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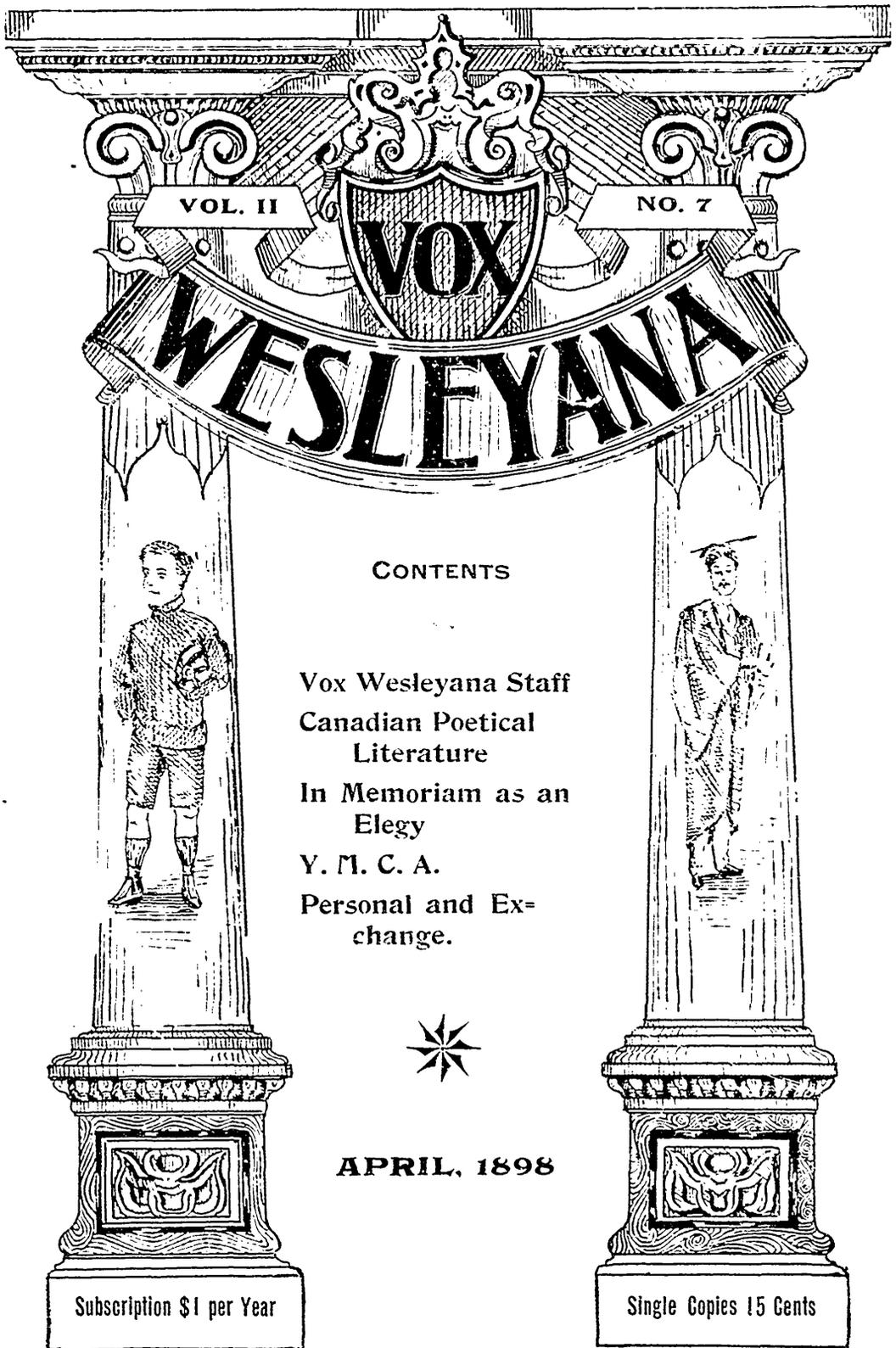
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VOL. II

NO. 7

VOX

WESLEYANA

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Canadian Poetical  
Literature  
In Memoriam as an  
Elegy  
Y. M. C. A.  
Personal and Ex-  
change.



APRIL, 1898

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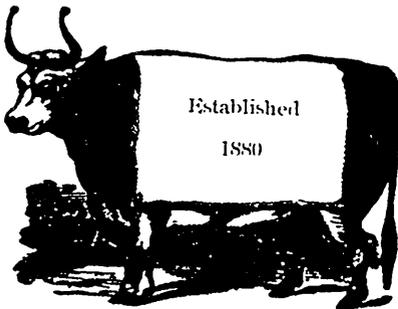
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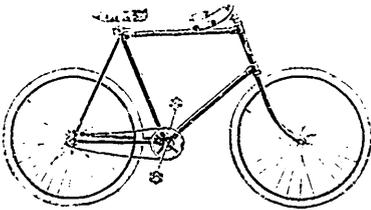
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however, would be a mistake, a much better location being near enough to the city of Winnipeg to enable the students to attend such lectures of the University as would be of benefit to them. While we would not advocate the taking of an arts course to those sons of farmers who realize that the rural life is very much preferable to any other they might choose to adopt, and wish to continue in those lines, we certainly believe that a general course of instruction is what is most needed by them to make life enjoyable and prosperous. A term or two in the University, taking such special work in each of the courses as might

seem advisable, would open to them new worlds of thought, adding those things enjoyed by residents of cities not within reach of farmers generally. The cost of maintaining the school would be very much reduced by such an arrangement, enabling the government to spend more on the special lines taught 'n the school itself, and a winter course could be taken more readily by farmers' sons than one extending through the summer months. The provincial dairy school already located in the city could be incorporated with the institution for those desiring instruction in that branch of agricultural science.

