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Greenville Woman's College

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EDITORIAL STAFF

The Revel

Dance, wild nymphs, dance
In my dreaming
'Neath the beaming
Light of the moon.

Angel sighs acho in the trees,
Strange thoughts waft in the breeze,
Nymphs dance on carpets of pine,
Wildly dance like bubbles of wine;
Reveling in their mad delight,
Figures dim in the pale moonlight,
Forms exquisite, divinely fair,
Joyous, dancing here and there,
Invisible in the darkest shade,
They dance again, and as quickly fade,
Ethereal beings of the strange moonlight,
Spirits of the forest and the mystic night,
Bending low they touch the ground,
Twirling, dancing, without a sound,
Mystic, graceful in their revel and play
Would life were night and nymphs alway—
Then with the shadows and the dying moon,
The revelers fade with the wind's last croon,—
Awaken, fool mortal, from thy dream,
Things are not always as they seem—
Leave nymphs to their revel, moon to the sky,
Pines to the forest, wind to the sigh,
Shadows to the mystic, dreams to the night,
Beauty to the beams in the pale moonlight:
Still—

Dance, wild nymphs, dance,
In my dreaming
'Neath the beaming
Light of the moon.

—*F. Luck.*

The Education of Woman, Past and Present

HISTORY teaches us that all great events and movements, whether political, religious, or intellectual, have been the result of a gradual development. The American Revolution, the French Revolution, the Protestant Revolt in Germany, and the Kindergarten, these things were not wrought out in one day or night, they came into being by a slow and gradual process. And so also, retarded and hundred, have come the educational advantages of the "female of the species."

When we notice the great intellectual freedom of the modern American woman we at once realize that such liberty is the result of years of struggle and apposition.

Woman's position in this man's world is a question which all nations and ages have had to deal with, and it is her position in the nation which has always determined the amount and type of her education. As it would be impossible in this short account of the education of girls to consider all systems of education, we shall mention only the systems of those nation which have contributed directly to the educational methods of America. We shall notice the view of the great educators of the different ages and nations on this subject of woman's education.

It is from the Hebrew that we have received our religion and moral ideals. Jewish girls were given the same elementary education that was given the boys except that they received it at home. As the Jew, however, considered household duties the real education for girls, more emphasis was placed on domestic training. This idea of educating the jewish girl resulted from the relatively high position held by woman among the Hebrews.

Although the Greek civilization gave wonderful contributions to art, philosophy, the scientific spirit, and world literature, there was present in it one of the greatest blots possible to any civilization in the low position of its women. Greek women were regarded as having no social function in any other place than in the home. To manage the household and to breed children were the duties of the woman. She seldom appeared in public, and participated very little in the active life of the times. With such a position there was very little need of an education—except possibly a physical one in the Palestra, as the Greeks wished their women to have beautiful forms. If the Greek man, however, wanted intellectual female companionship, he found this friendship among a brilliantly educated class of women known as the hetaerae. These women were usually unmarried and thought only of self-culture and companionship with the men; their very existence emphasized the low state of family life.

Greek theorists gave some thoughts to the education of women. In his dialogue called the "Republic", Plato, the great philosopher living about three hundred years before Christ, presented his educational system for the ideal state. The family life was to be abolished, the child at birth was to become the property of the state, and the boys and girls were to receive the same education. Aristotle "who represents the culmination of Greek intellectual life" condemned Plato's destruction of family life and also his advocating the identical education for men and women. Aristotle maintained that because men and women have different duties to perform, they should be educated differently. The systems and theories of these two great men were never carried out fully, yet modern education for girls shows the influence of both philosophers.

After the decline of the Pagan Roman culture, Christianity began to spread throughout the civilized world. Christianity sought the moral regeneration of the individual and thereby of society. During the early Christian Era, great stress was placed on the individual; he was to be educated in order to be prepared for the world to come. Girls and women were regarded as individuals and it was thought that they, as well as the men, should be instructed in the ways of salvation.

Jerome, who lived about 340 A. D., was regarded as the most learned of the Latin Fathers, and yet in his "Letter to Lacta" concerning the education of her daughter Paula, his idea of education for girls seems very impractical to us. The girl, he thought, was to be separated from all contact with the world. If this were not possible in Rome where she lived then she should be sent to a convent in Bethlehem where she might have the proper environment. She was to be taught Greek and Latin, and should daily bring her instructor "flowers which she had culled from the 'Scriptures' "! She also should be taught to spin wool, but the greater part of the training should be religious. She must rise at night to recite psalms and prayers, and every morning sing hymns. Her companions should be "pale and serious", and she should be well guarded from flirtatious young men. Even at that early date, it seems that the dress of young girls demanded attention, for Jerome instructs Paula to refrain from piercing her ears with ear-rings, and to use no rouge on her face. Her food also was to be very simple usually herbs and wheat-bread, but occasionally fish. Her treasures should not be silks and gems but manuscripts of the "Holy Scriptures."

Such a plan of education was very well for the serious minded young girl of the early years of the Christian Era, whose one thought was to prepare herself for the world to come, but it would be a rather disastrous undertaking to try such a plan on the modern American girls. For while we believe that our earthly life is merely a preparation for the life to come, we do not entirely eliminate this world and its happenings. We be-

lieve that our education should fit us to live a better life here and that by living the best possible life on this earth we may prepare ourselves for the world to come.

During the Middle Ages, the individual was submerged in institutions; the education was religious and under the control of the church.

Monasticism developed as a protest against the prevailing worldliness and was organized in the West by St. Benedict, 529 A. D. In the monasteries the monks were required to do seven hours of manual work and two hours of reading each day. The monastic schools were established in which the curriculum developed into the seven liberal arts. These were: grammar, rhetoric, dialectic, arithmetic, geometry, astronomy and music. One of the most interesting facts about this monastic education is that many of the convents and nunneries had schools in which the girls were taught to write, read, reckon, and sing. The girls were taught to sew and embroider in order to make the altar cloths and other materials for the churches. They also aided the monks in copying the sacred writing and sometimes the Latin classics. These manuscripts were very elaborate and indicate that the girls had been skillfully trained.

In addition to the clergy, the other important class if the Middle ages was that of the knights, and it was in this chivalric education that women and girls again played a very important part. Obedience and service were the ideals of the knights. During the period before the Crusades the religious aspect of education was the most prominent, but after the Crusades the secular element came to the front, and devotion to one's lady superseded devotion to the Church in importance. Women were held in extremely high esteem and were great aids in the education of the knights. Until seven years old, the future knight remained at home and was educated in morals and religion. From seven to fourteen he was apprenticed to a lady, who taught him good manners, reading, writing, singing, and dancing. Often she taught him to write verse, to play the harp, and sometimes chess. At fourteen the page became a squire, and though he still waited on his lady, his training at this time was chiefly physical and military. At twenty-one he was knighted.

While the young man was receiving this education, the young girls was being similarly trained in the Castle. She was given a knowledge of household duties, sewing, weaving, and embroidery, but not a military or physical training. It was a broader education than the girls in the convents had received because so many more social functions were given them than had been open to the girls in the nunnery.

That great spiritual and intellectual awakening, known as the Renaissance, which spread throughout Europe about the 14th century, first developed in Italy where it was characterized by its appeal to the esthetic emotions. In the North the Renaissance resulted in great educational and social reforms. The Protestant Revolt and Reformation in Germany were a decided outcome of this movement. Martin Luther was the distinct educational reformer of the times.

