

1930

## The College News, 1930-03-12, Vol. 16, No. 16

Students of Bryn Mawr College

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# The College News

VOL. XVI, NO. 16

BRYN MAWR (AND WAYNE), PA., WEDNESDAY, MARCH 12, 1930

PRICE, 10 CENTS

## Medieval Jewish Philosophy Traced

### Husik Reveals Complex Movements and Also Origins.

### GREEK INFLUENCE GREAT

Dr. Isaac Husik spoke on "Mediaeval Jewish Philosophy" in the Commons Room, Tuesday evening, March 4.

The subject is a very large one. Only part of mediaeval philosophy in general. There were three philosophies in the Middle Ages, as a matter of fact, which were parallel and we read about them in three languages: Those were the Latin, the Arabic and the Hebrew, and they were correspondingly Mohammedanism, and Jewish philosophy.

What are the characteristics of mediaeval philosophy? Treat it historically. One characteristic which differentiates mediaeval philosophy generally from ancient and modern philosophy is an epistemological dualism. The ancient philosopher knew apparently in the classical period of only one source of truth—within himself: sensation, perception, logical inference or intuition. But all those depend upon the individual himself. They are the result of his own existence. And, I imagine, the modern philosopher has the same notion. On the basis of experience, or experimental or logical inference, they believe truth is derived. But, in the first place, I do not know whether mysticism is classed as modern philosophy or not. But mediaeval philosophers, whether Jews, Christians or Mohammedans, always insisted upon two sole sources of truth: the source residing in the individual himself, and the external source that comes from without in an authoritative manner, and that is revelation.

Hence, in seeking the origin of the mediaeval point of view in matters philosophical, it is well to go back to the place where matters began to be treated in that way. That place is Alexandria in the second century, B. C. It is not a mediaeval origin at all, but you find the mediaeval point of view beginning right there.

If you have got two sources of truth you cannot just keep them apart. They might conflict. So which comes first? Does reason come first? Does revelation come first? Reason says: The world is eternal. Revelation says: The world was created in six days. The solution they all gave to this problem in the Middle Ages is about the same. It is a very optimistic one. Inasmuch as both sources are valid, they can't conflict, and, therefore, do not. But, apparently, they do conflict. The world was created in six days vs. the world is eternal. There is the conflict. What are you going to do about it? The solution was that these conflicts are only apparent. So that if you are absolutely certain about your reasoning, if you can't possibly suspect any error or fallacy in your reasoning, then you must go to the documents of revelation which are embodied in sacred writings. They are always open to interpretation. Therefore, if you are quite certain about your reason, what you do then is to go to your documents on revelation and see if you cannot interpret them in a way which will agree with reason.

If that were impossible and the documents of revelation were absolutely certain and you can not interpret them away, then the alternative was to go back to your Reason and see if what you thought was the demand of Reason cannot be interpreted in another way.

This solution of the problem was common to all the three philosophies of the Middle Ages.

Where do you find that in that particular form, in the past? Not in Greek philosophy or in the Stoics, but in Alexandria. This was in the second century after Christ, two and a half centuries after the conquest of Alexandria. In general, the atmosphere of Alexandria was Greek. There was a very large population of Jews there who absorbed

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## Flower Humanizes Shakespeare

So much has been done by the learned point of view, Sir Archibald Flower, chairman of the Board of Governors of the Shakespeare Memorial Theatre, believes, to make Shakespeare unpopular, that we must try to pull him from his pedestal, and realize what a very human being he was. Sir Archibald Flower gave a talk on Shakespeare in Taylor Hall Wednesday morning at 9:45. It was Sir Archibald's own experience as a school boy to have been bored and puzzled over Shakespeare, but when coming back to his native town of Avon, he got the chance to see the plays well-acted, he began to realize much more about Shakespeare. Shakespeare was devoted to the countryside and what was particularly pleasant to an English boy, devoted to horses. In his famous description of a horse not a single salient point is missed; no one but a consummate judge of a horse could have written it. No matter what you are going to do, if you get to know Shakespeare better, he will help you. Shakespeare has so crept into our language that people do not know when they are quoting.

The interesting problem is: how did Shakespeare always come to say the right thing in the right way? He was born in the little village of Stratford, but he was fortunate in getting a very good education—some people deny this but denial is nonsense. The same old school was, up to a few years ago, adequate for the needs of Stratford; the boys are learning their lessons in exactly the room as those of three hundred years ago. Shakespeare is often thought of as a ready-made poet; one should try and visualize him as a schoolboy—an attractive boy, thickset, not very tall, with auburn hair and hazel eyes, full of fun and chaffing everybody. Shakespeare was probably thinking of himself when he wrote "the schoolboy, with shining morning face, creeping like snail, unwillingly to school." But Shakespeare made use of his opportunities; he was able to learn Latin, and French, and had some very good masters—the headmaster at the Stratford school was paid more than the headmaster at Eton.

Shakespeare had the power of drawing nations together; the world agrees only in admiration of Shakespeare, no matter what creed or nation. How does it happen? His father was mayor of Stratford, and when players visited the town a private performance was given before the mayor and the aldermen to pay a compliment to the patron of the troupe. We can picture William as a boy of six coming to see the players; we can picture him thinking, as he grew older, "I could have done something better," and so in his boyhood the first germ of playwriting came into his mind. When he grew up he entered his father's business and

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## Rosemont Victorious Over Varsity

On Saturday, March 9, the Varsity basketball team was disastrously defeated; 41 to 19, by Rosemont. Even excluding the star forwards, who could elude any guards, Rosemont's team far surpassed Bryn Mawr in every respect. Their centers regularly got the jump and forwarded the ball, and their guards messed the passing and shooting of Engle and Totten whenever the ball strayed to Varsity's end.

Outplayed as Varsity was, their poor passing was particularly glaring. The zigzag across center frequently resulted in loss rather than gain, and the forwards did much of their playing on top of each other. The only glimmer of hope appeared in Remington, who executed occasional pretty plays as side center and showed encouraging speed, although her efforts to divert the ball from Rosemont were as futile as the rest of Varsity's.

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## Sloss Prophecies Victorianism

### Angles Substitute For Curves in Present Mechanical Literature.

### INSPIRATION LACKING

"A general survey of the books being written today does not reveal a very inspiring whole," said Mrs. Margaret Fleisher Sloss, executive secretary of the Foreign Policy Association, in the first of a series of talks on the "Literature of the Machine Age" given in the Commons Room on Wednesday afternoon, March 5. "They show deftness of execution and excellent craftsmanship, combined with an obvious lack of inspiration. Among the finer books under the head of biography might be put Fay's "Franklin", and Lewis' "King Spider." Under the classification of books about the war could be listed Aldington's "Death of a Hero," and "A Farewell to Arms." Dividing other fiction into two classes, the "Sophisticates" and the "Sensitives," one might include under the first class Maurois' "Atmosphere of Love," under the second "Wolf Solent." There are three pre-eminent authors, Thomas Mann, D. H. Lawrence and Marcel Proust, whose perceptions are extremely sensitive and who, with the world as their onion, peel off layer after layer of sensations not ordinarily apprehended. These men may be called the international ambassadors of the mind of man—others are the authors of contemporary literature.

Contemporary must be taken in its modern sense as dealing with things spanning very little more than a week, since everything is now jazzed up. Literature, as Carlyle said, is not alone a report of past civilizations but also a sensitized record of our own times. The literature of the new world is affected by three things. First there is the war, which created in the mind of those who took part a sense of futility and a loss of authority and self-esteem. The past and future are not important, only the present counts; since there is no planning ahead, the result is a flat literature with no depth of perspective. Such a book is "A Farewell to Arms." Then there is the influence of Dr. Freud and the psychoanalysts. The point of view of analysis has penetrated literature with its sense of an unconscious life responsible for many conscious acts. This is best illustrated in the works of May Sinclair and Rebecca West. Finally we are living in a new scientific world. Einstein's phrase, "the crumbling of space," represents this new world with time accelerated and distance eliminated. There has been a change in the fundamental substance of the world from the politely inert world mass of the Victorian school. Now the world is a seething mass of electrons, as A. S. Eddington in his stimulating "The Nature of the Physical World" makes very clear, giving a sense of the size and speed of the universe.

