

And toleration be thy watchwords aye.  
 Gifted at death with prophet's prescience,  
 Amid the thronging scenes of time to come  
 Which pass before my spiritual gaze,  
 I see a vision of a future age  
 When sons of men no more will meet in war  
 To settle questions of theology,  
 But, gathered in some peaceful Parliament,  
 Will harmonize divergency of creeds,  
 And through comparison will come to know  
 They worship one and the same deity  
 Whose image was in the beginning stamped  
 Upon the mind when Godhead fashioned man;  
 Unity will plurality replace,  
 And thus a universal cult arise,  
 To honor, till the ages are no more,  
 The sole existent, sempiternal God.

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#### THE ORIGINAL OF THE DROESHOUT SHAKESPEARE.

The Droeshout engraving published in the first folio edition of 1623, seven years after the poet's death, is commonly considered the most authoritative portrait of Shakespeare. That it bore a resemblance to the poet is testified to by Ben Jonson in an adjoined poem; in which, however, he expressed at the same time his dissatisfaction at the poor workmanship. It is certain that Martin Droeshout must have worked after an oil painting, for the young engraver was only twenty-one years of age at the time of its appearance.

Now there is an oil painting in existence to which attention has only lately been drawn, and which is now in the possession of the Shakespeare Memorial of Stratford-on-Avon. Mr. W. Salt Brassington, curator of the Shakespeare Memorial, describes the history of this interesting painting in his attractive book *Shakespeare's Homeland* as follows:

"In the eighteenth century the portrait belonged to a member of the Hart family, and was exhibited in London. It next passed to another owner who sold it to Mr. Clements of Sydenham, in whose possession it remained for nearly forty years, and by whom it was exhibited at the Alexandra Palace, where a fire occurred and the portrait narrowly escaped destruction. Being afterwards sent to Stratford-on-Avon, it remained at the Shakespeare Memorial until after the death of Mr. Clements, when it was purchased from his family by Mrs. Flower of Avonbank, and presented to the Shakespeare Memorial Association.

"The portrait is painted upon a panel of elm wood, composed of two pieces, with transverse braces; and the whole panel is covered with a coating of white, upon the top of which a light red pigment is spread. The face is solidly, but the rest of the picture rather thinly painted, and the detail is much finer than that of the engraving, though the resemblance between the two is obvious to the most casual observer.

"A closer inspection leads to the conviction that this portrait is the orig-

inal from which Martin Droeshout copied when making his engraving for the folio of 1623.

"The chief points to bear in mind are:

"1. That the picture is unmistakably an unrestored work dating from the early years of the seventeenth century.

"2. That in the upper left-hand corner it bears the name 'Willm. Shakespeare,' in characters of early seventeenth-century date, and written in the same pigment as used for the lace and other adornments of the dress.

"3. That below the name appears the date 1609.

"4. That the head is quite life-size, while the body, being in perspective, is smaller in proportion.

"5. That it is the only painting with contemporary evidence of being a portrait of Shakespeare.

"Though darkened by age and of severe aspect, the face is represented as a faithful likeness, not flattering, but with most of its marked characteristics accentuated. The color of the eyes is a dark grey, shaded with brown, corresponding with the Ely Palace portrait. The hair is arranged exactly as in the Droeshout engraving and the Ely Palace portrait, representing Shakespeare as bald from the forehead to the crown of the head. The mustache is upturned, and a small tuft of hair is visible upon the chin. The mouth is full and humorous in expression. When considered in comparison with the engraving, which it nearly resembles, Ben Jonson's lines, and the signature at the top of the portrait, we are led to the conclusion that this is a portrait of Shakespeare painted from life. The evidence in its favor is conclusive, and it must therefore be regarded as the most interesting extant likeness of the poet."

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#### CHARLES CARROLL BONNEY.

Sept 4, 1831—August 23, 1903.

Three years ago the world suffered a great loss in the death of the Honorable Charles Carroll Bonney, best known as the inaugurator of the World's Congresses which were held in connection with the World's Columbian Exposition at Chicago, in 1893; and also as the President of the Religious Parliament Extension which was founded two years later. This season which brings the anniversary both of his birth and his death, seems an appropriate time for the appearance of the poem "Akbar the Eclectic" which in its Oriental imagery furnishes a fitting tribute to the life-work and purpose of that Christian "eclectic," who was the originator of a movement that will prove to have an enduring influence on all generations to come.

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#### JAPANESE EDUCATION.

The modernization of Japan has raised her rapidly to the rank of a modern power, and we can readily understand that she has been greatly benefited by the institution of Western inventions and in general by the practical spirit of Western civilization, but these advantages are not without their drawbacks, and it is noticeable that in many quarters the old stability seems to be lost. The growing generation is inclined to accept with Western views also the looser conception of moral maxims, and the leading statesmen watch this progress not without solicitude. Here is a rescript of his Excellency, the