Since Protestant reformers insisted that all should learn to read the Bible, the girls were taught to read as well as the boys. The Wuntenburg plan, adopted in 1559, provided for elementary education and made it compulsory in 1619, and in 1642 Duke Ernest, the pious of Gotha, established a system of education which foreshadowed the German system of today. By it both girls and boys were compelled to attend the school daily from the fifth to the twelth year and parents were find when the children did not attend. Girls received some elementary education also in Protestant countries, except England. No provision of the same extent was made in Catholic countries. Girls continued to be sent to convents and in 1535 the Ursulines were established as an order whose primary purpose was the education of girls. The Port Royalists provided some educational opportunities for girls, but they were by no means equal to those which were given the boys.

Mr. Duggan says that the best book up to this time and one of the best of any time on the education of girls is Bishop Fenelon's "On the Education of Girls." Fenelon may be regarded as an advocate of higher education for women, "fully recognizing the influence she exerts in the home and in society," but his views are somewhat limited by his belief that woman is intellectually inferior to man. He says, "Women ordinarily have minds weaker and more inquisitive than men, thus it is not expedient to engage them in studies that might turn their heads." Another weak spot in his views is his fundamental principle that woman's education should be restricted to the practical needs of domestic life.

Woman's intellect was gradually being discovered, but just how much she could use her mind had not yet been decided by the leaders.

Educational reformers constantly formalized humanism; these reformers demanded that education deal with the realities of the present life and prepare for its concrete duties. There were three classes of these realists:

(1) Humanistic realists who wished to secure a knowledge of human society and its institutions through a study of the classics for their content and not form. Milton was a typical humanistic realist.

(2) The Social-realists who emphasized modern foreign language, travel, and social subjects like history and politics rather than grammar and rhetoric. Montaigne in his essay "The Education of Children," represents this view.

(3) The sense realists who demanded a new content and a new method in education, the study of things, espcially nature. Frances Bacon represents this view.

Humanistic realism and sense realism had a direct

influence upon the education in the academies which sprung up in England and America about the 17th century. Although Milton's "Tractate on Education" was a very influential educational writing, Milton evidently did not believe in the education of girls. He taught his three daughters to sound the Latin and Greek words in order that they might read to him, but a real education was not given them. The academies in America which show the influence of some of Milton's views often became colleges for girls.

Modern times in education may be said to have begun when individualism triumphed; when secular interests in education were most prominent, and when a national, state-supported and state-controlled system of schools developed.

Jean Jacquis Rousseau was one of the first modern educationalists. He is said to have discovered the child; that is, he discovered that the child had a distinct nature and should be educated accordingly. His "Emile" is really the first important treatise on child study. The fifth and last book of the "Emile" is devoted to the education of Sophia, the girl whom "Emile" marries. From this sketch we know that Rousseau had a low view of womanhood, and although he was a century ahead of his time in discussing the education of boys, he varies but little from his time in considering the education of girls. When we read accounts of Rousseau's life, we realize that his knowledge of women was received largely from the lowest type, and probably that fact is the reason he did not consider women worthy of intellectual development. He thought that a woman had no presonality, that her life should be supplementary to the life of man. She should, he thought be physically trained in order to bear strong children; should be taught singing, dancing, embroidery, and designing, in order to please men; and she should receive an early education in morals and religion in order to secure a good home life for her family. Rousseau also says that " a woman may not learn philosophy, art, or science, but she should study men."

It was a few years before the time of Rousseau that educational leaders in America began to have any thought to the education of the American girl. Perhaps the first schools for girls were the Dame Schools in Boston, which were established during Colonial Days. These were private elementary schools, taught by women in their own homes. About 1866 they were supported by the town and became part of the public school system. In these schools, boys received the necessary information for entrance into the grammar schools, and the girls received all they were thought to need, for they were rarely admitted to the grammar schools. These dame schools continued up to the Revolution, and in 1789 Boston established the so-called "Double-headed" schools. Girls and boys were given the same privileges but were taught separately. In 1826, girls grammar schools appeared.

During the latter part of the 18th century, thinking teachers noticed the eagerness with which the girls received their few educational advantages, and opened private schools for them with a higher type of education. Also about this time the famous New England schools were being established and the greater number of them were for boys. Only Leicester Academy and Westford Academy were co-educational from the start. Bradford Academy, founded in the Merrimac Valley in 1803, originally admitted both boys and girls, but the girls gradually displaced the boys and for many years now it has been one of the best known schools for girls in the East. The course of study for the girls when it was first opened is worth considering. Morse's Geography, Murray's Grammar, Pope's "Essay on Man," Blair's "Rhetoric" composition, embroidery on satin, and a study of the Bible.

In 1818, Joseph Emerson, believing that girls should be better educated, opened his academy at Byfield, Massachusetts, and offered girls an opportunity to study philosphy and other branches which had before been opened only to boys.

In 1821, Emma Willard established her female seminary at Troy, New York; it was chartered sixteen years later. In 1822, Catherine Beecher founded a girls school at Hartford Connecticut. One year later the Adams Academy was established at Derry, New Hampshire, as the first in New England incorporated expressly for the education of girls. Mrs. Willard and Miss Mary Lyon were both teachers there, the latter becoming subsequently the distinguished founder of Mount Holyoke Seminary at South Hadley.

In other parts of the United States, we find even less willingness on the part of the schools to admit girls to their privileges than was the case in New England. In the South the wealtheir classes provided tutors for the boys, and the girls seem, in some cases, to have shared the educational privileges with their brothers, with sometimes a visit to Europe to give them the proper social polish. The home was generally thought to be school enough for them and the housewifely duties a sufficiently extended curriculum. So it is not strange that we find that for a considerable part of the 18th century not more than one-fourth of the women of the lower class who had occasion to sign legal document, could do so except through the device of making their "mark." There were, however, several academies throughout the Southern part of the country. The Moravians, in connection with their religious establishment at Nazareth, Pennsylvania, had maintained a school for girls since before 1750. This school had such a high reputation that students were sent there from all of the colonies. In Philadelphia an academy for girls was started by Dr.

Rush; and in Lexington, Kentucky, a girls school was started early.

It is rather strange, when we stop to consider the fact that boys in America were educated nearly two centuries before the girls, and when the girls were at last received into the boys school, it was because of the expense of separate schools. When economic conditions allowed separate schools, schools for girls were established, although the standard of work for girls was not as high as that for the boys. The co-educational experiment, because of circumstances, became the plan of education throughout the West. The South was rather conservative and has only gradually adopted co-education.

When it had been proved beyond a doubt by academies and seminaries for women which sprang up during the early years of the 19th century, that sex differences were not as important in education as had been supposed, institutions of a higher grade for women were established. Some of the academies added a year or more, some became known as "colleges" or "seminaries"; new institutions appeared in large numbers, and the men's colleges were opened to women. There are now three classes of institutions admitting women:

(1) Colleges for women, upon a distinct and separate foundation.

(2) Women's colleges affiliated with Universities for men.

(3) Co-educational institutions in which both men and women have equal privileges.

The first type was the earliest in the field; the "co-educational" institutions came a little later, while the women's colleges combined with those of the men's in a product of the last "years" of the 19th century. Statistics show that the "co-ed" institutions exceed the separate colleges.

Of the colleges for women, on a separate basis, Rockford College, Rockford Illinois, and Mt. Holyoke of South Hadley, Massachusetts, are perhaps two of the colleges founded at a very early date that are now maintaining a standard of work as high as that in the men's colleges. Miss Mary Lyon founded Mt. Holyoke; it opened as a seminary in 1837, and in 1893 took on a full college organization. This college has splendid equipment, and a large faculty. The students are required to assist materially with the simpler domestic duties connected with dormitory life.