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### VOX WESLEYANA STAFF.

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In this issue we present to our readers an engraving of the staff of this journal for '97-8. This cut has never done service in any account of a political meeting or murder trial and so may need a word of explanation.

Anyone at all acquainted with Wesley during the past few years will recognise in the central figure our genial professor of classics. He aims to teach and train men, and those who know him, know him to be a man.

The only lady in the group, Miss K. Crawford, literary editor, has brought honors to Wesley in the past, and as she is to graduate in '98 we hope to refer to her at greater length in a later number.

W. A. Sipprell's classic countenance also adorns our pages. He is a

Frenchman, born in Ireland, possessing the vivacity of the former nationality and the agin-the-government principles of the latter. He is business manager and may be found in his office after he comes in for the last time at night and in any scraps when they are on the "tapis."

The other members of the front row are Messrs. Laidlaw and Kenner. They are scientists and are conducting original investigations into the properties of C. O2. Kenner is an M. M. S. (Methodist minister's son) and comes from nowhere in particular. At present his destination is a trifle uncertain. During his vacant hours Mr. K. is resident "tooter" of the College. Laidlaw is a footballer, hockeyist, and an admirer of the fair sex.

M. C. Markle is presented in the

second row. He too graduates this year. He will be missed from other scenes as well as from the football field, where the boys say his feet are in the right place—so also is his heart.

Next in order is B. B. Halladay. He has wheels in his head, parts his hair in the middle, and when it is not

West, is editor of the religious department. He is a man of wide experience, and we predict that his path in the future, as in the present, will be strewn with flowers—of rhetoric.

C. W. St. John, senior mathematician, athletic editor, an adept at hand-springs, bed springs, coil springs,



M. C. Markle    B. B. Halladay    W. G. Tanner    C. W. St. John  
 S. R. Laidlaw    W. A. Sipprell    Prof. Riddell    Miss K. J. Crawford    Albert E. Kenner

otherwise occupied exercises his jaws on gum.

W. Gordon Tanner, a man from the

spring of '98 and other springs, graduates this year and will be dealt with

accordingly.

---

'Tis the last pair of bloomers  
 Left blooming alone,  
 All its recent companions  
 To students have gone.

## CANADIAN POETICAL LITERATURE.

It has been said that a nation's patent of nobility is her poets' list. Viewing Canada's destiny in this light it is apparent that any evidence of extraordinary talent, any promise of genius, should be looked upon as the possible germ of that intellectual greatness to which she is desirous of attaining. Indeed we are sufficiently justified in saying that the success of each individual writer is a matter of national importance.

The first important national poet was nature-loving Chas. Sangster, who has been called a born son of the muses, a kind of Wordsworth, with rather more fire, but, of course, a great deal less metaphysical and technical skill. Like Wordsworth, he held sweet and direct communion with nature, who seemed to reveal to him her most intimate secrets. He is distinctly Canadian, in dealing almost entirely with Canadian themes and in drawing inspiration from Canadian scenery. His "St. Lawrence and the Saguenay" has won him distinction as a descriptive poet. Take, for instance, a passage from the "Night in the Thousand Isles:"

And now 'tis night. A myriad stars have  
come  
To cheer the earth and sentinel the skies;  
The full-orbed moon irradiates the gloom  
And fills the air with light. Each islet lies  
Immersed in shadow, soft as thy dark eyes.  
Swift through the sinuous path our vessel  
glides,  
Now hidden by the massive promontories  
Anon the bubbling silver from its sides  
Spurning like a wild bird whose home is on  
the tides.

Prominent among our poets, his genius recognized and appreciated by all Canadians, stands William Wilfred Campbell. His genuine poetic power, his traits of imaginative thoughtfulness and freshness of fancy have rendered his poems worthy of the high commendation which they have received. They have everywhere elicited the most enthusiastic praise.

