

praises for Nashville, the queen of the South and the Fair.

At the close of the World's Fair everybody said that the world would not look upon its like again for a century, and I suppose "everybody" spoke the truth; but here we have an exposition while smaller yet so reminiscent of that great white city, that one begins to question the truth of "everybody's" prediction concerning Chicago's effort. I would not attempt to convince you that Tennessee's exposition equals Chicago's, for Chicago had four times the space and ten times the money; but with her space and means Tennessee has done, comparatively speaking, as well as Chicago; she has filled two hundred acres with a picture of surpassing beauty, and nature has framed it in green and gold. We miss the grandeur and immensity of Chicago, but the insinuating beauty of this centennial city makes us forget that we are missing anything.

The exposition is built upon a hill with the incline leaning towards the heart of Nashville; and from the portico of the state capitol, two miles distant, an elegant view of the centennial can be had. But come down out of the house of politics and go with me to this beautiful city of pleasure! We pass under the noble entrance arch, take a glance at the old revolving waterwheel that once furnished power for a Confederate powder mill and was destroyed by Sherman in his march to the sea; we take the winding path that leads us between the government building the auditorium and the mining building, and now we stand well to the center of the grounds. Turn in whatever direction we may, the eye encounters classic architectural designs and charming artistic effects. In front of us claiming our attention is the crowning glory of the exposition—the Parthenon—so faithfully reproduced that we find ourselves captured by Grecian art and carried back to the famous Acropolis to ponder over the genius and art of a day and a people of the past. This beautiful building is very appropriately used as the art building. A heroic statue of Pallas Athena seems to guard the entrance. Near by stands the Memphis building which is a correct reproduction of the ancient Memphis pyramid or pyramid of Cheops; a little beyond shine the domes of the agricultural building. Turning still to the right the mining and negro buildings meet the view. We walk out on the rialto, which spans an arm of Lake Watauga, from which point we see in front of us a group of state buildings nestling among the trees. The most prominent one is the Illinois building, an exact copy reduced to one-sixth the size of the World's Fair administration building. Still beyond and a little to the left is the military encampment marching grounds. To the right again the panorama presents the mining and government buildings, the auditorium, woman's, children's administration and commerce buildings, then our vision is lined to where it first centered—upon the Parthenon, to which hereafter, when we are weary of sight seeing, our eyes will ever turn for rest.

After feasting our eyes upon the outside effects, we go inside the buildings

and again are surprised at the extent of the various displays in each of the departments. We thus consume the day and have only begun to see the exposition.

But night is coming on and we want to witness the electrical display. We go again to the open grounds and suddenly the exposition becomes a reflex of the beautiful firmament with its myriad of twinkling stars. Archer, domes, pillars and posts, bridges, flag-staffs, everything in fact, seem to be suddenly ablaze as if by magic. Surprised as we were at the completeness of the buildings and grounds, our astonishment is increased tenfold at the splendid night illuminations. In no feature does the beauty of the Tennessee centennial exposition impress itself more strongly upon the minds of the visitor than in the electrical effects. They are simply dazzling. "This electrical display beats Chicago," is often heard coming from the mouth of some enthusiastic visitor; but such a statement could only be meant in a limited sense. For instance: The illuminated dome of the World's Fair Administration building is reproduced here several times, in modified forms—the Agricultural building alone having five; but there are no electric fountains and the absence of one is a mystery to me. The opportunities for something glorious in this line are great. Neither do we see the search light though one would add to the night scene very much. But while these are missing there are other things that help make up the deficiency. The Rialto is studded with electric bulbs, the color scheme being in red, white and blue; and these are reflected in prismatic colors in the shimmering waters of Lake Watauga and the result is charming to the extreme. A cavilier might say that the inside lighting was neglected for the outside effect; but as the crowds generally desert the buildings at night to see the fireworks, the wisdom of the management in making outside illuminations the feature is apparent.

About 9 o'clock very fine fireworks are exploded, after which everybody turns into Vanity Fair, Tennessee's Midway Plaisance. Here the old Midway scenes are re-enacted, though, up to date, with more becoming modesty. The leading attraction seems to be the Streets of Cairo. Upon entering the village we are taken vividly back to Chicago by



Then comes a Cairo street parade and a wedding procession, with the same old bride that was used at Chicago; the camels and donkeys are ridden and mercilessly thrashed, a few vaudeville features are shown and then the visitors distribute themselves between the theater and the fair's booths. Passing along out of Cairo, we visit Dante's Inferno, Cuban village, Lillian and Davis cabins, Moorish palace, Edison's mirage, Spain's palace of illusions, menagerie, gold mine, Chinese village, French vaudeville, phantom swing, rat circus, Gettysburg, the Old plantation, the chuter, ocean wave, Giant See-saw and many others,

all making up very interesting lot of side shows.

Altogether the exposition is a gem. Though I spent six months at Chicago and felt that I would never be satisfied with any exposition short of the World's Fair, yet I find much to admire and to interest me in this effort of which the people of the United States at present seem neither to understand nor to appreciate.

GEO. D. PYPER.

### COLLEGE CLOSING.

The commencement exercises of the Latter-day Saints' College were held yesterday morning at 1 p.m. at the college building. A large and appreciative audience listened to the exercises.

After the singing of an hymn by the college choir, and invocation by Elder John C. Cutler, Thomas Glenn read an essay on the Rite of the Drama. He dwelt on the time of the great Elizabeth, and the morals, manners and customs of the people. He drew a vivid picture of the times of Shakespeare, and told of the influence of his writings on civilization. The history of the drama was traced from the time of the Greeks to the present, and the influence of the stage on the thoughts of men was pleasingly discussed.

Mr. Harold Eldredge rendered in fine voice Dudley Buck's baritone solo, Sunset.

Percy Goddard, a student of the business department delivered an address, subject, The Commercial Course. Great stress was laid on the practical education afforded in a commercial school, and the work commenced for its preparation of the students for the responsible duties of life.

The valedictory address was given by Miss Ella Helander. She referred pleasantly to the friendship that had sprung up among the teachers and students, and in eloquent words complimented the different classes on their labors in the college, and wished all a pleasant journey through life.

This was followed by the promotion of the various classes and the bestowal of certificates and diplomas. The ceremony accompanying this portion of the program was inspiring.

To the strains of music the various classes marched to the stand and received their certificates of advancement from President Done. The graduates received certificates and diplomas from Elias Morris, president of the board of trustees, after due recommendation by President Done. The following were the graduates in the various courses:

High school (four years), Thomas Glenn. Kindergarten training: Certificates, Lillian Gardner, Bertha May, Jennie Beatie.

Diplomas: Olive A. Sherman, Carrie D. Richards, Katie McAllister, Emily H. Cannon, Lillian Miner, Bertha Anderson, Bessie A. Edwards, Julia McKenzie.

On recommendation of Prof. Done, in behalf of the Church board of ex-aminoers, Dr. Maeser, on the authority of the general board, conferred the degree Bachelor of Didactics on Joseph Nelson, John M. Mills, and Emil Maeser.

The song, The Gold and the Blue,