Elmira College at Elmira, New York, was established in 1855, and was declared at that time to be the only real college for women in the country.

From 1860-1869 we see the effects of the Civil War by the decline of education, yet in spite of the conditions then prevailing, Vassar College was founded in 1865, by Matthew Vassar at Poughkeepsie, New York. In the value of the buildings and grounds Vassar stands among the higher women's colleges, in the number of students second, and in importance and influence upon the general trend of higher education for the past forty years it is unsurpassed.

From 1870-1879, there were twenty-one woman's colleges founded, but only three have risen to high rank. Mills in California, Smith, and Wellesley in Massachusetts. Henry Durant founded Wellesley as a college "for the glory of God by the education and culture of women. Smith at Northampton, Massachusetts, was founded by Sophia Smith" to provide means and facilities for education equal to those of afforded men.

From 1880-1889, two colleges have risen to a high rank; Bryn Mawr founded by Joseph W. Taylor a few miles out from Philadelphia and the woman's College, a methodist institution founded at Baltimore in 1889.

During the last decade of the 19th century, seventeen separate women's colleges have been established, but only one, the Randolph Macons Woman's College at Lynchburg Virginia, opened in 1893 has attained highest rank.

Woman's colleges, affiliated with universities for men, are under the same board of control as those for men and usually with the same faculties, but the women are separately instructed. There are five such colleges in operation in the United States, three in the Eastern section, one each in the North Central and South Central section.

(1) Sophia Newcombe Memorial College for women, affiliated with Tulane University, New Orleans, Louisiana, was the first of its kind, and was opened in 1886.

(2) The College for women at the Western Reserve University, Cleveland, Ohio, was established two years later.

(3) Barnard College, the woman's college of Columbia University, was founded in 1889 and is, in reality, an independent corporation so far as maintenance is concerned, though academically under the control of Columbia. Since 1900, it has borne the same relation to the University as an undergraduate college for women as does Columbia College the undergraduate college for men. The greater part of the undergraduate instruction is carried on in the Barnard College building, though some of the senior courses are taken by the students in Columbia in the classes with the men. All degrees are conferred by the University, and, since the graduate school of the University is opened to woman, Barnard offers no graduate courses.

(4) At the Woman's College of Brown University, Providence, Rhode Island, instruction was informally begun in 1892 and the institution was fully recognized as a college in 1877. The entrance requirements and courses are the same for the men and the women and the same degrees are conferred on both by the University. The faculty of the woman's college is made up entirely of members of the University faculty. The Woman's Col-

lege occupies a separate building, Pembroke Hall, several blocks from the Brown campus.

(5) Radcliffe College, the affiliated Woman's College of Harvard University, was for many years a separate woman's college, founded in 1889, and affiliated with Harvard. Its board of trustees and financial management are separate from those of Harvard, though its faculty is entirely composed of Harvard instructors. The college confer its own graduate degrees and offers graduate courses leading to the degree of Master of Arts, but, since Harvard does not confer degrees upon women, the degrees of Doctor of Philosophy is not open to Radcliffe students.

Co-education in higher institutions of learning is a Western project, and although it crossed the Alleghanies and is in practice in many Universities in the East, it is in the West that it is practically in full possession of the field. Oberlin Collegiate Institution at Oberlin, Ohio, opened its doors in 1833 to men and women alike and must be given credit for being the first fully co-educational institution of college grade in the world. Twenty years later, Antioch College in the same state became co-educational under the persidency of Horace Mann, who had waged so great a battle for public schools in Massachusetts. The influence of such a man as Mann give the movement for co-educational great impetus and many colleges followed the example of Oberlin and Antioch. The state Universities in the West were the leaders in the movement. The University of South Carolina opened in 1805, and became "co-ed" in 1894. In the East Cornell University was the pioneer co-educational institution, and although its influence upon others has been great, Eastern conservation had stood in the way of a large following.

Although the plan of co-education in colleges and Universities, in most instances, fulfilled the highest expectation of its promoters, it cannot be denied that there is a feeling of uncertainty as to its results. Although little dissatisfaction has been expressed by students of either sex, governing bodies in some institutions seem fearful as to its possible outcome. The intellectual equality of woman is not questioned, but the dispreportionate increase in the number of women students points to a time when the student body may be feminized.

With the battle for higher education of women won in the academic institutions the professional schools have very generally welcomed them, and today nearly all of these institutions are co-educational. In schools of medicine there was a strong prejudice against such action to be overcome, and four or five women's medical colleges were organized which now contain about one third of the women medical students in the country. Other than these institutions there exist no professional schools for women only. Previous to 1890 very few women were pursuing professional courses, and except in training schools for nurses, the numerical increase had not been so great. In fact, in four professions, law, medicine denistry, and pharmacy, there has been an actual decrease of 274 in enrollment since 1897. Those enrolled in academic institutions have increased by 3,892. Mr. Dexter says that these figures show that learned professions offer but few attractions for women. We cannot say, yet, what the future may bring.

The time has passed when women were, on the whole, content to drift with the current of life and accept without question the lot which tradition, custom, and opinion might dictate. They are now enjoying the freedom of using their own minds in the way they wish. "The entrance of women into special fields of knowledge, the professions, the sciences, the languages, history, and economics has not only enriched their intellectural life, but as to a large extent satisfied the natural craving of nearly all human beings, men and women alike, to exercise their mental faculties." We are indeed proud of our modern educational advantages for women, and we feel that these advantages are a challenge to the best that is in us.

—Jack Jones.

Modern Critics and Henry V.

THERE is always something new to be said and different views to be taken of a complex character like Henry V. Shakespeare has given this character the power of presenting himself to different minds and different ages as an ever varying individual. The fundamental human emotions remain the same, but manners and morals change and with them the taste of the public and the views of critics. In order to understand the modern critic's views it will be necesary to look into the past and know what form Henry V's character had taken in the popular mind of Shakespeare's time and also in the historical authorities to which Shakespeare had access. Some modern historians have been inclined to question the stories of Prince Henry's dissolute youth, arguing that he was too busily engaged in military campaigns and affairs of state to have had time for riotous excess; but in Shakespeare's day the tradition of Henry's youthful wildness was firmly established and generally accepted.

The legend of Henry's youthful wildness rests upon slight contemporary evidençe, but it is nevertheless of a highly respectable antiquity. Tito Livio da Forli compiled about 1436 "A Vita Henrici Quinti" in which he said the following about Henry, "During his father's lifetime he followed, in moderation, the pursuits of Venus and Mars and others which license commonly offers to soldiers." The counterpart of this tradition is of course, that of Henry's sudden conversion, for which the earliest authority is Thomas Walsingham who wrote within six years of Henry's accession. "His conversion has made him another man." The "First Life" of Henry V. as its editor, Kingsford, calls it, elaborates the theme with details of the dismissal of "all those young lords and gentlemen that were the followers of his young acts", and Robert Fabyan, writing about the same time, says: "This man before the death of his father, applied him unto all vice and insolency and drew unto him all rioters and wild disposed persons, but after he was admitted to the rule of the land, suddenly he became a new man, and turned all that rage into soberness and wise sadness, and the vice into constant virtue. Through Fabyan the tradition passed to Hall, and through Hall to Holinshed, who had also access to the 'First Life'.

Shakespeare's whole conception of Henry's character is based on Holinshed. Youthful indiscretion, foolhardy enterprises, random adventures, low companionship, both Shakespeare and Holinshed admit, but no vices. Shakespeare's "mirror of all Christian kings" is Holinshed's majesty that both lived and died a pattern in princehood, a lodestar in honor, and mirror of magnificence; the more highly exalted in his life, the more deeply lamented at his death, and famous to the world always".

