procrastinating and unreliable. Many a social function he missed, if a carriage was not sent for him to remind him of his obligations. He delighted in wandering from place to place, and instead of choosing a straight gravel path as Wordsworth was wont to do, he would choose the thicket, and loved to break through the copsewoods. It has been said that his temperament "was one of diffused sensuousness physically, and of abnormal mental moods,—moods of weakness, languor, collapse, of visionary, imaginative life with a night atmosphere of the spectral, moonlit, swimming, scarcely substantial world." With this in mind is it any wonder his greatest and best poems smack of the supernatural? According to Saintsbury, the new poetry of England, the romantic movement, took its beginning from Coleridge at the time the "Rime of the Ancient Mariner" appeared. Of his connection with this movement it has been said, "The material of his imagination on the sensuous side is of the slightest; it was the supernaturalism of the romantic movement; somewhat modified by being placed in connection with the animal world, and he put this to use as a means of illustrating the spiritual truth. He employs the supernatural without losing credence for it, an allegory of psychological states, moral facts or illusions real to the eye that sees them and having some logical relation to the past of the individual." The supernatural in this connection is used in contradistinction to natural, and not spiritual, although the spiritual may be a part of the supernatural. The three poems of Coleridge which may fall

into the category of supernaturalism are the Rime of the Ancient Mariner, Christabel and Kubla Khan. It is the first of these, the one that stands out preeminently above the others, that it is the object of this paper to discuss.

With the appearance of the Rime of the Ancient Mariner, the Romantic School of poetry may be said to have started. It has often been urged that he was a plagiarist, especially with reference to the above named poem, but we have it from Wordsworth, one of Coleridge's closest friends, that once in a discussion Coleridge gave voice to his thoughts in reference to the poem, and Wordsworth offered one or two minor suggestions, which were accepted, and Coleridge began the poem which at that time met with none other than unfavorable criticism but which has stood the test of time and holds a place to-day among the best products of English Literature. The Ancient Mariner is represented as an old worn out seaman with "long grey beard and glittering eye" who wanders about from land to land telling all he meets a queer, weird story of his ghastly experiences while sailing in the South Sea. In the particular town of the story, he met a wedding guest on the steps of the Bridegroom's house and related to him the following story. While sailing around Cape Horn the mariner shot an albatross, a bird of good omen, and this led him and the ship's company into unearthly experiences. Due to these the company all died, leaving only the Ancient Mariner, who, after he had done penance, was finally landed by a hermit after his vessel, together with his dead ship mates, had gone down into the unfathomable depths of the sea, due to some supernatural force.

The poem is written in ballad style and is one of the most musical of Coleridge's works. The use which he made of alliteration is strikingly shown in this stanza:

"Alone, alone, all, all alone,
Alone on a wide, wide sea!
And never a saint took pity on
My soul in agony."

After reading this, one cannot help but feel how intensely lonely and forsaken the old mariner must have been. We may almost see his heart go out with the utterance of each syllable. The word pictures which Coleridge paints are also worthy of notice in passing:

"The fair breeze blew, the white foam flew,
The furrow followed free;
We were the first who ever burst
Into that silent sea."

And again:

"All in a hot and copper sky,
The bloody sky at noon,
Right up above the mast did stand,
No bigger than the moon,"

However it is not due to either of these qualities that the poem may be ranked as one of the best of Coleridge, but rather to his treatment of the supernatural element in it. This may be divided into four parts according to his supernatural creations, namely, the killing of the Albatross, the skeleton ship, the Polar Spirit and the inspiriting of the dead bodies of the crew.

Granted that the Albatross, or a bird of like nature, was a reality, Coleridge would have us believe it was a bird of good omen, the killing of which will bring bad luck to the slayer. Let us look deeper and we see the crime did not lie alone in the killing of the bird but rather in the attitude which the individual took toward the creations of God. The supernatural is brought in, when the bird is hung around the Mariner's neck, and here it hung until he could look upon the slimy creatures of God's creation and bless them; then

"The selfsame moment I could pray;
And from my neck so free
The Albatross fell off and sank
Like lead into the sea."

Another supernatural creation of Coleridge was

the skeleton ship. This ship comes sailing on without wind and tide. Through the ribs of the vessel the sun shone, and on it were two women, Death and Life-in-Death, the latter described as follows:

"Her lips were red, her looks were free,
Her locks were yellow as gold;
Her skin was white as leprosy,
The night-mare Life-in-Death was she,
Who thicks man's blood with cold."

Think how weird, how supernatural must have been the scene, as these two ghostly beings threw dice to decide the fate of the crew and how gruesome it must have been to hear Life-in-Death shout

"The game is done! I've won, I've won!"