Campbell presents to the reader a profusion of pictures drawn largely from visual nature. His descriptions are melodious and lucid. The most poetic interpretation of Canadian lakes and winters ever given to the public may be found in his "Lake Lyrics and other Poems." Of this volume the poems which have commanded the highest admiration are undoubtedly "The Winter Lakes" and "Lazarus." How true sighted are the poet's eyes in the former, and how masterly his imagination in the latter. Not an unintelligible phrase mars the volume. Everywhere we find boldness of conception treated in a picturesque and vigorous manner. Surroundings, apparently the most lifeless in nature, merely monotonous winter scenes, are rendered effective by the transfiguring touch of his high poetic power. Let us take a few lines from "The Winter Lakes:"

Out in a world of death, far to the north-  
ward lying  
Under the sun and the moon, under the  
dusk and the day,  
Under the glimmer of stars and the purple  
of sunsets dying,

Wan and waste and white, stretch the great  
lakes away.  
Craggs that are black and wet, out of the gray  
lake looming,  
Under the sunset's flush and the pallid  
faint glimmer of dawn,  
Shadowy ghost-like shores, where midnight  
surfs are booming,  
Thunders of wintry woe over the spaces  
wan.

But it is in the poem "Lazarus" that he is at his best. Here we have the old parable transformed in the light of modern altruism, and the unity of mankind is affirmed in the conception of a redemption which is not bliss as long as perdition endures.

In his more recent publication, entitled "The Dread Voyage," Campbell's genius is more clearly revealed. Here we find a depth of passion and intensity of feeling which did not characterize his earlier works. He now deals frequently with the gloom and tragedy of life. Death and all that it symbolizes is a constantly recurrent theme. We find such passages as this:

Great Warder of those mists forever yawning,  
And whence no soul returns that wanders  
through,  
Into some muffled midnight or white dawn-  
ing,  
Into strange peace no love hath proven  
true ;  
Whom we know now, no more than Homer  
knew,  
Or Plato's master, ere the hemlock drinks  
Charmed his great soul across thy shadowed  
brinks.

But, perhaps, the foremost name in Canadian song at the present time is Chas. G. D. Roberts, a disciple of Shelly and Tennyson, particularly of the former, whom he acknowledges as

his master. His poems may be classified in two ways, those in which is manifested an extraordinary preference for classical studies, and those inspired by a noble passion resembling Tennyson's.

His claim to the high position in poetical literature which has been assigned him lies chiefly in the quality and excellence of his "Orion and Other Poems" and "In Divers Tones." "Orion" is the finest of his classical studies and is considered one of the choicest productions which our nation has yet yielded. It is largely imbued with the spirit of ancient Greek ideals, and is remarkable for its luxuriant and artistic dealing with color.

Roberts is an ardent lover of his country, but until his recent publication has all too rarely dealt with native themes. He was the first poet to sing confederation. The poems in which his patriotism finds expression have deeply touched all loyal Canadian hearts, or as Mr. Lighthall puts it in his anthology, "have struck the supreme note of Canadian nationality." We find such verses as :

How long the indolence, ere thou dare  
Achieve thy destiny, seize thy fame—  
Ere our proud eyes behold thee bear  
A nation's franchise, nation's name ?

One of Robert's most marked characteristics is his strong and deep love for nature. The manner in which he depicts her various aspects has lent an additional charm to his works and has contributed largely to his success as a poet.

The "Songs of a Common Day," however, surpass both of his other

publications. His aim in this volume is to find a new theme which will be of interest to common humanity. In his sonnets he treats the most prosy objects in such a way as to make them appear strikingly poetic.

Of his lyrical poems, "The Silver-thaw" is a delicate piece of melody. Its lines are pleasingly original, as for instance :

In reawakened courses  
The brooks rejoiced the land ;  
We dreamed the spring's shy forces  
Were gathering close at hand,  
The dripping buds were stirred  
As if the sap had heard  
The long desired persuasion  
Of April's soft command.

The volume concludes with an ode for the centenary of Shelly's birth. This is perhaps the most artistic poem that Roberts has ever written. It is a masterpiece of diction. Every word is chosen with unique power. The predominant beauty of the poem lies in the perfect harmony of the thought with the rich music of the words.

Another who has reached the dignity of a recognized master of his art is Archibald Lampman. His book, "Among the Millet," has gained a wide reputation for its author. One's first impression of Mr. Lampman's poetry is a delightful sense of its freshness. The turn of thought is original, the phrase choice and unhackneyed, and throughout the volume we have a continuous revelation of beauty. Let us take a passage from his "Midsummer Night:"

Far off beyond the westward hills outrolled  
Darker than thou, more still, more dreamy  
even,

The golden moon leans in the dusky  
heaven,  
And under her, one star, a point of gold.

The simplest theme, as well as the noblest tempts his facile pen. He skilfully assimilates the most trivial details of a landscape into his finest descriptions, thus producing vivid pictures from material which seems utterly void of inspiration. He also has the secret of discovering the most charming resemblances and analogies, as for instance :

The daisies that endowed,  
With stems so short they cannot see, up-  
bear  
Their innocent sweet eyes distressed and  
stare  
Like children in a crowd.