Critics of every century since his own have agreed on Shakespeare's endeavor to picture Henry V as an ideal character. Hazlitt says, "Henry V is a very favorite monarch with the English nation, and he appears also a favorite with Shakespeare who labors hard to apologise for the actions of the king, by showing us the character of the man, as the 'king of good fellows' ". Hazlitt, however, believes that Henry scarcely deserves the honor, bestowed upon him, for he was fond of war and low company. He was careless, dissolute, and ambitious; idle or doing mischief. Boas realized that Henry V was the favorite king of the poet when he saw him pictured in the epilogue as "the star of England". "He is the personified genius of his race. What Achilles is to the Greeks, Roland to the Franks, Arthur to the Celts, that Shakespeare's Henry V is to the Anglo Saxon," says Mr. Boas. Another recent critic, Mr. Masefield, has said, "Henry is the one commonplace man in the eight historical plays. He alone enjoys success and worldly happiness. He enters Shakespeare's vision to reap what his broken-hearted father sowed. He passes out of Shakespeare's vision to beget the son who dies broken-hearted after bringing all to waste again." Hudson and Dowden agree that the delineation of the King has something of peculiar interest from its personal relation to the author. Hudson says, "The delineation embodies the poet's ethics of character. Here, for once, he relaxes his strictness of dramatic self-reserve, and lets us directly into his own conception of what is good and noble. In his portraits we have the art and genius of the poet; here, along with this, is also reflected the conscience and heart of the man". Henry V, as Shakespeare draws him, embodies whatever was noblest in the mind and heart of his time. His faults were those of the age, while his virtues were those of the man. Dowden agrees to this characterization by saying, "Henry must certainly be regarded as Shakespeare's ideal of manhood in the sphere of practical achievement—the new and central figure, therefore, of the historical plays". Ferguson gives us still a more vivid characterization of Henry when he says, "Henry V, as Shakespeare has portrayed him, will live in the memory of every reader of the play, not merely as an ideal English warrior King, but as the noblest illustration bequeathed to us by any dramatist of that intense patriotic feeling of Englishmen that reached so high a pitch in Elizabeth's reign, when proud confidence in the strength of English spirit and deep love of their country and queen were fully as earnest and as widely felt as in our own times".

Before Henry V could possibly become the hero as he had been portrayed by the creative power of the great

poet, he had to change from his riotous ways to more sober ways of living. According to tradition, an extraordinary conversion was generally thought to have fallen upon the Prince on coming to the crown—insomuch that the old chroniclers could only account for the change by some miracle of grace or touch of supernatural benediction. Mr. Dowden believes that the change which effected itself in the Prince was no miraculous conversion, but merely the transition from boyhood to adult years, and from unchartered freedom to the solemn responsibilities of a great ruler. He thinks that Henry V had a double character when he was a prince. Even though he had wild and reckless companions at the same time he kept himself from subjugation to what was really base. His wicked companions went on many raids with the intent of evil while Prince Henry assisted in these raids merely for the fun that he would get out of them. It is clearly seen that the Prince went into the Gadshill robbery merely as a frolic; he took care to pay back all the money which he and his companions took. The Archbishop of Canterbury shows some lack of insight when he declares of the King, after his father's death: "Never was such a sudden scholar made." His brother of Ely is more penetrating when he compares Henry to the strawberry that grows underneath the nettle so the prince obscured his contemplation under the veil of wildness. Henry spent his hours with loose and reckless characters because he did not like the formal, dishonest, court life. Hudson approves of Henry staying away from the court life. He says that even in the haunts of Eastheape the Prince had a larger and richer school of practical wisdom; that he could there learn more of men, of moral good and evil, could get a clearer insight of the strengths and weaknesses of the human race, and touch more springs of noble thought and purpose, than in any court of made-up appearances, where truth is so adulterated with cunning, that the mind insensibly loses its simplicity.

We must not suppose that Henry formed a deliberate plan for concealing the strength and splendor of his character, in order, afterwards, to flash forth upon men's sight and overwhelm and dazzle them. However, we find Henry saying the following in his soliloquy:

"I know you all, and will awhile uphold
The unyoked humor of your idleness:
Yet herein will I imitate the sun,
Who doth permit the base contagious clouds
To smother up his beauty from the world,
That, when he please again to be himself,
Being wanted, he may be more wondered at
By breaking through the foul and ugly mists
Of vapors, that seem to strangle him."

Hudson says, "That some such clouds of vileness exhaled from the haunts of his discarded life should still hang about his path, was unnatural in the course of things."

As to whether Henry V was converted or simply rose above the frivolities of his early life when higher duties called him, there is room for personal opinion. But since Shakespeare always presented his character true to life, it seems more reasonable that Henry V simply rose to meet his higher duties rather than that he was converted.

When Henry became a model king and left his youthful and frolicsome ways, he also put aside his very best friends. There are some critics who think that Henry was justified in treating Falstaff as he did while there are other critics who feel that Henry was too harsh in his treatment of his own friends. Mr. Masefield's opinion of the justification is severe. "Henry accuses Scroop of cruelty and ingratitude. He forgets those friends whom his own cruelty has betrayed to death and dishonored Falstaff dies broken-hearted. Bardolph, whose faithfulness redeems his sins, is hanged. Pistol becomes a cut purse. They were the prince's associates a few months before. He puts them from his life with as little feeling as he shows at Agincourt, when he orders all the prisoners killed. On the other hand Hudson finds that the Prince was right in dismissing his companions as he did. That was the only way that he could really prove to his countrymen that he had made an about-face in his way of living. It should be noted that during his intercourse with Falstaff the Prince was all the while growing better, whereas Falstaff was daily growing worse. This was because the former was secretly intent on picking out the good and later the evil of that intercourse. With the one, it was a process of free and generous self-abandon; with the other, of greedy and sensual self-seeking. It is apparent that the King saw the greater duties which were lying before him, and desiring to clear his way for success, he informed his friend:

"Make less thy body hence, and more thy grace;
Leave gormandizing; know the grave doth gape
For thee thrice wider than for other men.
Reply not to me with a fool born jest:
Presume not that I am the thing I was;
For God doth know, so shall the world perceive,
That I have turn'd away my former self;
So will I those that keep me company.
When thou dost hear I am as I have been,
Approach me, and thou shalt be as thou wast,
The tutor and the feeder of my riots:
Till then, I banish thee, on pain of death,
As I have done the rest of my misleaders,
Not to come near our person by ten mile
For competence of life I will allow you,
That lack of means enforce you not to evil:
And, as we hear you do reform yourselves,
We will, according to your strength and qualities,
Give you advancement."

Henry V is not then as cruel as certain critics conclude. It is true that he banished Falstaff and his convivial

crew, yet he gave them an advancement which many a man in Henry's place would not have given. Professor Dowden feels that Henry has a great wrath and is therefore not surprised when Henry cuts off his friendship with Falstaff. He says, "The wrath of Henry has in it some of that awfulness and terror suggested by the apocalyptic reference to 'the wrath of the lamb'. It is the more terrible because it transcends all egotistic feelings".

After casting off his worthless companions, Henry became a religious man. Hudson says, "In respect of piety, the king exemplifies whatever was best in the teaching and practice of his time. What appears as modesty in his dealings with men here takes the form of humility, deep and unaffected: he thinks, speaks, and acts in the fear of God. Boas thinks that Henry's moral integrity deepens after his coronation into profound religious feeling while his modesty takes the form of humble dependence upon God. Thus before waking the sleeping sword of war, he assigns the Archbishop of Canterbury, whether he may, 'with right and conscience', make the claim to the French throne, handed down from his heroic ancestors, the two Edwards. When Henry is sufficiently convinced of the justice of his cause he breaks forth, "France being ours we will bond it".