Immediately after

"Four times fifty living men,
(And I heard no sigh or groan)
With heavy thump, a lifeless lump,
They dropped down one by one."

Because Life-in-Death had won by the throw of the dice the Ancient Mariner was not permitted to die. This is one of the most unreal of Coleridge's supernatural creations.

The next mystical power is the Polar Spirit which followed them from the "land of mist and snow" and "plagued" them, although it was nine fathoms beneath the ship. Just what is meant by "plagued" is hard to say, but probably this spirit was the cause of the great calm which now overtook the ship.

Finally, the greatest and most spiritual supernatural invention is the inspiriting of the dead bodies of the crew.

This is thus described in Coleridge's words:

"The loud wind never reached the ship,
Yet now the ship moved on!
Beneath the lightning and the Moon
The dead men gave a groan."

And again

"'Twas not those souls that fled in pain,
Which to their corpses came again,
But a troop of spirits blest."

In response to the wishes of these spirited bodies the great Polar Spirit now moved the ship so rapidly that the Mariner fell down into a swoon. He awaked to find the ship entering the harbor from which it had started out. Of a sudden there is a rumbling underneath the ship, and it sinks, the Mariner however, being rescued by the Hermit.

These then are the supernatural elements of this the most popular of Coleridge's Poems. Their full beauty may be seen only after one has read the poem. Coleridge here has produced something unreal, yet it appears to be real. If this poem be looked upon as a dream, we cannot help but be impressed favorably, and not look upon it as merely a child's fairy tale. Behind it all this, the greatest of life's lessons, stands

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

The value of the poem from a supernatural standpoint lies in Coleridge's power to make his inventions seem plausible. Walter Pater says, "It is the delicacy, the dreamy grace in his presentation of the marvellous, that makes Coleridge's work so remarkable.

CHAS. S. DOTTERER, 1906.

OUR NATIONAL CRIME

When God made the world He covered its face with grandeur. He bestowed beauty upon the lofty mountains and the broad ocean, the babbling brooks and the mighty rivers, the grassy plains and the barren desert. He created both animals and plants to further beautify this paradise, and when all had been completed, He gave it into the hands of man to protect and keep it in all its splendor for all time.

The world and especially the United States is at the present time passing through an age of materialism. Many people no longer see the spiritual beauty in the things about them. All things must yield to the greed for money. Seldom do you find a mighty towering oak left standing for the sake of its beauty. For a few dollars the most imposing tree in the neighborhood can in most cases be bought. Large forests are hewn to the ground for the sake of a few logs, while the bark is stripped from the hemlock to tan leather for our shoes. Scores of blackbirds, robins, and even the beautiful waxwings are sacrificed yearly for eating a few cherries which rightly belong to them. But this might be overlooked, if it were not for the cruel slaughter of whole species of birds at the command of fashion. Not only the trees and birds suffer but also magnificent scenes are destroyed in the greed for wealth. Streams and rivers are harnessed and made to turn waterwheels, supplying power which could be furnished by steam. Thus the grandeur of our homes is lost, and our country is transformed from a garden to a source of wealth.

After the people have destroyed the splendor of their homes, they feel a longing for that, which is no more. They search for something to satisfy their aesthetic taste, and are therefore drawn to the great natural wonders of the country. People are first attracted to the beauties of the state in which they live. The state of Pennsylvania has two such places, one Eagle's Mere, the other Delaware Water Gap. At Eagle's Mere the hand of the destroyer is not yet present, but at the Delaware Water Gap the grandeur of the scenery is fast nearing destruction. Just because stones can be rolled down the hill, through a stone crusher and into a car without much trouble, the beauty of this place must be sacrificed for gain.

In the state of New York similar acts are being committed. The Palisades of the Hudson, long noted for their splendor are yielding to the hand of the destroyer. Here is a place within easy reach of the largest city in the United States, a place capable of bestowing rest and peace upon hundreds of wearied souls, given up to a few speculators to furnish ballast for ships and gain for themselves. You can find similar desecrations in almost every state in the Union. Wonders placed here by God, to beautify this land of ours, relentlessly destroyed by a few men for gain. Will we endure this? Yes we endure it without a word of reproach. We allow the splendor of our homes to be destroyed, the beauties of our state and yet more the wonders of our country and the world to be destroyed without a murmur. All must yield to the greed for money.