Passing from the descriptive to the more purely didactic poems we are filled with astonishment at the maturity of thought and austere morality of principle to be found in a man so young. These poems are chiefly the result of long and lonely contemplations, and are in consequence uniformly serious and meditative. Let us take his poem on "Knowledge:"

What is more large than knowledge and  
more sweet ;  
Knowledge of thoughts and deeds, of rights  
and wrongs,  
Of passions and of beauties and of songs ;  
Knowledge of life ; to feel its great heart  
beat  
Through all the soul upon her crystal seat ;  
To see, to feel, and evermore to know ;  
To till the old world's wisdom till it grow  
A garden for the wandering of our feet.  
Oh ! for a life of leisure and broad hours,  
To think and dream, to put away small  
things,  
This world's perpetual leaguer of dull  
naughts ;

To wander like a bee among the flowers  
Till old age finds us weary, feet and wings  
Grown heavy with the gold of many thoughts.

The sonnets prove, perhaps, the most attractive portion of his book. There is a completeness about each which effaces all marks of the care expended in making it. This state of finish which characterizes all Mr. Lampman's compositions, and the purity of his diction, justify the hope that he may eventually challenge comparison with some of our best English writers.

There are still many excellent productions by writers who have already gained distinction as poets. We have the story of the immortal British ally, "Tecumseh," dramatised by Chas. Mair; "The Idylls of the Dominion," for which we are indebted to Alexander McLachlan, who has been called the "Burns of Canada;" "Merlin and Other Poems," by John Reade; "Canadian Idylls," by William Kirby, who has gained distinction by his graphic descriptions. Nor must we forget the names of Pauline Johnson,

George Frederick Cameron, William McLennan and Duncan Campbell Scott. One, as yet, has not been mentioned, whose name, as it were, stands out alone, apart from all the others. Chas. Heavysege, author of the drama "Saul," was, when his work came out in 1857, pronounced the greatest dramatist since Shakespeare. This is undoubtedly one of the most remarkable English works ever written out of Great Britain. His writings, however, were never popular in Canada. In fact, Canadians, although claiming him as perhaps their greatest and most original writer, do not read and appreciate him as the English do. A literary acquaintance once said of Heavysege that he always reminded him of these lines:

He walked our streets and no one knew  
That something of celestial hue  
Had passed along; a toil-worn man  
Was seen no more; the fire that ran  
Electric through his veins and wrought  
Sublimity of soul and thought  
And kindled into song, no eye  
Beheld.

—MAUDE McCROSSAN.

### IN MEMORIAM AS AN ELEGY

One way of deciding whether or no "In Memoriam" is to be called an elegy is to compare it with a few other poems that are recognized as such. One difficulty is that in the case of these others the pastoral element is more or less largely present. Question as to the reason for the union of pastoral with elegy should be made, not when we come to a modern poem like

"Astrophel," but when we study a source like Moschus' "Lament for Bion." This is singled out rather than Theocritus' "Lament for Daphnis" or Bion's "Lament for Adonis," because it offers a parallel to the modern cases. The pieces of Theocritus and Bion are pure fictions of the imagination. The prototype of Lycidas, and Astrophel, and Adonais, is the poem of

Moschus. The *sine qua non* of elegiac verse is genuine emotion. Artfulness sophistication shock us in the expression of grief. What more natural then than that resort should be had to that poetic form, which, at least in the case of those who originated it, brings us closest to nature and farthest from art? That the English elegiacs looked to the Sicilian pastorals as models is no myth. The very names Lycidas, Adonais and Thyrsis carry us back to Bion and Vergil. Then hear Milton:

O, fountain Arethuse, and thou honor'd  
flood,  
Smooth-sliding Mincius, crown'd with vocal  
reeds!

And later:

Return, Alpheus, the dread voice is past  
That shrunk thy streams; return Sicilian  
muse.

Of course the poems used here as tests do not give equal prominence to the pastoral convention. Spenser, for instance, carries it farther than Milton, and much farther than Shelley, in that he disguises the real manner of Sidney's death. Milton calls Edward King by the shepherd's name of Lycidas, but he does not mince words about the drowning. Shelley, when he has occasion to refer to the death of Keats, does employ a figure (poison), but it is not a pastoral figure. Spenser's ruse is probably in imitation of the death of Adonis. Indeed, his debt to Bion is particularly large. Taking this into account, along with the stock material of chivalry and mythology (witness the three stanzas towards the close devoted to the flow-

er fable), I should say, incidentally, that "Astrophel" is the least original of the great English elegies. In the "Adonais" the pastoral convention is sadly attenuated—reduced to an echo. It appears in stanza xxx:

Thus ceased she, and the mountain shep-  
herds came,  
Their garlands sere, their magic mantles  
rent.

And, perhaps, shadow-like, in ix:

Oh, weep for Adonais! The quick dreams,  
The passion-winged ministers of thought,  
Who were his flocks, whom near the living  
streams  
Of his young spirit he fed, and whom he  
taught  
The love which was its music, wander not.

In Tennyson's poem the convention is completely dropped, unless one make fanciful exceptions of stanza I, song XXI:

I sing to him that rests below,  
And since the grasses round me wave,  
I take the grasses of the grave,  
And make them pipes whereon to blow.

And the reference to the domain ruled by Parr in poem XXIII.

One might say, then, that "Astrophel," "Lycidas," "Adonais" and "In Memoriam" show different stages of the enfranchisement of the elegy from the shackles of the pastoral.