We are living in a mechanically-minded world which has thrown overboard the ideals and hypocracies of the past. Smartness is our new ideal in place of beauty, angles have been substituted for curves. European standards of sophistication have been brought here and altered to machine-made; we have accepted imperturbability and hardboiledness, speed and impersonality, as our ideals. It is interesting to compare the best sellers of 1914, among which were "Stella Maris" and "Pollyanna" with last year's best sellers, "The Bridge of San Luis Rey," "Point and Counterpoint" and Isadora Duncan's "My Life." Perhaps that literature had some effect on our easy acceptance of war propaganda. To

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## Memorial Service Held For William H. Taft

A service in memory of former President Taft was held in Goodhart auditorium, Tuesday morning, March 11. It was led by Professor Rufus Jones, president of the board of directors. The service was opened by the hymn "O God, our Help in Ages Past," and an arrangement of the Twenty-third Psalm, sung by the choir. Professor Jones read a passage from Ecclesiasticus, "Praise of Famous Men," in introduction to his address. President Emeritus M. Carey Thomas attended the service.

"It is most fitting that we at Bryn Mawr should meet to show our reverence and respect for the memory and the life of ex-President Taft.

"Next to his own beloved Alma Mater at New Haven, I think he loved this institution best. He chose it for his daughter, and so learned to know it intimately. In the midst of his duties as President he came here to give one of the most inspiring commencement addresses in our history, and he has watched with intense interest every step of the progress and development of the college during these later years.

"He was, I think, the best loved man in the United States. He has held the two highest and most responsible offices this nation has to offer, and he is the only person who has ever held them both.

"He was the champion of many great causes. Besides his great services to the nation at home and abroad, he was a noble and a notable citizen. He has always had a sense of honor, a brave wisdom of sincerity, a spirit of fidelity and rugged honesty. His character was unsullied and his name is untouched by any suspicion of low motives. His whole public career has been marked by unselfish devotion, unwearied devotion, unwearied industry and purity of purpose. There was a unique quality of distinction to his patriotism, and his long service to the country was characterized by magnanimous disinterestedness.

"He has borne a clear testimony that truth is the highest thing a man may keep. He has been tender and sensitive for the rights and privileges of the most humble persons in the land. He has been, with all his other distinctions, one of the foremost American leaders of education for colored people. One can imagine what is happening this morning at Hampton Institute.

"None of us who knew him can ever forget his humor. No other President, except Lincoln, has had such a rich fund of it. His smile, his chuckle and his radiance were an inherent part of his personality.

"I should like to appropriate for him the words that George Fox used for one of his noblest friends: 'He was faithful to God, and the immortal seed of life is his crown.'

### Calendar

Sunday evening, March 16: Musical service of the Bryn Mawr League.

Monday evening, March 17: The Graduate Club of Bryn Mawr will give Barrie's one-act play, "Shall We Join the Ladies?" in Goodhart Hall, at 8:20.

Tuesday evening, March 18: The Dance Club and the dancing classes of the undergraduates will give a recital of natural dancing in the gymnasium at 8:15.

Wednesday afternoon, March 19: Mrs. Margaret Fleisher Sloss will give the second of her series of talks on contemporary literature in the Commons Room. The subject of this talk will be "The Sophisticates"; tea will be served before the talk, at 4:15, in the Commons Room.

## Sandburg's Rhythms Delight Audience

### Culture Is the Conception of What Is Worth Seeing and Listening To.

### SINGS FROM SONGBAG

On Monday evening, March 10, in the Auditorium of Goodhart Hall, Miss Donnelly, as the head of the English Department, introduced Carl Sandburg, the speaker on the Ann Elizabeth Sheble Memorial Lectureship in English Literature. To those with the rough challenge of *Union Days* and *Clean Curtains* twanging in their ears, the quiet dignity and fine humor of Mr. Sandburg were a pleasant surprise. Where an apostle of the masses had been expected, startling us out of our placid after-dinner content with crude jargon of the stockyards, we found a man acutely sensitive to the finest subtleties of feeling and sound, enveloping his work with the rhythms and cadences of a rich musical voice.

Previous to his readings, Mr. Sandburg, referring to the criticism evoked by his innovations in verse form and context, discussed the matter of personal taste in art. If we fail to respond to a work of art, it is probably because it is not for us. No one person can hope during his life time to put himself in sympathy with all the works of art, nor should he strive for this. Three or four masterpieces, "shot through with light and shadow," and springing from profound experience, should be known and communed with until their depths become a part of us.

Here we touch the problem of "What is art?" and the answer lies in the replying to two simple questions, "What is worth seeing?" and "What is worth listening to?" The reply for any one nation or people is the key to its culture. And culture involves the fundamentals of action. A war arises not chiefly from economic unrest, but rather from deep-rooted differences in culture. The Civil War, our "intestinal struggle," resulted from the firm convictions of "the gentlemen of Massachusetts and the gentlemen of Virginia" of the superiority of their respective cultures. Culture, the conception of "What is worth seeing?" and "What is worth listening to?" is the basic factor operating in strife at all times.

This same force is working today.

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## Miss Carey Tells of New Senate Rule

(Submitted in News competition.)

Slight changes in the standard of work for the future were discussed by Miss Carey in Chapel, Tuesday, March 4. In the first place people taking condition or deferred examinations may be excused from quizzes and laboratory work during the week of the examinations. Arrangements may be made with the instructor to make up this work.

The most important change concerned double failures and the merit rule in connection with Major work. If a student has more than five hours of double failure and can not offer enough hours of advanced standing to make them up, or if an extra semester would be necessary to average one hundred and twenty hours, she is liable to expulsion. This rule, which will be put into effect this spring if need be, is quite just, as so many people are trying to come in that the college does not want exceptionally poor people.

Two years ago, the rule for Major work required twenty honour points, or a Merit average in the first two years of Major work. Now, however, the present Sophomore and Freshman classes must have at least Merit, and a Credit must make up for a Pass. This will not be rigidly enforced in individual cases, and illness will be taken into consideration; but it will gradually become so, and must be taken into account when choosing one's Major.

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The College News

(Founded in 1914)

Published weekly during the College Year in the interest of Bryn Mawr College at the Magazine Building, Wayne, Pa., and Bryn Mawr College.

Charter Member

Editor-in-Chief: Emma S. Rice, '30; Copy Editor: Catherine Hows, '30; Editor: V. Strydom, '31; Graduate Editor: H. Parson; Assistant Editors: O. Perkins, '32; C. W. Page, '30; L. Hatfield, '32; L. Sandborn, '32; Business Manager: Dorothea Cross, '30; Subscription Manager: E. Batters, '30; Assistants: D. Asher, '31; M. Adams, '32; M. E. Frothingham, '31; Y. Cameron, '32; F. Robinson, '31

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(This issue of the NEWS was edited by R. Hatfield, '32. The Copy Editor was V. Hobart, '31.)

