

puerilities of our city life. In these books he has shown how tales for boys ripen into food for adults when virility and intellect unite in the making of them. The stories take an ingratiating and delightful hold on the youthful imagination and affection. The tales fill a broad canvas and are inspired by a deep concern and love for boys; they portray with an originality that is both refreshing and invigorating the nature, hopes and aspirations of young hearts soon to enter the domain of early manhood.

"It will be a surprise to Catholics to learn," writes Dr. Smith in *Extension Magazine* (June, 1916), "that half the profession (theatrical) is made up of members of the Church, and that Catholic actresses are as numerous as Catholic actors. . . . But the innumerable Catholic women connected with it are in the mass as religious and moral as any other group of working women in the country." It, indeed, is a surprise to learn that one half the profession is Catholic, and more than a surprise when we are told that of a population of one hundred millions in the United States, Catholics are but as one to seven. However, Father Smith speaks with authority gained from practical study and experience extending over a period of many years. He knows what he is talking about, and because he does know is the reason he has always as a moralist taken a deep interest in the "stage" and all that it stands for.

Back in 1907, in the February number of *Donahoe's Magazine*, Father Smith in an article with the overwritten title: "A Chance for the Religious Drama," says: "The average American is utterly unaware of the divorce evil, its frightful extent and deep ravages; and Protestant religious leaders seem afraid to touch it lest the vengeance of the smart set strike at their salaries."

✕ To familiarize the public with the nobility of Catholic thought and practice and to portray the ravages of divorce in their hideous consequences, Father Smith wrote two or three remarkable plays, which, while they had occasional production on the stage, remain as "closet" dramas. In these plays of the versatile composer, which we were privileged to read, there