As to points of contact between "In Memoriam" and other elegies.

First as to "Adonais." In writing "Adonais" Shelley certainly had in mind the "Lament for Adonis." For instance, Bion makes Venus pray:

Rouse thee a little, Adonis, and again this  
last time, kiss me;  
Kiss me just so far as there is life in thy kiss.

And Shelley makes Urania say  
(stanza XXVI):

Stay yet awhile! Speak to me once again!  
Kiss me, so long but as a kiss may live.

"Adonais," in its own right, and because it looks back thus plainly to one of the sources is firmly listed with the elegies. A number of resemblances between it and "In Memoriam" will help us then indirectly in an effort to place the latter there also. For example, Shelley and Tennyson are both moved by the death of their respective friends to give grief a very large place in human life. So Shelley says (stanza XXI):

As long as skies are blue and fields are green,  
Evening must usher night, night urge the morrow,  
Month follow month with woe, and year  
make year to sorrow.

And Tennyson, looking backward, instead of forward, but with the same thought (song VI):

Never morning wore  
To evening, but some heart did break.

Then compare stanzas XLII and XLIII of "Adonais" with song CXXX of "In Memoriam."

In the second case Shelley's pure pantheism is merged and swallowed up in personal affection. The dead may be made one with nature, but if so the poet will appropriate nature. "Adonais" and "In Memoriam" stand on the same plane, in that the particular bereavement induces questioning as to the origin, meaning and destiny of life. Of course "In Memoriam" proceeds to lift itself far

above "Adonais" in the scope it gives this mood.

Spencer, after announcing that his rhymes are addressed to shepherds only, adds:

Yet as they been, if any nycer wit  
Shall hap to heare, or covet them to read;  
Thinke he that such are for such ones most  
fit,  
Made not to please the living, but the dead.

Compare this with Tennyson in song VIII:

But since it pleased a vanished eye,  
I go to plant it on his tomb,  
That if it can it there may bloom,  
Or dying, there at least may die.

It is rather interesting that Spencer's elegy, like Milton's, was simply one of a collection of memorial pieces composed on the death of the hero. It is something more, be it said in passing, than the prestige of a great name, something more than the tyranny of literary tradition that preserves "Astrophel" and "Lycidas," while it consigns the rest of the two collections to oblivion.

One of the poems associated with "Astrophel," however, has to be mentioned now and again in any discussion of the elegy. This is Ludovick Brysket's pastoral eclogue on the death of Sir Philip Sidney. It is the only English elegy in which the dramatic method of responsive song is employed (Lyon and Colin, etc.) Brysket, apostrophising the spirit of Phillisides (Sidney), says:

Behold myselfe with Colin, gentle swaine,  
Where we, thy name recording, seeke to  
ease  
The inward torment and tormenting paine,  
That thy departure to us both hath bred.

Tennyson, again and again, refers to this function of versifying; as explicitly in song v as anywhere:

But for the unquiet heart and brain,  
An Ease in measured language lies;  
The sad mechanic exercise,  
Like dull narcotics, numbing pain.

It is, perhaps, when we read the wail of Milton in the lines:

Ay me! whilst thee the shores and sounding  
seas  
Wash far away, where'er thy bones are  
hurl'd,

And when we note the horrid incertitude of his "where'er" that we appreciate best the satisfaction of Tennyson that Arthur Hallam was asleep on English soil:

Oh to us,  
The fools of habit, sweeter seems  
To rest beneath the clover sod,  
That takes the sunshine and the rains,  
Or where the kneeling hamlet drains  
The chalice of the grapes of God;  
Than if with thee the roaring wells  
Should gulf him fathom-deep in brine;  
And hands so often clasped in mine,  
Should toss with tangle and with shells.

The last stanza is especially impressive when put alongside of Milton's. It is rather surprising that Tennyson did not see fit to follow Milton in the occasional use of the rhymeless line—a device, which in the hands of the older poet, proved to be in powerful accord with the spirit of the elegy.

*(Concluded in Next Issue).*

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## LOCAL NEWS

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The Literary Society have elected the following officers for the fall term of '98: President, T. D. Brown; vice-president, Miss S. Ruttan; treasurer, R. Tate; secretary, S. R. Laidlaw; councillors, Miss E. Middlemiss and A. Lousley; leader of the Glee Club, J. L. Veale. The secretary appointed has since resigned, which will necessitate a new election for that position. If this position is filled by as competent a person as the rest of the positions are, there is no doubt that the success of the Literary Society's meetings for the coming term is assured.

Now that the Rugby season is approaching we trust that our athletic

editor, who has been indisposed for some two or three months, has sufficiently recovered to be able to give us a few paragraphs on the prospects for Wesley in the Spring series. We trust also that as the season advances he will so far recover as to be able to write up the accounts of at least Wesley's matches in the series.

Spring weather has arrived and with it an abundance of that gluey substance which has made itself famous under the name of Winnipeg mud. It is to be hoped that the ladies and gentlemen who are entering the classic halls of Wesley "will exercise a little care and thoughtful-

ness for others and wipe their feet on the natural mat outside the door."