REQUIEM

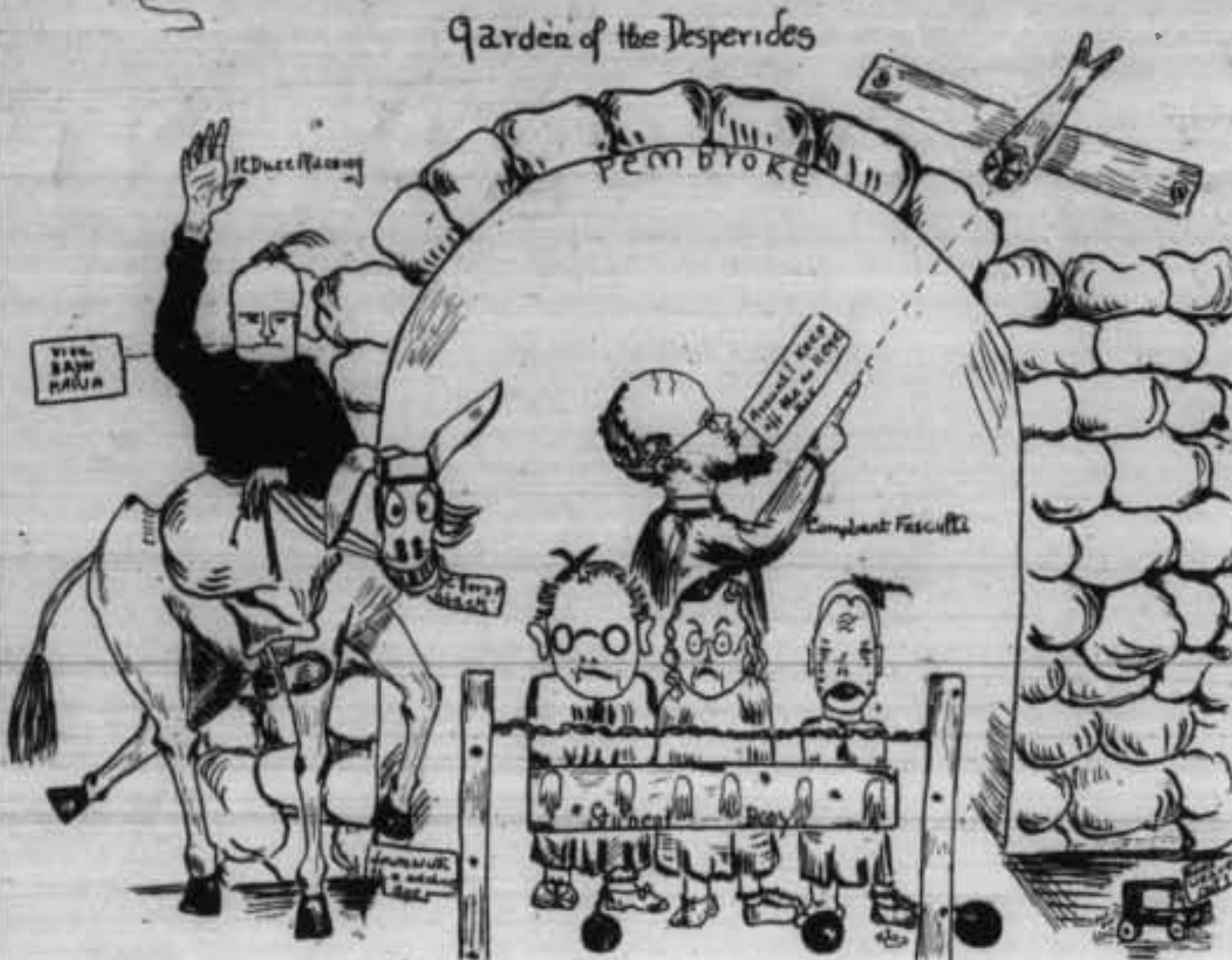
The death of William Howard Taft is indeed a loss to the country; however, the holder of the two greatest honors which the nation can bestow was also the Father of the Acting President of Bryn Mawr, and it is with a truly personal sorrow that we express the deep regret and sympathy of the College. We can hardly take it upon ourselves to eulogize one whose name is already so deeply graven on the hearts and memories of all who knew his notable career. We do quote from the Proclamation of President Hoover, which so well expresses a nation's appreciation of the works of a great man: "Mr. Taft's service to our country has been of rare distinction and was marked by a purity of patriotism, a lofty disinterestedness, and a devotion to the best interests of the nation that deserve and will ever command the grateful memory of his countrymen." His was a fine life, and his passing has brought sorrow to the people of America.

SH-HH

A very strange and unpleasant thing has just come to our notice—strange because we are surprised that it did not strike us before and unpleasant because it casts such a slur upon the otherwise unobnoxious manners and upbringing of the college student. Perhaps it is particularly noticeable on Mondays and Fridays, but even on Wednesdays when we are told our rhythm of work is at its strongest, there are evidences of this disturbing phenomenon—the very obvious waves of restlessness which spread over all classes, large and small, at various intervals. The causes we suppose are varied: lack of interest in the subject, attempts to communicate with some not-so-neighboring, interest in activities in another part of the room, or a general disinclination to work because of sleepiness. There is only one result—an inexcusable cumulative rudeness which might very well inspire any instructor to throw down his books and leave the class in disgust. There are in every class of course particularly rude individuals who are conscious that they are making lecturing and teaching unpleasant and are proud of it. We cannot allow them to penetrate our feelings at all. It is only the general vague stirrings, rustlings, and noises not so gentle, of the class as a whole with which we are concerned. We have a suggestion to offer for the benefit of those who find themselves irresistibly urged to devote their attention to something other than the instructor. They might find it helpful and to others it would be a blessing, if they would profit by experience in Body Mechanics long enough to relax completely and relieve the strain on themselves and every one else.

Neck and Neck!

The "beelers" who are still in the running of the News editorial Board competition are: L. Clews, '33; E. Kinslerberger, '33; S. Noble, '32; F. Oppenheimer, '32; and D. Rausahoff, '33



Communications

(The NEWS is not responsible for opinions expressed in this column.)

To the Editor of the COLLEGE NEWS:

The Soundest. Nuns fret not at their convent's narrow room, And Herbens are contented with their cells, But students in their pensive citadels, When cars upon the yellow highway loom, Sit blithe and happy, while the motors boom Loud as the loudest peal of Taylor bell, Brief pleasure in their self-inflicted Hell. In truth the prison unto which we doom Ourselves no prison is: and hence, for us Against our will no fun 'tis to be bound Within the campus' scanty plot of ground. We were once pleased if some bright car Would pass, flashing a glimpse of liberty. We found brief solace then, though cap'd and gowned.

—LAUREATE.

Au Cercle Francais de Bryn Mawr College

Une Representation "d'Hernani" (Notre abonne et ami de la premiere heure, M. Louis Cons, professeur de litterature francaise au College de Swarthmore, a bien voulu ecrire pour le "Courrier" le compte-rendu de la representation "d'Hernani" a Bryn Mawr College. Nos lecteurs lui seront reconnaissants de son spirituel et delicat article.)

"HERNANI" A BRYN MAWR En France meme, a Paris meme le Centenaire de la grande bataille autour "d'Hernani," le 25 fevrier 1830, a-t-il ete celebre avec autant d'eclat avec autant de spirituel enthousiasme qu'il le fut il y a quelques jours a Bryn Mawr? Je me permets d'en douter. C'etait en tout cas pour un Francais coovie le 25 fevrier dernier a Goodhart Hall une impression infiniment touchante que cette fidelite americaine a un souvenir si francais et si lointain.

En toute sincerite on doit louer presque sans reserves la facon dont les jeunes filles du Cercle Francais et leurs guides et inspiratrices ont compris leurs roles. Le sens de la mesure, le gout et le tact jusque dans le dechainement lyrique, l'absence de "charge" et en meme temps l'apparante conviction dont elles faisaient preuve et aussi le gentil heroisme avec lequel elles recevaient sans flechir les injures et les oranges que leur prodiguaient les Classiques exasperes, tout cela enfin leur valaient plus que ma sympathie: mon admiration. Il est impossible de dire la douce et splendide beaute de la Dona Sol que Miss Clarissa Compton incarnait, la pure fierte de Miss Caroline Lloyd-Jones en Hernani, la majeste guillerette de Miss Lena Lois Mandell en Don Carlos ni le pathetique chevrotant de ce pauvre et sinistre Don Ruy Gomez pour lequel Miss Mary Duke Wight avait consenti a abdiquer sa grace et sa souriante jeunesse.

Dans la salle meme ou la bataille entre les Classiques chauves et les Romantiques chevelus faisait rage on pouvait admirer la verve endiablee des cohortes inspirees par Miss Fightine (unique celle-la et merveilleusement cocasse!) et Miss

Goodell.

Costumes et decors, jeux de scene et effets de lumiere, tout etait d'un gout, d'une verite dans la splendeur vraiment exquis, et rares. Dans l'ensemble on sentait une incomparable "meneuse de jeu", qui etait, parait-il, Mademoiselle M. Rey. Et on sentait aussi que l'inspiration de l'erudite et charmante doyenne Miss Eunice M. Schenck avait passe par la.

LOUIS CONS.

(Cet article a paru dans "Le Courrier de Philadelphie" du 8 mars, 1930.)

To the Editor:

Orange peel? No, oranges! At eight o'clock decried, Reposing sucked and spherical Taylor steps beside: We never do our deeds by halves, Although we are not thoughtful calves.

SUCKER.

Bryn Mawr, Penna., February 26, 1930.

The Executive Committee, Les Personages d'Hernani, et Sa Claque, et Tous.

The writer is not given much to correspondence of this order, but his enjoyment and that of his wife and guests, of "L'Honneur Castillan" was such, last evening, as to make it not inappropriate to quote an overheard remark, even if it be not in the King's English.

"We certainly will have to hand it to the girls (sic) of Bryn Mawr College." Young women can do anything they set out, in earnest, to do, so why not make up your minds to agitate an improvement of the architectural acoustics of Goodhart Hall? Your representation of Hernani could easily fill that hall to overflowing several times over, were the "acoustical coefficient" improved.