The historians tell us that Henry V planned to renew the French war almost from the beginning of his reign. He was by nature and early training a good soldier and a vigorous ruler, and was ambitious to win glory. In the warfare he shows the central element of his character which is his noble realization of fact. To Richard II, life was a graceful and shadowy ceremony, containing beautiful and pathetic situations. Henry IV saw in the world a substantial reality but penetrated only a little way among the facts of life. But, as Professor Dowden has said, "Henry V, with a true genius for the discovery of the noblest facts and of all facts, came into relation with the central and vital forces of the universe, so that, instead of constructing a strong life for himself, life breathed through him and blossomed into a glorious enthusiasm of existence. For every unreality Henry exhibited a sovereign disregard for unreal heroism, unreal piety, and unreal warfare. Mr. William Watson, a living poet, has said of him:

> "The roystering prince, that afterward
> Belied his madcap youth and proved
> A greatly-simple warrior lord
> Such as our warrior fathers loved,
> Lives he not still?

Henry V, with great foresight, passed among his soldiers the night before battle with the French and encouraged them as in Holinshed's phrase, "He had indeed a gift to encourage his people".

The critics, however, of the first decade of the present century, have a cold or hostile attitude toward Henry V, rather than a generous appreciation of his character as Shakespeare depicts it. Professor Bradley discussing Henry's "rejection of Falstaff" says of it: "You may believe that he frequented Sir John's company out of delight in it and not merely with his cold-blooded design; but at any rate he thought the design was his one motive, and that being so, two results follow. He ought in honor long ago to have given Sir John clearly to understand that they must say good-bye on the day of his accession. And, having neglected to do this, he ought not have lectured him as his misleader. It was not only ungenerous but it was dishonest". So, too, Mr. Masefield says, "Prince Henry is not a hero, he is not a thinker, he is not even a friend; he is a common man whose incapacity for feeling enables him to change his habits whenever interest bids him. Throughout the first acts he is careless and callous though he is breaking his father's heart and endangering his father's throne. He impresses one as quite common, quite selfish, quite without feeling. When he learns that his behavior may have lost him his prospective crown he passes a sponge over his past, and fights like a wild cat for the right of not having to work for a living. Mr. W. B. Yeats in 'Ideas of Good and Evil' has given his opinion of Henry V as follows: "Henry has the gross vices, the coarse nerves of one who is to rule among violent people and he is so little 'too friendly' to his friends that he bundles them out of doors when their time is over. He is remorseless and undistinguishable as some natural force."

The three views, which we have just noted have obviously much in common, therefore it will be convenient to suggest some underlying reasons for the similarity of views. In the first place, we are no longer sensible of "the divinity that doth hedge a king", and we apply to Henry the same standards as to other men. To us Henry's attack upon France is merely a war of conquest—no more and no less—and his valor, whether that of a prince or king, stirs us simply as a warlike quality without regard to the cause in which it is displayed. Similarly, Prince Henry's wildness must be justified or excused to us like the wildness of any other young man; if he were merely self-indulgent, we should be inclined to make the customary allowances for youth. But when the Prince pleads, in soliloquy, that his "loose behavior" is not idle at all but a deliberate scheme for political ends, our sympathy for him is alienated.

Another element in Henry's character which the modern critic takes very differently from the generation for which the play was written is his religiosity. Professor Bradley describes his religion as superstition. Certainly such passages as, "O God of battles! steel my soldiers' hearts," and "O God, thy arm was here;
And not to us, but to thy arm alone
Ascribe we all,"
strike us with a strange incongruity when we remember Henry's command just before: "Then every soldier kill his prisoners".

Obviously nothing that has been said detracts from Shakespeare's portrayal of the character. On the contrary, while the esteem in which such a character is held has changed, the character as Shakespeare has portrayed it becomes on closer consideration more human, more vivid, more interesting. Mr. Cuncliffe says, "When we regard Henry no longer as an ideal hero but as a man subject to the limitations of his time and with some personal shortcomings of his own to boot, he becomes all the more real to us and the more worthy of our attention. For the predominant feature in his individuality, Professor Bradley has used the right word when he describes Henry as "The most *efficient* character drawn by Shakespeare".

These criticisms are essential for us to have a broad and fair view of this complex and many sided character. Yet after all, each person has a conception of his own which is often quite different from that of any one else. Henry V is a character of Shakespeare's which of all others can easily be interpreted in many different ways, and each man is at liberty to interpret him in his own way.

—Gertrude Vermillion.

To A Water Lily

Sweet lily flower,
In your mirror like dell,
Exquisite thing of beauty,
A welcome, a farewell.

Like a fleeting thought,
Your life is but an hour;
Just a drifting thought,
Sweet little water flower.

Perhaps a weary spirit,
At rest in this watery home,
A soul freed from bondage,
Now peacefully alone.

Water lily, sweet flower,
Adrift with the winds soft sigh,
Till you sink in watery depths,
Your soul in the distant sky.

—F. Luck.

Echoes From Horace

TO CHLOE

Book I, Ode XXIII.

A man he would a-wooing go,
Of maiden young and shy,
He told her of her lovliness
And plead, "Oh! with me fly."

Now Chloe, she was bashful,
Of love she was afraid.
She never left her mother's side,
Full innocent, this maid.

The swain, he felt much anguish
Her timidness to see
And said, "Ah, leave your mother
And come and go with me".

—*Lunette West.*

DEATH, THE DOOM OF ALL

Book I, Ode XXVIII.

Thy day is done, O Archytas
Thy life on sea and land;
Thy form doth rest beneath the dust
Near Matine's silver strand.

There is no realm of thought, O man,
Which thou didst not explore
A Roman doctor Faustus thou,
Yet death came as of yore.

In Troy the son of Panthus,
A famous hero shone;
Though glory lives, his life is past
And still the world goes on.

The thread of life is spun at Birth
Life holds it at the loom
But soon 'tis cut by Death's stern hand
Then falls the night of gloom.

We know not what of wealth or fame
To mankind may befall,
But this we know that death is sure
The common fate of all.

—*Selma Ballenger.*

TO THE FOUNTAIN BANDUSIA

Oh! fount Bandusia, crystal clear
Now decked with flow'rs and wine,
And now a kid, sprouting new horns
Thou surely may'st call thine.

Both war and love this very kid
Will yet desire in vain;
The offspring of the wanton flock
Thy cooling streams shall stain.

The season of the hot dogstar
Thou shalt not give a care;
Thou dost refreshing coolness give
To weary oxen there.

A famous fount thou shalt become
Whilst of the oak I sing,
Which overhangs the hollow rocks
From whence thy waters spring.

—*S. Goggins.*

HORACE

Book I, Ode XXXVIII.

I hate the fashions of King Tut,
The ear-bobs, long and wild.
Oh, maid, why bringest them to me?
I long for something mild.

I beg for only simple styles,
Such as becomes us both.
This Paisley crepe I can not bear
And almond green I loathe.

—*Christine Cooper.*

TO CHLOE

Book I, Ode XXIII.

Why dost thou shun me like a fawn,
That starts away on winged feet,
At every trembling leaf or breeze
That rustles in the noon-day heat?

And as a lizard in the brake
Slightly stirs the fallen leaves,
The timid thing doth shake with fear,
Trembling in both heart and knees.