Wesley, having only lost one game in the Rugby series of last fall, still stands a show of winning the cup. Now boys turn out in a body and do some practising, and fortune favoring us, Wesley may yet win a championship this year. Don't say you can't spare the time, for you can, and the exercise is just what you need now that there is a danger of overworking yourself at your studies. In a few days the field will be in condition, and it is to be hoped that all the old players will be on hand, together with every Wesley College man. There is room for all as there will be a junior team, and matches will be played, which, although not for a cup, will be keenly contested, and which will serve to keep up the interest for those who may not secure a place on the senior team.

How doth the little B— B—  
Improve each shining minute,  
By walkin' on the bouleva'r'  
And bein' strictly "in it."

Mr. W. B. Clayton can be found by his friends and the ladies of the college at Hillview, Man.; Mr. A. B. Hames at Oxbow, Assa. Some other fellows have gone out, but not being subscribers to VOX they cannot be located except by advertising or by a powerful magnet.

Not in the clamor of the crowded street,  
Not in the shouts and plaudits of the throng,  
But in ourselves are triumphs and defeats.

The N.W. and A.T. Society, though suffering from influendways, is getting along nicely. In order to avoid publicity and not tempt the faculty to join, the meetings are held in the peak of the east tower. Here members will be inducted in future, and as soon as our new furniture comes in our secretary will be there between 11.00 p.m and 2 a.m. to receive business calls.

Allow us to congratulate our friend of the seniors that when he sat on his hat the other day his head was not in it.

Several of our students have taken to spring overcoats, bloomers etc., and some have gone so far as to walk up and down the sidewalks with Wesley's fair daughters. Surely truth is stranger than fiction.

The president and members of the N. W. and A.T. beg to thank, through the columns of VOX, the members of the Manitoba Bar for their hearty expressions of sympathy in the society's recent troubles. The following beautiful selection has been sent them :

Then welcome each rebuff  
That turns earth's smoothness rough,  
Each sting that bids thee sit, nor stand  
nor go.  
Be our joy, three parts pain ;  
Strive and hold cheap the strain.  
Learn nor account the pang, dare never  
grudge the throe.

—Carlyle.

The most alarming disease now prevalent in college circles is "being taken" by the "photografy" man.

The Football Club got there, and then the Hockey Club, and now the Vox staff are in it.

[We've brought the rest up to a pretty high average.—Ed.]

One of our staff received a letter not more than a month ago with "April Fool" on the enclosed paper. He says that he has heard of people writing letters and forgetting to sign their name, but never before knew of a person signing their name and forgetting to write the letter.

It is currently whispered that Mrs. —, while cleaning house, asked her husband to nail up some [ ]. He refused. She looked †† at him; told him his conduct was without ††: beat him with her  until he saw \*\*. He now lies in a , tose state, and may soon be a fit subject for dis\$. A man must be an \* his life in this way and put a . to his existence.

The open literary given on April 1 in Convocation Hall was quite up to the high standard set by similar events in the pasts. The hall was crowded with the students and friends of the college, who were by no means backward in showing their appreciation of the programme by hearty bursts of applause. The opening number, an instrumental duet, by the Misses Hargrave and Cumming, was very creditably rendered indeed. A selection by the College Glee Club was followed by Mr. Tate's recitation, "How Rube Played the Piano." Miss Sampson, who assisted in the pro-

grame, was heard to excellent advantage in two solos, both of which were encored. One of the most interesting features of the evening was an essay on Sir Walter Scott given by Miss Sadie Ruttan, '99. The Mandolin and Guitar Club (Messrs. Lacy, Carper, Howden and Montgomery) was also in good form and was obliged to respond to an encore. The main feature of the evening was a debate, "Resolved that co-operation is preferable to the competitive system in the industrial world." Messrs. Tanner and Vrooman supported the affirmative, while Messrs. Harrison and Spear took the negative. Space will not permit an analysis of the arguments adduced by both sides. Suffice it to say that the supporters of the negative were duly declared the victors. The speech of the evening, however, was delivered by Mr. A. E. Vrooman. Mr. C. W. St. John, in one of the witty speeches for which he has a reputation, presented the Senior Stick, which he was last year elected to carry, to Mr. S. Wilkinson, the winner of it for the year '98-99. Mr. Wilkinson made a suitable reply. The programme closed with another number from the Glee Club. Prof. Riddell made a capital chairman and added much to the enjoyment of the evening by his witty remarks.

A loud noise in the hall attracted the attention of ye editor last week. Upon going to investigate he found the noise was caused by a violent altercation between two freshies as to what day Good Friday came upon

last year; one averring it came upon Tuesday, while the other as stoutly asserted that it fell upon Thursday.

One of the girls in the junior preliminary class recently startled the tutor and her fellow class-mates in declining "hie" by starting off: "Hic, haec, hoc, hug us, hug us, hug us," It is said that the tutor very gallantly

offered to do so if they would allow him to take them one at a time.