(Signed) ELLIOTT SNOW, Rear Admiral, C. C., U. S. N.

In Philadelphia

The Theatre.

Broad: The Stratford-on-Avon Festival Company, in two weeks of Shakespearean Repertory. The company as a whole is splendid, and their productions are well worthy of the name they bear.

Chestnut: Libby Holman and Clifton Webb do their stuff most admirably in The Little Show; incidentally some of the music is of the best, as you probably know.

Adelphi: The last week of The Matrix—which has not been highly praised, although Constance Collier has the lead. Forrest: Don't miss Criminal Code, even if stark realism and tragedy aren't quite in your line. This play is fine, and

Musical Service

On Sunday, March 16, there will be a musical service in the Music Room at 7:30 P. M.

The music by the choir will consist of the following: 150th Psalm.....Frank "The Lord Is My Shepherd," Schubert "O'er the Smooth Enamelled Green".....Bach The organ solos will be confined to the English School, including works of Purcell and Vaughan Williams.

Senate Ruling

The new rule of the Senate, as announced in Chapel, and as it will go into effect this spring reads as follows: A student who has received the grade of Failed (FF) in more than five hours of work, and who in the opinion of the Senate cannot offer enough Advanced Standing or take enough extra work to receive her degree in eight semesters, will probably be excluded at the end of her Junior year. Exceptions may be made by the Senate in the case of students who have been prevented by illness from making up the deficiency.

the acting excellent, although the actual playwrighting does sometimes squeak in its obvious structure.

Garrick: Strange Interlude. Keith's: Oscar Strass' melodic treatment of Arms and the Man, in a fine revival, The Chocolate Soldier.

Lyric: Ethel Barrymore in The Kingdom of God, but we can't enthuse. Shubert: Die Fledermaus, done in the Reinhardt manner on a revolving stage, is well worth an evening off; we highly recommend the Shubert production, A Wonderful Night.

Walnut: Bert Lytell plays the parts of twins in this melodrama, Brothers.

The Movies. Mastbaum: Olive Borden and Lloyd Hughes in Hello, Sister. Also Winnie Lightner in person. Earle: Small Town scandal, adapted from Octavus Roy Cohen—Billie Dove in The Other Tomorrow.

Stanton: George Arliss in his second talkie of a stage success, The Green Goddess.

Hollywood (ex-Film Guild Cinema): Charles Bickford in Hell's Heroes. Boyd: Greta Garbo acts splendidly in Anna Christie.

Fox: A typical movie revue with a most impressive cast and very little plot—Happy Days.

Stanley: Richard Barthelmess in Son of the Gods.

Erlanger: A powerful film version of the popular novel, The Case of Sergeant Grischa.

Aldine: Dennis King in The Vagabond King.

Little: At the South Pole; an authentic record of Captain Scott's Antarctic expedition.

The Orchestra.

On Friday afternoon, March 14, and Saturday evening, March 15, the Philadelphia Orchestra will play the following program. Emil Mlynarski, who conducted the Curtis Institute concert in the Auditorium of Goodhart, will direct these concerts:

Haydn—Symphony in C minor, No. 9 ("Fifth Lordship"). Strauss—"Tod und Verklarung." Lindow—The Enchanted Lake. Rimsky-Korsakow—Introduction and Cortege de Noces from "Le Coq d'Or." Tchaikowsky—"Romeo and Juliet." We wish to call attention to the fact that the concert programs are now being posted on the new music Bulletin Board, in Goodhart, and that Mr. Alwyne stars those numbers of which the Music Department has records.

Dunn to Speak at Fellowship Dinner

Professor Esther Cloudman Dunn, of the English Department at Smith College, will be the principal speaker at the annual Fellowship Dinner to be given in Radnor Hall, Friday evening, March 21. The announcement was made at a special meeting of the graduate students Wednesday evening, March 5. Professor Dunn is a Bryn Mawr graduate, and received the Rubel Fellowship in 1921-22.

Katherine Robinson was elected toastmistress for the evening. She will share the honors with the four European Fellows who are each to give short after-dinner speeches: Aune-Lise Stadt, Germany; Helene Bourdy, France; Bertha Marti, Switzerland; Margaret Ferguson, Scotland.

According to the plans of the Book Committee, the showcase is to have a loan-library which will serve the triple purpose of filling the empty bookcase, providing a table decoration (book-ends have been donated), and furnishing light reading material not only for the graduates themselves, but also for the unfortunate callers who get tired of looking at the pictures.

BLUM STORE Chestnut at 13th



A Display and Sale of Blum Store Fashions

College Inn Tea Room Wednesday-Thursday March 19-20

Illustrated: \*Arabelle three-piece belga tweed suit. Crepe blouse. Spring colors. Sizes 12 to 20. \$29.75.

\*Exclusive with Blum's

**Dr. Faustus Presented**

Those who went to the production of the Haverford English Club on Friday expecting to see the superman Faustus cementing a bond with the powers of darkness, and in the fullness of time reaping his just deserts, were startled to find Mephistopheles rather than Faustus the center of the stage. A most engaging devil, scarlet from the end of his horns to the tip of his tail, he won the audience with a contagious "Heh, heh," which even Faustus caught by the last scene: Whether he was panting with rage until the red buttons down his chest heaved, jesting cynically with Faustus on the subject of women, or artfully tempting him with conjuring, he naturally slipped into this interjection, which was far more eloquent than all the lofty poetry of Faustus on hell or heaven. In fact, even a gown with a fur hood and an advisory body of angels failed to brighten the study where Faustus, with a skull, a Bible and a Justinian for company, carried on his soliloquies. But given the same study with a sullen Mephistopheles arriving hot from hell and it was full indeed.

Perhaps the charms of Mephistopheles lay in his ability to cause interesting events. "Enter Mephistophilis with diuels" at a tremendous bound, ed tails flying. "Enter Mephistophilis with a chafer of coles" which immediately burst into flame. "Enter Mephistophilis" and "Helen passeth over the stage." She may require a good deal of conjuring and "patience," but she arrives presently in a white nightgown with a royal purple cape and golden curls which would put the real Helen to shame. The tango bend with which Helen draped herself over the arm of the learned Dr. Faustus was worthy close study by a body mechanics class, but it scarcely blended with our conception of either of the famous personages involved.

And finally, on one great occasion, "Enter Mephistophilis" with dark Lucifer, adorned with a bristling red beard, horns like a crescent moon, and claws long enough to be a serious handicap. The result of this double visitation was a pageant of the Seven Deadly Sins: Pride, cold in white and blue; Covetousness, meanly clad in burlap and wildly clutching a miser's bag; Wrath, terrible in a red straw turban and a purple cape; Envy, green to his complexion; Gluttony, round-bellied and red-faced, munching an apple; Sloth in a white nightshirt; and Lechery, triumph of triumphs, with yellow dress, red face and a tempting eye.

Mephistopheles pervaded the Papal scene, although the chief credit here belongs to the friars. The rising curtain disclosed a spacious room with two real windows in the background, beyond one of which the branches of a pine tree waved in the rain. Beyond the other, as Mephistopheles informed, Faustus, was the "Citie (which) stands upon seven hills." Under a large cross and flanked by two lighted caudelabra stood the dais of the Pope, where in devilish unconcern sat Mephistopheles, swinging one leg irreverently. The Pope entered—in long white flowing (?) robes—followed by three worthy friars who brought him the Sacrament and then fled in holy terror to the accompaniment of Faustus' mocking voice and the fire works of Mephistopheles. They returned in solemn array, and led by a lean brother with a sanctimonious air, sang a lusty dirge, until Faustus and Mephistopheles drove them from the room and returned, shaking with laughter, to echo their "Maledicat dominus."

The successful production of the supernatural elements to the overshadowing of Faustus was perhaps unavoidable in an amateur performance. Marlowe's Faustus is a tragic character and a superman, while Mephistopheles is tempered with humor and may be played in a very human manner. The cutting was done, however, to emphasize the character of Faustus; and the middle part of the play, which is so poorly written, was moulded to form a natural development from the agreement of Faustus to sell his soul, to the final scene where the price is exacted. By reducing Wagner, who was a jolly clown, and the disconnected feats of magic to a minimum, a series of struggles of conscience remained, brought to a climax in the misery occasioned Faustus by the virtuous old man.