Ah, Chloe, I'd not pursue thee
As some fierce, blood-thirsty beast;
Cease clinging to your mother's hand
And celebrate you marriage feast.—

— *Callie Mayre Thomas.*

Lanier's Theory of Verse

"His song was only living aloud, his work, a singing with his hand."

SIDNEY Lanier's own words are the true epitaph of the life and work of this great poet of our Southland. In these two lines we have all that Lanier tried to do and to bring out in his poetry. In them is his belief that all work could and should be done in the best and finest way, and in the most joyful spirit. The lines also embrace his doctrine of finding the beautiful in the common place such as his work *"A singing with the hand."* Lastly, we find the real key-note of Lanier's doctrine and his sole purpose in life, in his linking together of the song and the "work of the hand", or poetry.

In all of Lanier's works, there is, this same connecting of music and poetry. This was the doctrine that he carried out through his life. Such a short life it was! There is no telling to what extent Lanier would have succeeded, had he lived long enough to carry out with success all that he believed and desired. All his life he was torn between the two outstanding forces of his life —music and poetry. He was a skillful musician, having an extremely good knowledge of music and putting a poetic and soulful expression to his music which won him a name in musical circles. This gift was transmitted to him from an ancestry distinguished for genius in music. One of his ancestors, Jerome Lanier, a Huguenot, refugee, was a composer of music at the Court of Queen Elizabeth, and successive Laniers were prominent musicians at the courts of James I, Charles I and Charles II. Sidney Lanier was skillful on several instruments, but finally devoted his efforts to the flute, being for a long time first flute player in the Peabody Symphony Orchestra in Baltimore. It was here that he received his inspiration and the knowledge necessary to execute and carry out the inspiration evident in the poem "The Symphony". This is a poem of real harmonic and symphonic structure throughout and does a great deal towards furnishing our understanding of the doctrine of his life time.

Just as he was a skilful musician so was he a true poet. What poem could possess more artistic qualities than the one "My Springs"? Such a condensed bit of lyric as "The Stirrup Cup" is worth many a long poem. "The Song of the Chattahooche" is so very lovely and musical that upon reading it one falls instantly in love with it, so that we see he was a true poet as well as a true musician.

If, like the late Theodore Thomas, he had, at an early age, been able to develop his talent for music in the musical circles of New York; if, like Longfellow, he had gone from a small college to a German University, or like Mr. Howell, from the provinces to Cambridge, where he would come in contact with a group of men of letters; if, after the Civil War, he, like Hayne, had retired to a cabin and there devoted himself entirely to literary work; if, like Lowell, he could have given attention to literary subjects and lectured in a university; if, like Poe, he could have struck some one vein and worked it for all its worth,—if, in short, the varied activity of his life could have given way to a certain definiteness of purpose and concentration of effort, what might have been the difference! Music and poetry strove for the mastery of his soul.

Swinburne, speaking of those who attempt success in two realms of art, says, "On neither course can the runner of a double race attain the goal, but must needs in both races alike be caught up and resign his torch to a runner with a single aim." And yet one feels that if Lanier had had time and health to work out all these diverse interests and all his varied experiences into a unity, if scholarship and music and poetry could have been developed simultaneously over a long stretch of time, there would have resulted perhaps a more diverse character and a finer poet than we have yet had in America. The imperfect poems, the unfinished poems, the sheaves unharvested, not like Coleridge's for lack of will, but for lack of time are suggestive of what might have been. At least, the possibilities of the man are so astounding and yet are made so futile by his death that it almost overwhelms one to think of it. Since he was never able to let one interest take possession we find the eternal duumvirate of his life and work—music and poetry. Leaving behind my admiration for the man and speculations as to what he might have done under difficult circumstances let us attempt to make a judicial estimate of what he really achieved.

It was about 1875 that Lanier became interested in the formal side of poetry and began to work on a scientific basis. The time was certainly ripe for any such change. He knew that the science of versification was not the most important phase of poetry because in one of his works he makes clear that "for the artist in verse there is no law: the perception and love of beauty constitute the whole outfit." What he attempted to do was to formulate certain metrical laws. He wanted to decide what differentiated poetry from prose; how writers produce certain effects with certain rhythms, vowels, and consonant arrangements. Naturally being a musician, he turned to music in trying to solve these problems.

Lanier believed in and sought to establish the complete correlation of music and poetry. He said that music was expressing your beliefs, your ideas, and your desires in a poetic way and that poetry was expressing the same in a musical way. He did not believe them to be the same but so closely connected that they could

not be separated and, therefore, must go hand in hand. The one would be lacking without the other. In "The Science of English Verse," he shows how music and poetry since the beginnings of each have gone side by side, but with poetry a little more highly developed at first. This delay progress in music was due to two factors. First, the people of the earlier periods did not have a complete tonal system and, secondly, they lacked the proper musical instruments. After these two drawbacks were overcome music began to advance rapidly and now we find it in the same highly developed condition as in poetry.

Music has always been more or less the "free expression of the soul." Of course there are certain fundamentals in music that have to be adhered to, but there are no strict sets of laws as to how many notes are necessary or how many lines. These fundamentals are the chord and harmonic and periodic constructions, that are necessary to make the composition pleasing to the ear. Lanier believed that just so in poetry there should be certain fundamentals to make the melody of the verse pleasing to the ear, but no set rules that would check the free expression of the poet's soul.

Lanier desired to secure this greater freedom of poetic expression by substituting for the usual metrical rules the rhythmical notation of music. The appeal, he says, is to the ear through harmony, and melody. Rhythm is determined, not by accents or number of syllables, but by the time element alone. Richness and variety of "tone color" are to be secured by rhyme alliteration, and the distribution and repetition of euphonious vowels and consonants. In short, symphonic effects are to be obtained in verse as in orchestration. One period in music corresponding to a thought in writing, covers the same space and duration as another but there are sometimes twice as many notes in one period as there are in the others. Lanier believed that just so in poetry—no matter the exact number of syllables,—just let the rhythm and swing of one line match with the others and the more melodious and beautiful the poem. He showed that in accord with its origin and the practice of the best poets, the basis of rhythm is time and not accent. Every line is made up of bars of equal time value. "If this equality of time were taken away, no possibility of rhythm would remain." "The accent serves only to mark for the ear these equal intervals of time, which are the units of poetic measurement." Without a single doubt Lanier's poem, "The Symphony," is the great master-piece in which we find united everything that the poet attempted to do. First of all we find the joining of a musical theme and poetic theme which he desired all his life to illustrate. Then in this poem he meets the requirements of real poetry as he expresses his beliefs, ideas and desires in a musical way, while the melody of every line is most pleasing to the ear. He also breaks away from the conventional metrical laws and expresses himself with the greatest freedom possible and still keeps the necessary musical rhythm.

The whole poem is a protest against the deadening influence of the groveling and sordid aims and methods of men and of the age. The poem begins with the strain "O Trade! O Trade! Would thou wert dead! The age needs heart—'tis tired of head."

Each instrument of the orchestra, in turn, takes up the protests against those influences which serve to strangle the highest apirations of man.

The violins accompanied by the greater strings first take up the defense of love and art. After much pleading these instruments sink at last "to gentle throbbing."

Of long chords change-marked with sobbing—
Motherly sobbing, not distinctlier heard,
Than half wing—openings of the sleeping bird,
Some dream of danger to her young had stirred."

Then again—

"A velvet flute-note fell down pleasantly upon the bosom of that harmony, and sailed and sailed incessantly as if a petal from a wild rose blown had fluttered down upon that pool of tone,

And boat-wise dropped upon the convex side,
And floated down the glassy tide, and clarified and glorified
The solemn spaces where the shadows hide.
From the warm concave of that fluted note
Somewhat half song, half odor forth did float,
As if a rose might somehow be a throat."