Friday night last was a red letter day for the N. W. and A. T. Great big chunks of *gestarum rerum* were made. Several important items of legislation were enacted. On motion of the deacon it was decided to give the examiners one more chance.

### Y. M. C. A.

The following are the officers elected for the ensuing year, '98-99:

President . . . S. Wilkinson, '99  
 Vice-President . . . J. E. Lane, '00  
 Rec.-Secretary . . . H. W. Dobson  
 Cor. Secretary . . . A. R. Robinson  
 Treasurer . . . A. E. Vrooman, '00

But while we change our leaders our motto remains the same—"The Boys for Christ." Many earnestly desire that the work and prestige of our College Y. M. C. A. may overshadow all other college societies. This does

not mean an injurious rivalry to any reputable interest, but it does mean that by prayerful and sympathetic, and an "each-one-preferring-the-other-to-himself" unity, to be the organization that shall give tone and color to the entire body.

The Intercollegiate Association have met and selected the following officers:

President . . . S. Wilkinson (Wesley)  
 Vice-Pres. . . C. H. Vrooman (Medical)  
 Sec.-Treas. . H. R. Robertson (Manitoba)

### PERSONAL AND EXCHANGE

I. F. Brooks paid us a short visit during the early part of the month.

Ed. Lindsay returned to Plumas a few days ago

Our editor-in-chief was confined to his rooms for a few days through illness, but is again well and able to be about.

W. B. Clayton left for Oak Lake during the latter part of last month.

W. B. expects to return to Wesley next term.

A. A. Thompson, '97, passed through the city a short time ago on his way east, where he will spend a few holidays.

R. E. Atkinson, who was ever faithful in endeavoring to maintain peace on the top flat, has also left for the summer.

Harry Glendenning has also deserted us, having returned to his home at Bradwardine.

Arthur Carscadden has also disappeared. He spends the summer vacation at Virden.

The members of the preliminary class must be overworked, or, perhaps, they are not accustomed to remaining from home very long, for during the present month they have been dropping off one by one. A. B. Hames has been one of these unfortunate preps., and left for his home at Oxbow on April 1.

G. E. Campbell has been compelled to relinquish his studies for the present on account of illness, and left for his home in Oregon on the 12th. This is very unfortunate, for G. E. would have made a good showing in the exams. only a few weeks off. Rest and change of climate we hope will soon restore good health.

Hiram Hull, our ex-business manager, is expected in this month to write on his final exam. in theology.

On picking up the Guardian of April 6 we were pleased to learn that the home of Rev. W. L. Armstrong, B. A., had been brightened by the arrival of twin girls. Congratulations W. L. May they live to cheer your expansive heart and become sweet girl graduates of Wesley. We looked up our receipt book to find some suitable names. There seems to be a plentiful variety for boys, such as Peter and Repeater, Max and Climax; but the only one we can find for girls is Kate

and Duplicate, which we offer W. L., along with our best wishes.

Rev. T. J. Johnston, B. A., has gone the way of his fathers. His individual career lasted for a long time, and the ministrations in its closing days were performed by a loving hand. His last steps in the singular pathway of life in which he felt called to walk for so long a time was supported by a few immediate friends. We sorrow, however, not as those who have no hope, for in the person of Miss Perrett T. J. has beguiled a most engaging companion into life-long union and won for the Methodist itinerancy a valued worker. Our heart strings are always touched on these occasions, but never was there more commotion among the molecules enclosed in our pericardium than when we received an announcement of this unprecedented move on the part of our quondam colleague. All the boys join in wishing Mr. and Mrs. Johnston uninterrupted joy.

---

Spring, lovely spring, we long for thee,

O! come and bless our earth,

And give the flowers birth,

And beautify each shrub and tree,

And cheer the insects in their glee,

The warblers in their mirth.

Too long our earth has had repose

Beneath the chilling snow;

O! bid the zephyrs blow

And flora's loveliness disclose,

The violet and blooming rose,

And nature set aglow.

We long to hail thee, joyful spring,

To spend our happy hours

Among the pretty flowers,

And hear the tuneful songsters sing,

And see them fluttering on the wing

Above our verdant bowers.

—Selected.

We got a letter and a dollar the other day from M. M. Bennett, B. A., Victoria College, Toronto. On our general principle of telling the truth, if we had anything bad to say about Mr. B., we'd say it, but we haven't. He's a tireless worker, a strong kicker, has lots of go, and appreciates VOX, and that speaks volumes for him. Wish you success M. M. B.; you can count on the support of VOX every time.

Wesley College students and members of Grace Church, Winnipeg, and other congregations in Manitoba, will be interested in reading the following from the Methodist Times, of London, England, referring to the town of Harwich: "A lecture, entitled 'Life and Times of Warren Hastings, a British Hero in India,' was delivered on February 16, by Rev. H. Whitmore, of Canada. Alderman Everard presided. The leading events connected with this remarkable man from his birth, boyhood, education, and subsequent appointment as governor-general of India, down to his impeachment and acquittal before the bar of the House of Commons, were treated by the lecturer in a masterly and eloquent style. The financial results were very satisfactory."—Free Press.