If we came away less moved by tragic "truths" than amused at the un-

**Variety Dramatics**

Varsity Dramatics wishes to announce that it will present "The Constant Nymph" with Princeton the tenth and eleventh of April. Books will be placed on reserve this Wednesday, and the tryouts, which will be held at the end of this week, will be announced in the halls. A paper will be posted on the bulletin board in Taylor on Wednesday for all those interested in working at construction, costumes, and properties to sign. Signing up for this technical work will not prevent one from trying-out or receiving a part.

Because of the need for ready cash wit which to transact such business as is necessary before the play, the Board is urging everyone who is interested to make them a loan of one dollar. This will not be considered a contribution, but will be repaid as soon as possible. There will be a representative in each hall to collect these loans.

gilded neck of the Chorus, nevertheless, we owe to Haverford our heartiest thanks for an opportunity to appreciate more fully the wonderful color and drama latent in Marlowe's Dr. Faustus.

**Bureau of Recommendations**

Recently the Bureau of Recommendations has received a letter from a department store in Baltimore which reads, in part, as follows: "For some years, large department stores have been offering to college students a course in store background for the purpose of developing potential executives. I should like to present the possibilities of future positions for some of the members of this year's graduating class who may be interested."

The department store "special training course" trains the college student in all branches of the organization over a period of six months to one year. During that time special abilities reveal themselves and preferences are expressed, due to contacts with every phase of the business. In our present organization, executive positions in Personnel, Advertising, Comparison Shopping, Tea Room work, Office work, Buying and Merchandising have been filled from the college training group.

I feel that the opportunities for women in the business field have not been presented to the college graduate up until recent years.

I am interested in this not only from the point of view of the store but from the point of view of the splendid opportunities in business for a college graduate.

In this connection, one might also mention the New York University School of Retailing, which offers scholarships and fellowships to college graduates interested in department store work as a career.

Another organization in which students may be interested is the Child Education Foundation at 66-70 East 92d Street, New York City. This Foundation, a pioneer in the field of child education in this country, was the first organization to prepare teachers for work with children of nursery age. It has three departments and a training school for teachers, a Children's Home School, and an Advisory Service. A recent letter from the Foundation says, "Among the most worth while of the professions, the nursery school field holds forth almost unlimited possibilities. The demand for our teachers is far greater than our supply and is constantly growing. We are, therefore, always on the lookout for the right type of young woman to prepare for this vital work."

"If any of your teachers or students would like to visit the children's schools affiliated with us and see the actual work being done with the children of this age, we should be glad to make appointments for them. As these schools include children of all nationalities, creeds and colors in day nurseries, missions and settlements as well as the private school, we should like to know each visitor's preference when making arrangements."

The Charity Organization Society in New York City has vacancies for visitor-in-training positions, and for holders of fellowships in the New York School of Social Work; in both cases a small salary is paid while the individual is receiving special training.

Students who are interested in any of these types of work may get more detailed information from Miss Crane, in the Bureau of Recommendations.

**Mrs. Sloss Suggests**

Mrs. Margaret Fleisher Sloss will give her second talk on Contemporary Literature in the Commons Room, on Wednesday, March 19. The subject of the lecture will be "The Sophisticates." Mrs. Sloss has given the News a list of the books she plans to discuss. For those who have the time at least to look over these novels, the talk will be increased in value and interest even beyond that of the first of the series. The novels on the list are as follows:

- That Capri Air*—Douglas.
- I Thought of Daisy*—Wilson.
- Innocent Voyage*—Hughes.
- Harriet Hume*—West.
- The Man Who Lost Himself*—Sitwell.
- Forty-second Parallel*—Dos Passos.

As before the first talk of this series, given under the auspices of the Speakers' Committee, tea will be served in the Commons Room, at four-fifteen, after which Mrs. Sloss will speak.

**Radio Program**

Our radio news for this week includes a varied and interesting series of programs:

- Thursday, March 13, 7:15 P. M.—Representative Ruth Hanna McCormick, speaking on "Women's Influence on Community Life," over WJZ.
- 7:30 P. M.—Richard Washburn Child, speaking on "America's Need of Staunch Nationalism," over WEA.
- 8:00 P. M.—Valley Orchestra, over WEA.
- 8:15 P. M.—Reports from the London Naval Conference, rebroadcast from London, over WABC.
- Friday, March 14, 6:45 P. M.—Floyd Gibbons on "Prohibition Poll, and News," over WJZ.
- Saturday, March 15, 1:45 P. M.—Foreign Policy Association discussion on "What Is Happening in London?" Speakers to be Edward P. Warnek, James T. Shotwell, and Henry Cabot Lodge, over WEA.
- 7:00 P. M.—Puccini's "Turandot," with Chamlee, Alda, and others, over WEA.
- Monday, March 17, 7:15 P. M.—"Success or Failure at London"; over WEA.

**A Sample**

"Preen (communing with himself). I feel I am not my old bright self. (Sips.) I can't believe for a moment that it was my wife. (Sips.) And yet—(sips)—that fainting, you know. (Sips.) I should go away for a bit until it blew over. (Sips.) I don't think I should ever marry again. (Sips and sips, and becomes perhaps a little more like his old bright self.)"

Just an amusing interlude in the rather harrowing mystery play, "Shall We Join the Ladies?" to be given by the Graduate Club, Monday evening, March 17, at eight-twenty o'clock. Tickets may be charged on Pay Day.

**Economic Conference**

The Conference on "Changes in Our Economic Order" will take place on Saturday, March 22, beginning at 9:30 in the morning, and lasting until tea time. All those who wish to attend the conference must have paid a fee of \$1, and registered with a member of the Liberal Club by March 15. Registration will take place in each hall all this week. Checks may be put on pay day, or made out now to Annamae Grant. Tentative arrangements are as follows:

- Radnor—R. Shallock.
- Merion—J. Barber.
- Rockefeller—F. Robinson.
- Pembroke West—V. Butterworth.
- Pembroke East—H. Seligman.
- Non-resident—A. Grant.

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- Powers & Reynolds, H. B. Wallace, N. J. Cardamone, Kindt's Pharmacy, Bryn Mawr College Book Store, Bryn Mawr, Pa.
- Bryn Mawr, Pa.
- Bryn Mawr, Pa.
- Bryn Mawr, Pa.
- Bryn Mawr, Pa.
- Bryn Mawr, Pa.

'31 Leading

On Wednesday, March 5, the Freshmen defeated the Seniors, and the Juniors defeated the Sophomores in class basketball. In the first round of games, completed on Wednesday, the class of '31 has two victories and one tied score, the class of '33 comes next with two victories and one defeat, while '30 has one victory. The Senior-Freshman game was marked by the excellence of the Freshman forwards, Alsop and Candee, who are the despair of any opposition. The Junior-Sophomore game was close and exciting, ending with the lowest scores thus far, 13-9 in favor of '31. Dixon, as side center, and Cameron, as forward, played pretty games. '32's second team defeated that of '30 on the same afternoon. Burnett doing most of the scoring for the Sophomores, while Herb was an asset to the Seniors.

The line-ups were:

Table with 3 columns: 1930, 1933, 1930-1933 FIRST TEAMS. Lists players like Zalesky, Parkhurst, Gordon, Seligman, Loomis, Sullivan and substitutes.

1931-32 FIRST TEAMS

Table with 3 columns: 1931, 1932, 1931-32 FIRST TEAMS. Lists players like Tatnall, Turner, Benham, Dixon, Frothingham, Moore and substitutes.

1930-1932 SECOND TEAMS

Table with 3 columns: 1930, 1932, 1930-1932 SECOND TEAMS. Lists players like Ban, Davis, Deau, Herb, Grant, Dickerman and substitutes.

Sloss

Continued from Page One

day literature deals with a mechanistic world, the war, and the relations of men and women to each other. According to the Hemingways and the Huxleys, "Life is a tale told by an idiot," but modern literature contains some diagnosis of this attitude. One point of view is that man by developing the machine has created a force which will destroy him. Another is that man has destroyed fundamentalism and must find as a substitute some new religion or spiritual satisfaction.