Now the flute declares that

"Man's love ascends to finer and diviner ends,
Than man's mere thought e'er comprehends,"

And then the same flute demands of science:

"Whence and why man's tender pain, man's inward cry when he doth gaze on earth and sky?"

The flute next takes up a claim for nature which gives us some most exquisite jewels of poetry. When the flute-voice has ceased, the claronet takes up the strain:

"A lady sings while yet Her eyes with salty tears are wet."

Next the clarionet speaks of "What shameful ways have women trod at beckoning of trade's golden rod."

And the poet exclaims: "If men loved larger, larger were our lives,

And wooed they nobler, won they nobler wives."

Now the hold straight forward horn thrusts itself into the musical battle and sings his manly song of scorn of the shams and shames which corrupt the times, and he asks "Is the day of chivalry dead?"

"Is Honor gone into his grave?
Hath faith become a caitiff knave,
And selfhood turned into a slave,
To work in mammon's cave?
For age shall name and fame be sold,
And place be hugged for the sake of gold,

And smirch-robed justice feebly scold,
At crime all money-bold!
Shall woman scorch for a single sin,
That her betrayer can revel in,
And she be burnt, and he but grin,
When that—the flames begin?
Shall ne'er prevail the woman's plea,
'We maids would far, far whiter be'
If that our eyes might sometimes see,
Men maids in purity!"

Very striking and suitable is the poet's description of the "Haut boy" when he says the instrument sings like any "large-eyed child cool hearted and undefiled."

Lastly, the great bassons join the sea-like sound of instruments and the symphony concludes with the chant:

"To follow time's dying melodies through,
And never to lose the old in the new,
And ever to solve the discords true,
Love alone can do.
And ever love hears the poor folks' crying,
And ever love hears the women's sighing,
And ever sweet knighthood's death defying,
And ever wise childhood's deep implying,
But never a trader's glazing and lying,
And yet shall love himself be heard,
Though long deferred, though long deferred:
Over the modern waste a dove hath whirred—
Music is love in search of a word."

In these few pages I have tried to bring out what we may call Lanier's "theory of verse." It is so big and abounding in fullness that a sentence cannot express this theory. Lanier himself had best summed it up in a statement that I have quoted once before. "For the artist in verse there is no law; the perception and love of beauty constitute the whole outfit."

Lanier's theory is a good one in so far as it applies to the ideal rhythm, for the melody of verse does approximate that of music. It is true his poetry is quite melodious and musical caused by the lovely rhythmical swing of it, but the obvious criticism of this theory is that when the element of rhythm in poetry is carried too far and magnified to too great an extent, and too much attention is paid to sound, one often has to sacrifice sense and clearness of thought. It is really hard to know where to draw the line between sense and rhythm.

In a letter to Paul Hamilton Hayne, Lanier says "Whatever turn I have for art is purely musical, poetry being with me a mere tangent into which I shoot sometimes. The deepest of my life has been filled with music, which I have studied and cultivated far more than poetry." Something of this musical passion has woven itself into his poetry and is the natural reason for him advancing a theory of the kind that he did. We see that many, if not most of the themes for his poetry are entirely of a musical nature. Take for example the ones I have just discussed: "The Symphony" "To Beethoven," "Evening Song," "Song of the Chattahooche," and the "Marsh Song."

Two other masterpieces of Lanier's, "Sunrise" and "Marshes of Glynn" go far towards vindicating his theory. Both are of a most musical quality and seem to be the result of a free poetic soul. We find that the essential basis of these is not accent as is the case in most poems, but that of strict musical quality.

This theory may be, and by most critics, is said to be almost certainly a mistaken one. But if it is mistaken the book he wrote to prove this mistaken theory is by far the most suggestive and inspiring that has ever dealt with the technique of verse. The poetry given us as the result of this theory is more rich in music than we have had before, and has served as a joy and inspiration to admirers and successors and will always live as a monument to Lanier.

"You hold a prism to your uplifted eye,
And let the sun god's lances pierce it through,
Sudden what splendors are revealed to you,
What wondrous blending colors you descry,
And scores of rainbows seem to span the sky!
The common things of earth fade from the view,
A world in Eden glory robed anew,
By God's own hand before you seems to lie;
To me this types the glorifying powers
Of thy pure verse, O Crystal-souled Lanier.
The pen for truth did holy warfare wage,
Ithuriel's spear it was, but wreathed with flowers,
Thy virgin muse recalls art's golden age,
Its music in thy classic song we hear."

—Flora Bennett.

EDITORIAL DEPARTMENT

The new Isaqueena staff is enthusiastic over the co-operation manifested by the student body in the publication of this issue of the magazine. If there is anything in the slogan "start well, end well" the staff is optimistic over the outcome.

A discussion of several questions of general interest was held at the first meeting of the newly elected staff. The outstanding thing which the staff has in mind is the increase in quality of the literary material. There is always room for improvement in any organization, and in any department of an organization, so improvement in all parts of the magazine is going to be the maxim of the new staff, with special emphasis on the literary department. The standard of the material submitted this year has not been as high as we hope to have it next year, therefore we shall have quality in mind for our publications.

The advertising managers for this years publication deserve considerable credit for the development of their department. The advertisements have greatly increased in number, thereby helping to finance the magazine as well as adding to its volume. The size of the advertising department was not in proportion to the size of the literary department this year, but the staff intends balancing the size of these departments more correctly during the coming year.

The college magazine for the past few years has been working under some difficulties, which have kept the publication from doing its best work. Most of these, however, may be overcome by the assistance of each individual. One of the biggest obstacles that the new staff wants to overcome is a heavy debt. A large amount of money had to be borrowed two years ago, and the interest on it has had to be paid since that time. The new staff hopes that next year this debt can be paid, by bringing plays and lectures to the city. If these entertainments are patronized by the people of Greenville and the students of the college, the staff thinks that the debt may be lessened considerably next year. Another difficulty has been the small number of subscriptions among the members of the student body. It is the duty of each college girl to support the publications, just as it is the duty of a soldier to remain at his post and carry out the orders of his commander. If each soldier deserted in the midst of the fight, the result would be disaster. Just so, in order to make the Isaqueena a success we must have the hearty co-operation of each girl in the college. We want each girl to subscribe for the magazine next year. We intend giving every girl more than her money's worth. We would, also, suggest that the girls write articles for the magazine during the summer months, when they have more time. This will enable us to get the magazine out on time. Girls! "The Isaqueena" is yours. Make it the best in any college in the south, by putting your best into it. That is the way to success. Honor belongs to the person who works.

The man of the hour is none other than King Tutankhamen, the great king of Egypt, whose residence and tomb combined was lately opened to newspaper reporters. Almost over night King Tut has obtained a position of eminence surpassing that of the President of the United States, the Premier of Great Britian, Charlie Chaplin and Jack Dempsey. He even has a reputation more spectacular than that of Dr. Coue.

The entrance to the tomb was made at midday, when the fierce heat of a desert sun acted as a protection for the party against some of the prying eyes of tourists and those unwarranted by law to have the first look. Mr. Carter, the original discover of the tomb, hewed away the concrete door, while the privileged participants stood by with much enthusiam. When the door was opened Mr. Carter inserted a torch, took a few steps forward and after a prolonged look, exclaimed "Ah! It tells the whole story!"

