

love, it is pleasing to trace over the days of this illustrious genius and lose oneself in quiet visions of fancy and inspirations that arise in these peaceful surroundings.

My little guide was waiting for me when I came down stairs and together we retraced our steps through the green lanes of Shottery, across the smiling fields and meadows, through the turn stile and into the village of Stratford, where we met many children just coming home from school. On leaving my little friend he wrote in my note book in a large round and clear hand, his name and address as follows:

George Garner, aged 10 years, guide to Anne Hathaway cottage.

He waved his hand to me as I stepped in to the coach and was soon lost to view by a bend of the road as we crossed the old Clifton bridge, with its fourteen stone arches, spanning the beautiful Avon.

#### COLLEGE STORIES.

Some people think that college stories are among the things whose room is better than their company. They would like to see the space that these occupy, filled with news, with notes on athletics, with full-length reports of contest orations. They tell us that the English department should give practice in writing of this sort, but that a college paper has no place for a story, unless, indeed, it be of "preps" and of "programs" and of "scratching the slate,"—something, in fact, so distinctly local as to be indisputably un-literary.

Now the object of the English department is not, as I construe it, to publish students' work, however meritorious, or however interesting. The student does his work for no eye but the instructor's. It is not read aloud, except as an example or as a warning. It is not, except for purposes of grading, brought into comparison with the work of others. It is returned corrected with comment, advice and suggestions, and there the mission of the English department ends.

Just here is the place where the college

paper is needed. It gives a definite goal to the student's literary ambition. He may now submit his work to the student public, and here a good story is sure to find appreciative readers, and appreciation is the grandest stimulus. Besides this work is not out of place. College papers are not merely to tell of students and student life; they are rather to speak from students, to express the inmost spirit of student life, and this, I trust, is not un-literary. Suppose the work is immature. There is sometimes in immature things a force and a fire that maturity too often subdues. Besides, our students are not children, even if they are still called "boys" and "girls." They are men and women—some of them—old enough to do work with power in it.

The University lacks that spirit of appreciation, of culture, of sympathetic expectation that makes literature possible. And towards attaining this spirit, I know of no means better than the college literary paper. We give our orators opportunity to gesticulate, we go out to see our foot-ball players defeated, and spend our money for it, too, but some of us are quite unwilling to encourage this higher ambition of college life, this desire to put one's best self on paper. This must be changed. It is safe to say that it will be changed. The columns of THE HESPERIAN have contained good stories, some of the best stories that I have ever read in any college paper, but these are all the work of a few writers. It is for the students at large to show that they appreciate the opportunity. Let us have stories, and more stories, and make them so good that the critics, while they abuse them, will be anxious to read them.

HERBERT BATES.

Joseph Garneau, jr., commissioner general, shipped the entire furniture of the Nebraska World's Fair building to the Interior Decorative Co., to be sold out as souvenirs.

Crandall, the gasoline stove repairer, 1345 O street.