The physical bases of the problem are dealt with by Stuart Chase in his "Men and Machines." He comes to the conclusion that the machine is capable of incredible treachery, and in a very systematic balance sheet puts to its credit longer life and higher standards of living, while in the debit column there are the present wastefulness of natural products and ignorance of mechanics. Also there is the danger from the next war which would be over in a few hours with a great part of the population wiped from the face of the earth. The book shows, however, that Mr. Chase has a real gusto for living and has some amusing passages on the standardization of ideas, of sex, education and all things in general. "This Ugly Civilization," by Ralph Borsodi, is a study of the quest for comfort, and concludes that it is the factory that harms us, not the machines. Edward O'Brien in his "Dance of the Machines," decides the mechanization and standardization are ruining civilization. J. W. Krutch's book, "The Modern Temple," contains a challenging chapter on the passing of romantic love, which, though less often a sin, is also less often a supreme privilege. He is sure that if love continues to be regarded as merely a physical desire, mysticism will be lost. The popular scientific books of Dr. Hatfield also indicate the

necessity to find a new God. Eddington, in speaking of free will, asserts that religion, the mystical feeling for God, cannot be subjected to critical scientific analysis.

The entire problem of life in the world today is dealt with in Walter Lippman's "A Preface to Morals." He attempts to solve the problems of those who have abandoned fundamentalism in religion, politics and sex. The first part of the book deals with the loss of authority, and the second and third with the liberal position and solution of the problems, which lies in humanism or the adult adaptation to life. The humanist's interest is in human nature; he desires to become fixed outside of himself and to disentangle his intelligence from his emotion. Lippman discusses the question of love with its changed standards—woman has attained new sex freedom along with political freedom, the automobile, and birth control. Russell, in "Marriage and Morals," advances the opinion that love is a personal matter in which the state does not matter. He feels that the only obligation exists after having children, and the most important attitude is one of co-operation in rearing these children. Lippman believes that mates who are not lovers will not co-operate well and that those who are lovers alone will soon be bored; a man and woman who are starting life together may at least expect to live together permanently. "Dynamio," Eugene O'Neill's vivid and dramatic play, is the first of trilogy digging at the death of the old gods and the failure of science and materialism to give a new one. The conception of the machine-mother is introduced here as in MacKnight Black's "Machinery."

Mrs. Sloss concluded with a prophecy that the pendulum of literature will swing back, just as the fashions have, to greater reticence, gentility, and something very like Victorianism. In summary she defined contemporary literature as, in form and substance, the result of futility, acknowledging the operation of a hidden unconscious, and illustrative of an age dominated by dynamios. But the prospect is exceedingly hopeful for we have come to the end of donation by the machine and are becoming humanists.

News From Other Colleges

The 'Queer' Undergraduate

A college undergraduate is observed by his fellows in the act of reading Schopenhauer, Nietzsche, Kant—and, marvel of marvels, he admits that he is doing it not because some professor is prodding him on with the whiplash of scholastic requirement, but because he is fascinated by the clear logic, the philosophical theories of the men. Immediately he is dubbed a freak, is regarded with suspicion for the rest of his college days.

Another declines to go to the movies with his associates, explaining his refusal on the ground that "I can't afford it, and even if I could I haven't the time to spare." Instead he expends what is to the average undergraduate a considerable sum for the Fifth Symphony, goes to his fraternity house late at night, when the Rudy Vallee and Helu Kane enthusiasts have departed from the chapter room, and listens to the phonograph rendition of Beethoven's composition for hours. He is "queer," a "goof."

Still another professes an admiration for Shelley and Poe. That alone is not so unusual; many of his fellows ostentatiously proclaim that they have had courses in which the works of these writers were taken up, and that "I don't think they are so bad myself." Very probably these men secretly regard Shelley as a composer of dull, incomprehensible mush and Poe as a mentally deranged, whisky-guzzling dope fiend who wrote silly insane rhymes. But this particular student continues to read Shelley and Poe after he has completed the course covering their work, even purchases volumes of their poetry. He is "a goof."

Most college students expect to receive an education in predigested form. They are mentally lazy, unwilling to dig down into a subject, secure the essentials and think about them until they have made them their own. And they exhibit ill-concealed contempt for the exceptional man who is willing to perform the hard labor and has the capacity for the thinking which is a requisite to the securing of real education. Respect for scholastic achievement is almost unknown on the college campus—McGill Daily.

Second Varsity Wins

Before Varsity's gloomy debut with Rosemont, the Bryn Mawr second team played a pretty game of its own with the Saturday Morning Club on Saturday, March 8, in the gym. Their team work was excellent, their passing quick and sure, and their whole game clean and fast. It was a hard fight in the first half, and Jackson and Bowditch did some beautiful, effective work as guards. The forwards on both sides failed to score much, and the play was largely between guards and centers.

The second half started with an 8-3 score in favor of the second team. By this time the forwards had warmed up, and the ball, directed by the excellent playing of Longacre and Rasch, stayed at Bryn Mawr's end. Hardenburg did some spectacular scoring, which put second Varsity well beyond their opponents. Except for occasional quick sallies up the field and long shots for baskets, the Saturday Morning Club were ineffective in the second half. The final score was 26 to 16.

The line-up was:

Table with 3 columns: Saturday Morning Club, 2d Varsity, Substitutes. Lists players like S. Allen, Myers, Romnicki, Scarpa, Sharp, Gansen and substitutes.

Chapel

Continued from Page One

In closing, Miss Carey recited a parody, written by herself and Miss Gardner in deference to wardens, alumnae, and all admirers of the college:

"The Walrus and the Carpenter Were walking to their meal; They wept like everything to see Such heaps of orange peel, 'If this were cleared away,' they said, 'How elegant we'd feel.'"

"If seven men with seven rakes Poked at the sordid pile, Do you suppose," the Walrus said, 'That it would be worth while?' 'I doubt it,' said the Carpenter And gave a bitter smile.

"Oh, students, come and walk with us, The Walrus sadly cried, 'I doubt if you have ever seen Two souls so sorely tried. For cigarettes and wrappers too Are scattered far and wide.'"

"The Carpenter moaned, 'There are sights I really do abhor:

Banana skins and orange peels, The apple's rotting core. And thick and fast they come at last And more, and more, and more.

"The campus is not closed, you know, To all the people outside.

Alumnae and Directors Have all these horrors spied. 'What vandal students have we here?' They've often to us cried."

"The Walrus and the Carpenter Went slowly to their meal. And could you apprehend their woe, Such pity you would feel, That quietly you would remove Your nasty orange peel."

Varsity

Continued from Page One

In spite of the ardent cheers of a balcony crowded with Bryn Mawr enthusiasts, Rosemont continued to soar until a merciful whistle called a halt at a score of 41.

The line-up was:

Table with 3 columns: Rosemont, Varsity, Substitutes. Lists players like M. Bonniwell, K. Durbin, L. Galbin, K. Creamer, P. Paden, J. Nyemetz and substitutes.

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**Book Review**

(Submitted in News competition)

The theme of John Cowper Powys' novel, *Wolf Solent*, is a common one among modern novelists. One would think that little remains to be said about the twitchings and turnings of an introvert, and yet Mr. Powys has found enough material in this well-worn subject to fill two rather formidable volumes.

Wolf Solent is a young man extremely vulnerable to sensuous delights, the acrid smell of rain-beaten earth, meadows burning in the hot sun, the burble of cool streams over rocks, the curves of a woman's body. But an ever-present opposition prohibits his full enjoyment of these things of the senses. He is burdened with a soul and not only a common, ordinary soul, but one tortured by the constant and ruthless questions of a morbid mind. He returns from the city to his native home in the country, Dorsetshire, to escape from the machinery of work-a-day life. Here he is engaged in the writing of a history of the village, compiled by Urquhart, his employer. Again senses meet in clash with mind, for Solent finds that he has been concentrating his entire creative ability and has been injecting the full artistry of his soul into a book composed mainly of "lewd preciosities." The hideous realization of his "primordial dualism" is still further forced upon him by the vagrancies of his heart. Gerda, a country girl of extraordinary beauty, through the singular flawlessness and supple voluptuousness of her body has completely captivated him. But his soul is just as completely ensnared by the elusive, elfin beauty of Christie Malakite.

The inevitable catastrophe is effected by the crashing collapse of Wolf's defensive mechanism, his "mythology."

"This 'sinking into his soul'—the sensation which he called 'mythology'—consisted of a certain summoning-up, to the surface of his mind, of a subconscious magnetic power which from those early Weymouth days, as he watched the glitter of sun and moon upon the waters from that bow-window, had seemed prepared to answer such a summons.

"This secret practice was always accompanied by an arrogant mental idea—the idea, namely, that he was taking part in some occult cosmic struggle—some struggle between what he liked to think of as 'good' and what he liked to think of as 'evil'—in those remote depths."