Only two rooms have been explored and they are heaped with implements placed there to serve the needs of their master when his spirit arises and comes again to flesh. The things found in the tomb are most precious old furniture, fine linen and costly jewels, carved alabaster vases. The coffin of the king is gold inlaid with precious jewels, a golden canopy being draped over it.

It has not been definitely decided, but it is thought that the tomb will be sealed this spring until autumn, and be buried in a ton of rocks in order to keep it safe through the summer. Some damages have already been made by tourists. In some places they have chipped off the inlaid work and gilding of the walls.

Dressmakers are bringing out Tut costumes; a whole act in one of New York's musical comedies has been cut out in order to put in a new Tut episode. New suburbs, restaurants, apartment houses, cigar and parlor cars are being named after the old Egyptian King. Poems are also being written to celebrate the discovery of the tomb.

The once thought of "dry as dust" sciences, the old fossilized professors spending their time examining bones, have proven today that they can make as popular an appeal as baseball. Archaeology can drive politics, murder cases, and divorce cases from the front page of our daily papers. The old professors of archaeology are no more in seclusion but every one is knocking on the door or peeping in at the windows to see if they can learn anything else about King Tut. The old

professors who have worked undisturbed so long must be surprised at the stir they have caused.

The interest aroused by the discovery of the tomb has been as keen almost to the man-in-the-street as to the archaeologist and student. What is the significance of the discovery so far made? The furniture that was found, has never been surpassed in the perfection of its workmanship, the linen is of a fineness and beauty of texture that have never been excelled; the carved vases are such as the world has never seen before. The answer reveals the motive force that brought about the development of civilization and made Egypt the pioneer in its creation. The wealth of the whole discovery is almost beyond realization.

G. W. C. Date Card

April 23. Lyceum attraction: Dr. Griggs, lecturer, on "John Stuart Mills."

April 24. Scotch musicians entertain Students. Dr. Griggs, lecturer, "George John Romanes."

April 25. Dr. Griggs, "Marie Bashkutsoff." Dr. Griggs, "Amiel."

Aphil 26. Dr. Griggs, "Sonya Konalevsky." Dr. Griggs, "Goethe."

April 28. Alethean and Philotean Inter-Society Debate.

April 30. Graduating recital by Edna McKnight.

May 1. All new officers go into office.

May 2. Miss Galt and Miss Lusby, recital.

May 3. Furman Glee Club.

May 4. Entertainment by Miss Sloan's department.

May 5. Field Day.

May 7. Y. W. C. A. Clubs meet.

May 9. Mrs. Crigler, Recital.

May 17. Final Examinations begin.

May 26. Commencement exercises begin.

May 29. Farewells! All hail to happy holidays!

EXCHANGE DEPARTMENT

THE CAROLINIAN is one of the best magazines that has been received. The January-February number is lacking in poetry, but the short stories are quite interesting. "The Man who Never Came Back" is well written. Interest is at no point lacking, the ending is in keeping with the story, the setting is significant, and the story as a whole is thoroughy enjoyable.

The short stories in the March-April number are also interesting. "The Conversion of a Woman Hater" is cleverly done. There is a certain charm about this little story that holds the reader's attention. The subject is handled in an original way.

THE CHRONICLE for January is an interesting number. The original poems make the magazine unusually interesting. Among the best are "Mother Dear" and "Dad". The jokes of this issue are lively, but a few original jokes would reflect the college life of the Chronicle.

To our Exchange Department has come the second issue of the CLARION—a snappy high school magazine of excellent literary value. The Clarion tells us that the Stroudsburg Hi is a peppy school. The literary department of the magazine is excellent, and the drawings at the head of each department are well done. One suggestion would be for the Staff to improve the cover of the magazine, thus making an attractive edition both inside and out.

THE CRITERION for March carries the music for Columbia's Alma Mater. We wish to commend the spirit of the students in wanting original music. The page devoted to the Alma Mater is an attractive feature of this number.

The poetry also deserves mention, especially "The Daily Grind." All the poems are good, and the note of originality is especially praise-worthy. "The Black Veil" is an interesting short story. Its author does not fail to keep the interest of the reader. The whole of the literary department is indeed creditable.

JOKE DEPARTMENT

Bad Case—A psyclinatric board was testing the mentality of a negro solider.

"Do you ever hear voices without being able to tell who is speaking or where the sound comes from?"

Yes, suh," Answered the negro.

"And when does this occur?"

"When I'se talkin' over de telephone."

—The Christian Evangelist. (St Louis.)

* * * * * * *

E. G.—"What do you think of the system of grading by letters here at college?"

M. B.—"Well, it certainly has its advantages over the numerical system."

E. G.—"In what way?"

M. B.—"Oh, the E's change to B's so easily."

* * * * * * *

Giving it Emphasis—She.—"Papa says you have more money than brains."

Reggie.—"Ha! shows how little he knows. I'm broke."

She.—"Yes, papa added that you were."

—London Mail.

* * * * * * *

It has been suggested that the English honor society be called "The Hearth," or "Much ado about nothing."

Doubling up.—"Willie," asked the teacher, "What is the plural of man?"

"Men," answered the small pupil.

"And the plural of child?"

"Twins," was the prompt reply—

—Central Weslyan Star.

* * * * * * *

Graduate.—"This college certainly takes an interest in the alumni, doesn't it?"

Mary.—"How's that?"

Graduate.—"Well, I read in the graduate magazine that they will be very glad to hear of the death of any of their alumni."

* * * * * * *

Last week Emma Allsbrook started to hand in a proctor's slip with Miss Edith McCarroll's name on it for abscence from dinner.

* * * * * * *

Wonder what Flower or Rat S. B. was gazing at on Main Street when she suddenly fell and scattered her numerous bundles?

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Greenville Womans College

GREENVILLE, S. C.

The Greenville Womans College is an institution of higher learning established, controlled and supported by the Baptist Convention of South Carolina. It has to its credit sixty-seven years of successful experience in educating young women. The college has more than one thousand alumnae in this and other states.

The institution is a noble tribute to the faith, sacrifices, and loyalty of its friends. It is the second largest college for women in South Carolina, enjoying the distinction of having more of its alumnae teaching in the schools of the State than any other college save one.

The work of the College is strongly endorsed at home and abroad. For many years the number of boarding students has been limited by the capacity of the dormitories, and the annual income from college fees for local students alone is equal to the income of the endowment of any college in the State, which enables the College to give the best education at reasonable prices.

Believing that the aim of all training should be the development of heart, mind and body, the College seeks to give the product of symmetrical womanhood.

Greenville is located at the foot of the beautiful Blue Ridge Mountains and is on one of the great thoroughfares of the South. It is an old educational center and maintains the best ideals of our people in the midst of a great material prosperity. The advantages and opportunities of such a community are educational by-products of no small value. Along with these must be mentioned Greenville's climate and health. The air and water are perfect. The college in all of its sixty-seven years of history has never lost a student by death and it has enjoyed singular freedom from epidemics of every form.

The College is giving the best modern education to young women. The faculty consists of men and women holding degrees from the leading colleges, universities and conservatories. Fourteen units are required for entrance. One major and two minor conditions are accepted, to be worked off before reaching the junior year. Our B. A. diploma has been accepted for graduate work at the universities. The degrees of B. A., B. S., B. Mus are given Diplomas are awarded in the Department of Art and Expression.

In order to meet the needs of the local students and the boarding students not prepared for entering the Freshman Class, a high grade academy maintained by the College, well equipped, with instructors of the same character and grade as the teachers of the College.

Second term begins Feb. 1, 1923.

For further information apply to

David M. Ramsay, Th. M., D. D., President

Or ROSA C. PASCHAL, Dean.