The greatest natural wonder of America and one of the greatest in the world must be sacrificed. A place hallowed and revered through all time, not only since the discovery of this country, but even before, as is shown by its Indian name Niagara "Thunder of Water." A place where two hundred and twenty-four thousand cubic feet of water per second, has been pouring over a high embankment of rock for several thousand years, making a scene which every American should see many times "for the welfare of his soul and the perpetual memory of a great work of God, intended from all time for the spiritual good of man." A scene intended not only from all time but for all time, a scene not only for us but for our posterity, a place which should stir our emotions to their very depths, and be protected by each one of us; but it seems to have no influence upon us, or we would not stand back, and without a word allow the Delilah of gain to shear this Samson of his glory.

The fate of Niagara is almost sealed. We are allowing a few men to erect power plants, which will take forty-eight thousand cubic feet of water per second, eight thousand cubic feet more than is brought to leave the American

Falls as a thin trickle. We have issued charters so that eighty-eight thousand cubic feet of water per second or nearly forty per cent of the whole flow can be taken without a cent of recompense. Thus with no lack of fuel or other power with make electricity we give away the greatest scene of beauty in America as a power house.

The engineers calmly agree that Niagara will in a few years be but a memory. A memory to our posterity. A memory of what? "Of grandeur, beauty, and natural majesty unexcelled anywhere on earth, sacrificed unnecessarily for the gain of a few! A possession of America, of the world, that has been recklessly squandered by the authorities of both Governments with disgraceful consent by the people, the owners, amid circumstances of humiliation to each nation." Fitting it is that this crime is being committed by the two richest nations on the face of the globe.

Little is left to be done. Already the lowering of the water is quite noticeable. Rocks never before seen are lying bare to show us what is happening. Let the eight hundred thousand tourists who annually visit the Falls, stay at home unless they wish to see the wonders of a breakfast-food factory or some other industrial triumph. Let the spectators who have profited bestow gifts upon the poor, endow colleges, give libraries to the cities, and museums to the country, but they can never redeem themselves for the destruction of this mighty work of God. Let electric searchlights in all the colors of the rainbow dance up and down over the trickling waters, for they can never reproduce the glories of that place in its natural state.

But is all lost? Cannot Niagara be saved? It cannot be saved through the state of New York. The views of its legislature are only too well shown by what they have already permitted to be done. Only a few weeks ago, one of the legislators said that whether the people wished it or not the power of Niagara must be utilized. But is there no power in the people of the United States? Many people have written to the president in behalf of Niagara. The president has pleaded in his message for its preservation, but the senate has yet to act. If our politics are not too corrupt, the senate will act according to the desires of the people. Niagara can be saved. The power houses will disappear and once more this natural wonder will be free—free to show the beauty and power of God to the people of the United States and the world. If the senate does not act Niagara is lost, and within a few years it will be but a memory of past grandeur. It will be gone but the cliff will remain, and let these words be emblazoned in letters of fire across the shamelessly uncovered bluff of the American Fall "The Monument of America's Shame and Greed."

WILLIAM MOORE, '07.

CRITICISM ON THE WORKS OF SCHUBERT AND SCHUMANN

Compositions belonging to the highest order of genius are said to depend upon the rare combination of three distinct qualities—I. Invention, II. Expression and III. Concentration. Beethoven and Mozart possessed all three; Mendelssohn, the Expression and Concentration in the highest degree, while Schumann excelled in Invention and Concentration and Schubert in Invention and Expression.

Schumann confined himself almost entirely to one class of composition at a time and never turned to another branch of the art until he felt that he had done his best in that particular class. It is not difficult to trace his growth and gradual development throughout his compositions. In the beginning, he did not endeavor anything in the classical form. His first sonata

was not begun until after he had spent six years upon minor compositions, and even waited six years after he began to compose before he attempted his first sonata.

Schubert, on the other hand, poured fourth his ideas on paper as fast as they arose in his mind. "He was too rich for himself—his fancy outgrew his power of arrangement." Instead of the regular systematic arrangement of ideas as found in Schumann's compositions and which shows that he did not lack the theoretical musical knowledge, Schubert would be carried by an irresistible current of his thoughts. He has been likened to a gardener bewildered with the luxuriant growth springing up around him. He lacked the Concentration and force to elaborate one of the many themes presented to him.