Solent's spiritual defeat at the hands of Urquhart and the lewd book meant loss of pride. And loss of pride meant the downfall of his mythology. Without it, he was left naked, left with no protective armor to face reality, the "real reality" of which he knew nothing. Until the death of his secret, he had always been able to escape reality, to escape the cruel truths of a machine-world.

"Outward things were to him like the faintly lined images in a mirror, the true reality of which lay all the while in his mind—in these hushed expanding leaves—in this secret vegetation—the roots of whose being hid themselves beneath the dark waters of his consciousness."

The scene of the novel is set in the English countryside, giving Mr. Powys the opportunity for liberal descriptions of country life. But the author has an evident predilection for mysterious characters, perverted in one direction or another. Malakite, the incestuous bookseller; Jason, the fanatical poet; lascivious Urquhart; wheezy Valley, the clergyman; Serena Gault, the spinster obsessed with love for Solent's dead father—these are the people inhabiting, incongruously, a simple English village. They are well drawn, and one feels that Mr. Powys chose each word carefully and with precision, exhibiting an almost passionate desire for exact and vivid pictures.

His descriptions of the countryside itself evidence this same precision, although the author often gets caught up in the flow of words, while he indulges his fancy for particularly sensuous and unpleasant phrases. In his effort to attain realism, he has stressed the ugly side so heavily that his words are unduly strong for the scene described.

"His walk to Blackod that early afternoon was one long orgy of amorous evocations. He skirted the town in such an absorbed trance that he found himself in the river-meadow before he realized that he'd left the streets behind. . . . Past poplars and willows, past muddy ditches and wooden dams, past deserted cow-sheds and old decrepit barges half-drowned in water, past tall hedges of white-flowering blackthorn, past low thick hedges of scarcely budded hawthorn, past stupid large-bodied cattle

with shiny red hinds and enormous horns, past tender, melancholy cattle with liquid eyes and silky brown and white flanks, he made his way through those pleasant pastures."

The construction of the novel is poor. Wolf Solent is himself a weak character, and it is on his reactions that the story is based. Mr. Powys has chosen the subsidiary characters so well and defined them so strongly that they take the situation into their own hands and lift the novel from the hands of the author. One is forced to follow Wolf down all the muddy byways of his mind, and still, when the book is finished, Wolf of all the persons is the most hazy. He is uninteresting because his introspection is monotonous; his writhings are endless and obvious. Each time he strides forth in the evening over the meadows, and there are many such times, one knows that the entrance to his tortured mind is once more to be probed.

"He had never been quite in the mood in which he struggled now. The thought of Christie's invitation to him, the tone of her voice as she uttered the words about her father, the expression of her face as she described what she had been writing—all these things fermented in his veins like drops from the sap of a deadly upastree. To die without ever having slept with Christie. . . . No! He couldn't submit to such a destiny! His heart beat fast as he gathered up his forces for this challenge to the gods. Between the bare branches of rain-soaked elms and the wet leaves of gleaming holly he strode along like a centaur maddened by juniper-berries! And yet all the while below this recklessness, lay a furtive, troubled, ghastly dread. Did not his 'mythology' depend upon his utmost life-illusion—upon his taking the side of Good against Evil in the great occult struggle?"

Perhaps had Mr. Powys been as eclectic in his choice of events and thoughts as he was in his choice of words, he would have created a more lucid portrait. Had Wolf Solent been less fascinating to the author, he would have been more interesting to the reader.

D. R.

**Riots With a Cause**

Three thousand students marched down the streets of Shanghai protesting against foreign oppression and control. Guns sprayed bullet fire into their ranks. Five students crumpled to the ground. They stood their ground, defying the British rifles. That was the May Incident of 1925.

A mob of students forced its way into a theatre following a basketball victory in Michigan. The police took the offenders to jail. Hundreds of their fellows crashed the jail to free them. Tear bombs attacked these defenders. They retaliated by attacking the patrol wagons. That was the student riot in Michigan in February, 1930.

The Chinese students were rioting for a cause; the Americans were rioting for a free show. Since 1919 the students of China have led several boycotts against foreign goods, a national strike against a traitor government, and many minor protests against foreign domination and injustice. They offered themselves for arrest on one occasion until the jails were filled, and crowds of them stood outside still protesting. Hundreds of students have died in their cause. No doubt they were often over-excited about their causes; no doubt a little over-demonstrative. But their sincerity and high purpose has never been questioned.

The riot in Michigan was staged by students who had the price of admission to the show, and merely desired an outlet to their victory enthusiasm. They became incensed to the extent of destroying property, when they were refused admittance to the theatre. One wonders if American students will ever be-

come incensed over injustice and corruption. Or whether we are still in the child-age when we get "mad" if we're deprived of our candy?—N. S. F. A. News Service.

**Students Hold Model League Assemblies**

The problem of Racial Minorities was the chief subject for discussion at the Model Assembly of the League of Nations which met in session on February 22-23 at the University of Toronto, Canada. As in all such intercollegiate Model Assemblies, each college represented and spoke for a particular country. On this occasion, among the delegates was a Jewish student representing the Arabs.

The League of Nations Association announces that eight other intercollegiate Model Assemblies are being planned by students. They will be held at University of Denver, Colorado, in March; University of Texas, Dallas, March 28; University of Chicago, Illinois, in April; University of Cincinnati, April 11-12; Western State Teachers' College, Kalama-zoo, Michigan, April 18; Lafayette College, Easton, Pennsylvania, April 24-25; Yale University, New Haven, Connecticut, April 25-26.—N. S. F. A. News Service.

**FLOWER**

Continued from Page One

was stupidly married; Stratford was a dull place and he decided that he must go off to London and make some money. He probably walked the hundred miles to London, and when he got there, far from home, his first thought was of "those play-acting fellows," whom he had known; the actors undoubtedly welcomed him, for he was glorious company, but as he was not an actor, gave him a job as a prompter; later he came to fill in small parts. Then as time went on, Shakespeare believed that he could improve certain points in the plays, and taking some play that had been going on for years, he picked it to pieces and put it together again, infusing into it his knowledge of human nature, and his power of description. The company took the revised play, put it on, and the people came tumbling over themselves to see it. So year after year went on with Shakespeare doctoring up plays, or writing new ones. He was also a wise business man, and when he had "made his pile" he came back to Stratford, bought the great house of the town and settled down to enjoy life.

It was fortunate that he was poor; it was also fortunate that his father was mayor. If Shakespeare had not been poor, he probably would have satisfied himself with writing sonnets. He considered his plays his pot-boilers, he never thought of them except as a means to make money, though he could not help infusing into them what was bubbling up inside of him. If he had written sonnets alone, not one in a million people would know Shakespeare; his plays, however, have gripped the world, and that is the reason why they are concentrated upon at Stratford. Shakespeare used the stage as his medium, and through the stage one can get to understand and love Shakespeare. The best thing is to play Shakespeare yourselves; the next best way is to see the plays finely acted. In Stratford, at night when you come back from seeing all the historical spots connected with Shakespeare, you can go to the theatre, and in one week see no less than eight different plays, given by a fine cast of actors—the best that can be secured. You can follow the same people through different parts, seeing a man play Hamlet one night, and a minor

part the next night; you can watch the cast doing entirely different work, but always playing as a team, rather than as a group of individuals.

Stratford likes to know that it is the hub of the universe, and since the whole world cannot come to Stratford, the Governors of the Theatre, advised that the Company should be taken out. Last year the Stratford

Players played in Canada and the western United States; this time they are playing in Washington, in Philadelphia—for two weeks, and in Boston, then they will go back in order to start at Stratford again in April. They are playing nine different plays in Philadelphia, and they have to put on four new plays, so that they are rehearsing all the non-matinee days.

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**PHILOSOPHY**

Continued from Page One

the Greek thought and civilization from their surroundings, and, in fact, began to speak Greek instead of Hebrew to such an extent that in the course of time they forgot their own language; and not to forget or become unable to use the Bible or the New Testament, had it written in Greek. All the translations came out alike, which showed that it was an inspired translation!

In Alexandria then was the beginning of the cultivation of Greek philosophy and culture by the Jews and that is why the demand for harmony between the two came up. The Jews wanted to learn all they could of Greek philosophy. They absorbed it all. It appealed to them. It was very important and interesting, and enriched their intellectual life.

So that the cultured Jews of the time found themselves confronted by two different cultures and they were not ready to reject either. One was their own. They had inherited it. The other fascinated them. It was very interesting. There was no agreement in a large way between the two. They were disparate.

There was difficulty right there, in the difference between the two points of view. The Jews had to cast about for some method of unifying them so that they would not lose either one. And hence the solution I mentioned.