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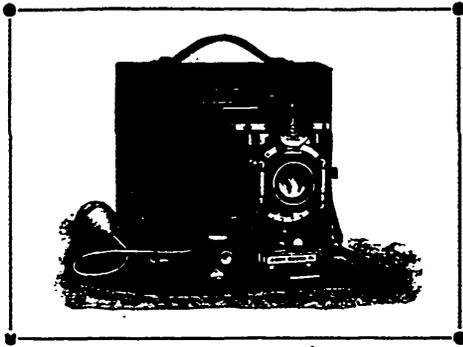
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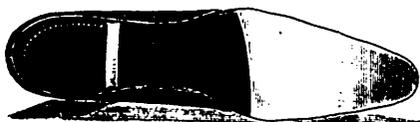
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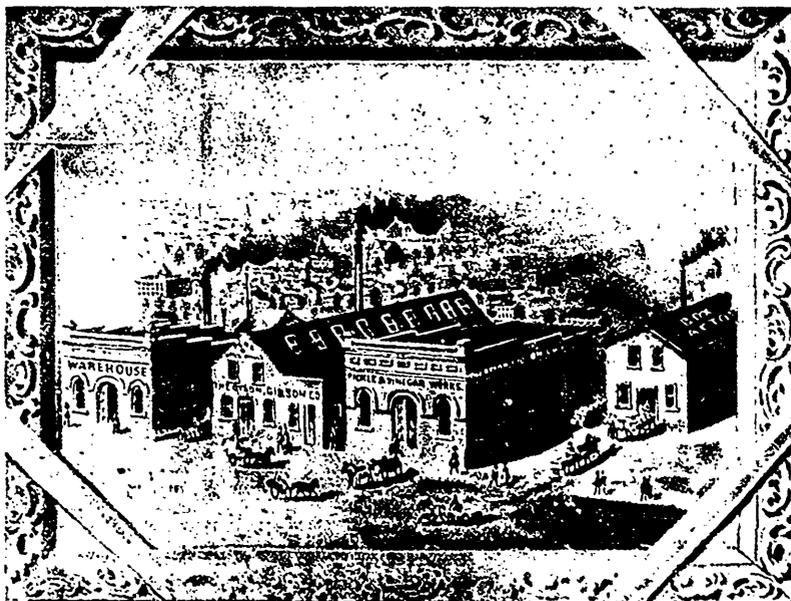
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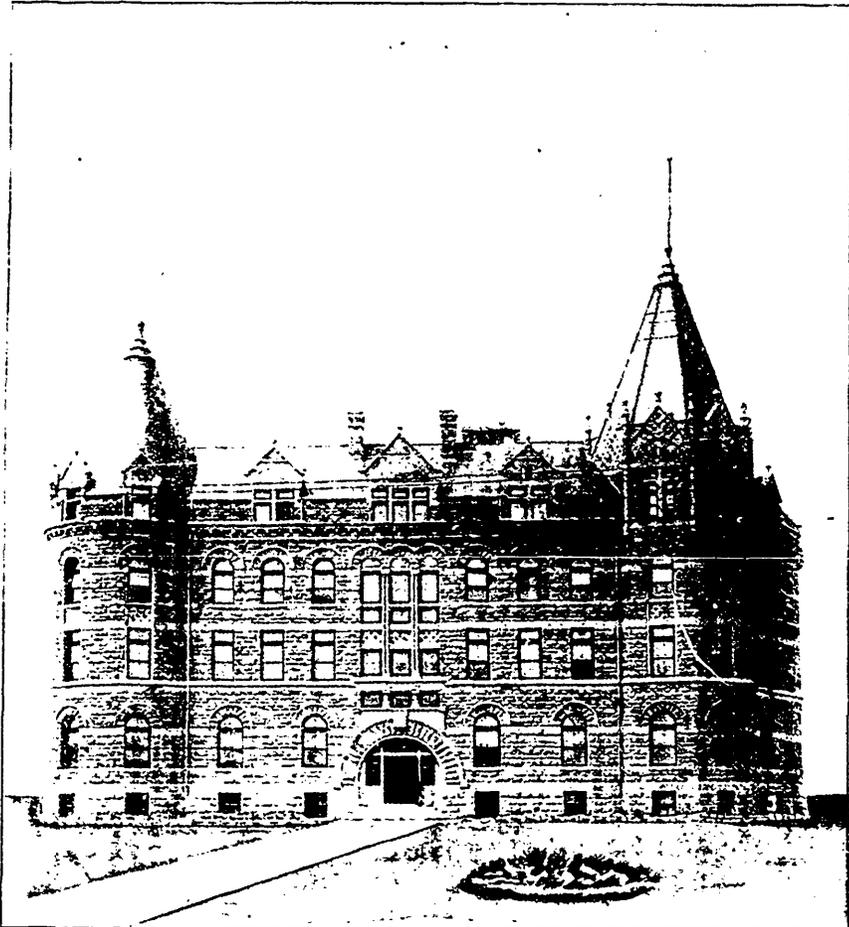
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