Both Schubert and Schumann were song-writers. However Schubert had the power of making the words, no matter how fine they might be, appear as nought in comparison to the music. For instance, no one can read the "Earl King" without thinking of Schubert's setting, while Schumann brings his music down to the level of the verses. The common expression "set to music" certainly applies to many of his songs. Anyone could read the songs "Ich denke dein" or even "Kenst du das Land" without the thought of any of the many songs which these words have suggested. Nowhere is Schubert so great as when he is in the act of rendering some sudden phase of passion. Indeed his songs "Mignon," "Marguerite Spinning," and the like, have been compared to miracles in photography, where the cloud has been caught in actual motion—the wave upon the curl. Not so, however, with Schumann. Throughout his many songs he follows the poet's varying moods, "amplifying and idealizing his thoughts but never assuming more than a just equality." He exercised his powers to express in music the personal characteristics of his friends and later the impressions that certain localities made upon his imagination. "The Faschingschwank aus Wein" gives a very vivid picture of Vienna as it was impressed upon the composer; in another song, "Stirb, Lieb, und Freud", we seem to breathe the very air of Ausburg; and in a passage of the Rhenish Symphony, Cologne is the subject.

Schubert's compositions comprise every style. His operas with the exception of "War in the Household" have been uniformly successful. "The truth is" says one critic, "that Schubert was probably deficient in the qualities which are necessary to the success of the opera." He also composed seven complete symphonies. Of these, the sixth in C is interesting as showing the transition from the forms of Mozart and Beethoven. The seventh and last composed in 1828 is his masterpiece and is a pure Schubertian composition from beginning to end. In his pianoforte music, symphonic writing for strings or full orchestra, we miss the firm grip of Beethoven, the learning of Spohr or even the pure melodic flow of Mozart. There is grip but it is oftener "the grip of Phaëton than the calm night of Apollo." The weavings of his imagination are beautiful in their very irregularity. He also has melodies in abundance; but they are so crowded upon each other and concealed by his fancy that the musical connection cannot be traced.

Nowhere in the realm of music were Schubert and Schumann so eminent as in the department of song-writing. Schubert, was renowned for the absolute spontaneity of his writings and for the poetic spirit with which he imbued them. The earliest of his lyric productions are perfectly mature examples of artistic musical form applied to song. The characteristics of Schumann's compositions are "great originality and fertility in subjects and themes; freshness, force

and piquancy in rhythm and a wealth and resource in harmony" which places him among the composers not far from Bach himself. Both men have won secure places among the great composers; Schubert as the "prince of lyrists and Schumann as the great song and ballad writer.

LILLIAN I. BECK, '08.

MUTABILITY

Ah, where is that which we call permanence
When all around is constant change,
And that which first besseems us fair,
Doth quickly come to nothingness,
And fill that soul with aching void?
The flower, that but lately blown,
Exhales a fragrance sweet and rich;
Its beauty doth attract the eye,
And for a moment thrill the heart,
But that is all how soon forgot,
And lost that which we most admire;
Its fragrance gone, its petals seared
Drop off and thus disclose the pod
Which holds within it, safe, the germ
That can produce another flower
As fair as that which first appeared.
Exists there any fixed form
In nature's vast enchanting space?
O thou cold moon, whose silver rays
Tongue the night to whisper love,
Must sink to west when Phoebus darts
Around the earth, his burning light,
Or wane and leave the stars illumine
The night; then come again thy place to fill.
There comes another stronger semblance
Of what we deem as never changing,
Ah, yes we know thy cheering name
We prostrate gladly at thy shrine
And revel with thy worshippers.
O Friendship, balm of human heart,
Surely thou wilt give us permanence
And transform not, to nothingness!
But Ah, alas! a test doth prove
Thou too art but a form intangible
And that thou art as false as fair,
Made to-day, unmake, to-morrow.
And rudely though the heart be torn,
Thou with smiling countenance
Depart, another to beguile.
Thou markest thy path with aching souls
Which moan and writhe in dark despair,
Then blindly grope to light. It seems
They feel that which they cannot see
For falsehood has unlit their eyes
And has unstrung their harp of life.
Then hail at last the truth, and see
And grant there is no permanence.
For that which making doth unmake
But fits the soul for nobler climes.
Or frees it from deceptive charms,
Or influence sweet as life, tho' frail
As we, this race of dust, wafted
Or blown by winds of circumstances
Until at last, unchanging change
Shall call the halt.

We do acclaim,
O Change, thou art creation's monarch
By Thee life is formed—unformed,
Tender love made bitter hate,
Dreams are dashed to blackest night,
And fondest hopes to grim despair.
Thou canst to-day make me a king;
To-morrow, but a vagrant beggar.
Thou now dost fill my heart, my soul,
With fear and dread and consolation,
For in thy presence here I see
The force which moves the universe,
Which moves the mind to purity,
Which make the earth renew herself
Which robs life of its transient dreams
And leaves it crushed, until by thee,
O God, who dost permit this change,
It is remade and given permanence.

W. S. HARMAN, 1906.