It became generally believed that, of course, the Hebrew Bible was inspired and contained really everything, including all that the Greek philosophers had taught. Plato and Aristotle were really revealed in Moses. There is a hidden meaning below the surface that you can only get by applying this method which came to be known as the allegorical interpretation: things were not what they seemed. Adam and Eve were not simply Adam and Eve. But Adam was Reason and Eve, Sensation. And you can easily find Parmenides and Heraclitus in all this.

The whole point is that by means of this allegorization you can read anything you like into any part of the Scriptures. And this made it possible for the Jews in Alexandria to believe that, as a matter of fact, the Bible, being older than any of the earliest books of the Greeks, really contained all the ideas that Plato and Aristotle originated afterwards.

Well, that made things very easy. It was possible for a Jew without rejecting his own belief to assimilate as much as he pleased of Greek philosophy. And the first, or, rather, the most important exponent of that kind of combination of the two philosophies was Philo Judaeus of Alexandria.

Philo's philosophical doctrine is important for the idea of the Logos found there. Philo accepts the Platonic notion of the ideal world as a model of this physical world; but he modifies it somewhat and speaks of the ideal world as representing God's plan or thought of the world. God took chaotic material and then gave it form. His idea is this Logos, or God's Reason.

Philo personifies this Logos, treating it as if it were a super-ordinary personality, not quite a deity, but almost. He calls it the Son of God, or God in the act of thinking. If there is anything original with Philo, it is this idea of the Logos, made up of notions from Heraclitus, Plato and the Stoics. This Logos was treated by all the mediaeval Fathers and scholars as Reason, or Wisdom. And that, no doubt, goes back to the Logos of Philo.

That Alexandrian period ends with the beginning of the Christian era. The Jewish colony in Alexandria dwindled in the course of time and Philo exerted very slight influence on subsequent Jewish thought. Clement calls Philo one of the Christian writers. The Jews dropped him. They thought it better to ignore and neglect him. The Alexandrian period was an episode which soon ceased as a centre of Jewish population. Palestine and Babylon were where was to be found the main body of Jewish philosophy after that.

The mediaeval philosophic movement among the Jews begins all over again, with no connection with Philo, about the 9th century, in Mesopotamia, in and around Babylon. The history of this philosophy is somewhat different. It does lead us back to Greek sources.

This later mediaeval philosophy forms the main period of early Jewish philosophy. But it was a philosophy in the same way that the Christian thought was a philosophy in the Middle Ages. Both Jewish movements

go back to Greek philosophy. Both are really due to Greek influences.

But the two movements of Jewish philosophy which I have mentioned have nothing to do with each other. The second movement, in the Middle Ages, goes back to the Arabs, and they go back to Syria, and that goes back to Greek thought.

The Syrian Christians between the 5th and 9th centuries, began to cultivate Greek philosophy and science. Then with the advent of Mohammedanism in the 7th century and the coming into power of the dynasty of the Abbasids in the middle of the 8th century, the Mohammedan caliphs used Syrian physicians as their court physicians and, through them, came to know that there was such a thing as Greek medicine, science, philosophy, astronomy and mathematics.

This movement ran from the 8th to the 12th century. It decreased then because a dynasty of fanatic caliphs arose who persecuted all scientists and philosophers. Those Jews living in Mohammedan countries adopted Arabic as their language. And, in the same way, as earlier, began to follow the Arabic culture, as they had done in Alexandria.

The Arabs got their culture from the Christians of the 5th and 6th centuries, and this culture they transmitted to the Jews who lived in their midst.

The Jews, in turn, and also the Arabs, towards the end of the philosophic period among the Arabs and Jews, transmitted a great part of this philosophy to the Christian scholastics. So that mediaeval philosophy among the Christians came later than it did among the Arabs and the Jews.

Mediaeval philosophy in the Latin countries, in the Christian countries, divides itself into two periods. First, the early scholastic period, beginning about the 8th or 9th century and lasting until about the end of the 12th century. And second (the more important period), beginning at the end of the 12th century and lasting until the Renaissance.

These two periods are widely differentiated. The early period suffers from a great poverty of ideas; they knew very little about Greek philosophy.

The second period of Latin scholasticism was the Golden Era. It was entirely different, not because of a gradual intellectual development from the early period, but by reason of new material that came to the scholastics. They now had many more of the writings of Aristotle, and also some of the mathematical and astronomical writers of the Greeks. The original contribution to the history of thought by the Middle Ages was the idea of harmonizing the two sources of truth. Whether or not that is a valid or valuable contribution I won't discuss now. But, to me, it is original. The Greeks weren't troubled by two sources of truth.

As to specific doctrines in Jewish philosophy, you will find that the main doctrines came from the Greek. Purely philosophical doctrines were not created by the mediaeval writers, but taken over from the Greek writers.

The Middle Ages were very much interested in God. The doctrine of divine attributes plays a very important part in mediaeval philosophy. You find more of it there than in the writings of Aristotle. But, apart from this, you will scarcely find, then, any absolutely new and original problems among the mediaeval writers.

You will find the same succession of

schools among the Arabs and among the Jews.

Among the Christians in the Middle Ages, you find Plato strong in the first part and Aristotle predominant in the second part.

**SANDBURG**

Continued from Page One

Many of us, in the conviction of our superiority of outlook, attempt to force our culture on others. Now Guizot, in his *History of Civilization*, in striving to establish a criterion for the presence of civilization, arrives at the conclusion that diversity of opinion constitutes the best proof. Similarly, a dead level of opinion points to a low state of civilization. We should encourage a diversity, then, and guard against imposing our own standards on others. For any one of us, what we find in a work of art will depend on our own answers to the questions, "What is worth seeing," "What is worth listening to?"—on the personal equation.

Mr. Sandburg first read several of his thirty-eight definitions of poetry, elaborating on them in his penetrating, whimsical manner, and casting the spell of his lyrical drawl even deeper over his hearers. He stressed the twenty-eighth: "Poetry is a pack-sack of invisible keep-sakes," speaking of the silence of a person deeply moved and feeling his experience a challenge "To introduce certain harmonies into their lives." The "biological definition," number ten, "Poetry is the journal of a sea animal, living on land, wanting to fly the air," was particularly happy.

The readings from the poems proper were selected largely from *Good Morning America* and a book not yet published, *Potato Face*. The harsh realism which shrieks from *Smoke and Steel*, uncircumscribed by the discipline of rhyme, stripping life until its very heart lies bare and quivering, has given way in *Good Morning America* to a mellow beauty, throbbing with intimate wisps from nature and swelling with a deep human sympathy. The pure music of Mr. Sandburg's voice was a perfect medium for the capricious *Maybe*, and the silver "lattice work" of *Timber Moon* and the "bright vocabularies" of *Precious Moments*; while in the strange juxtaposition of images in *Hells or Heavens*, it lent itself to dry humour. The *Snatch of Slipshorn Jazz*,

"Are you happy? It's the only way to be, kid,"

was the finest bit of the evening. Mr. Sandburg became the confidential, absurdly worldly-wise adviser of the "kid," and caught up by the broken character of the lines the wild, exotic rhythms of jazz.

*Potato Face* deals with a blind man who sits before a cottage door, playing on an accordion and letting drop words of wisdom. In *Fog Wisp*, the maiden stops to talk with the Potato Face, and they exchange views on the nature of things. *Fog Wisp* tells a long tale of the "Snooks," who keep the winds and are very ordinary and very wise. "Only a Snooks knows what it is to be a Snooks." The Potato Face replies with

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the story of the "Spiffs," who dive in mud with their vests on and then hang them on fences to dry. In the meantime, the birds build nests in their vest pockets. And "Only a Spiff knows what it is to be a Spiff." In *Flinions*, Liz and Lee Huckabuck and the Potato Face swap stories on growing clocks and paper mermaids!

The final group of the evening were folk songs from the *American Songbay*, which Mr. Sandburg sang, accompanying himself on the guitar. Gathered from Kentucky, New Mexico, Nebraska, and Virginia, they were representative of the work Mr. Sandburg has done in this field. Whether he turned to negro spirituals, the pioneer song of *Illinois*, with its strongly rhythmic refrain, the railroad songs of Kentucky, or the hot doughnut cry of the negro in Galveston, Texas, it was the unique gift of Mr. Sandburg to sweep his hearers within, beyond the limits of a College Auditorium to the prairies and mountains of his songs.

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