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Greenville Woman's College

The ISAQUEENA

Contents

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EDITORIAL STAFF

The Sigma Dance

Callie Mayre Thomas

Many hued ribbons sail gracefully high
As hands fling confetti in riotous joy.
Tinkling glasses shiver under the blazing splendour
Of swaying lanterns; silky swirls
Of mist and moonlight whirl wildly
In the arms of black-coated dancers
Music of violin, saxaphone, drum, comes
Thrilling through the rhythmic glide
Of joyous youth in carefree abandon
To the motion of the dance.

Pale roses shading into lavender mist
Float with tantalizing fragrance over
Her upturned face, waiting for kisses.
Trailing creepers from the trellis
Twine in soft caresses in the wavy tresses of her hair.
The flickering glow of his cigarette
Droops in trembling arches, as the
Roses shower petals on the two.
Faintly through the open windows,
Borne on whisp'ring breezes,
Flinging a veil of enchanting bliss,
Drifts a haunting melody:
The music of the dance.

A scribbled card; a torn chiffon;
A well-worn silver slipper;
The scattered petals of a rose-bud;
The memory of the dance.

In The Dark Corner

Frances Dodson.
Suggested by
Trollopi's Malachi's Cove

IN the northern part of South Carolina, nearest the northern and western border, there lived an old mountaineer who got his living by selling apples from his small orchard at the rear of his cabin. The section in which the old man lived is known as "the dark corner." It is the hang-out of bootleggers and the hiding-place for moonshiners. Any night one might see two or three cars stop at the store on the old Caesar's Head road and note the silent exchange of cans from store to cars. This section is well-protected by the mountains, and any crime might be hidden in its depths forever. The few comers to this place have always been those men who were seeking a hiding place for their stills. The rough and rugged aspect of the mountain people of this section does not invite invasion by intruders, and it is just in the last few years that invaders have dared to enter this unknown mountain country. This intrusion is mainly by tourists, seeking the beauty and retreat of the mountains around Caesar's Head. Few have settled here. The tourists come and go. They enjoy and marvel at the beauty of the mountains, but seeing the sluggishness, the indolence, the narrow existence of this shut-in, almost God forsaken people, they pass on as if fearing that they too might be gripped by the spell of the place. The mountaineers have lived shut-away with almost no knowledge of the outside world, seeing nothing of the beauty of their mountains, only oppressed and crushed by their cruelty and harshness. The few families here have married and intermarried. The gradually dwindling population has become narrow and ignorant, and while making and drinking their whiskey their blood has become more fired by intoxication and they have become more desperate and daring. They resent the efforts of the civilized world to bring law and order, learning and religion to uplift them. So they look with hostile eyes upon the entrance of outsiders, men who come to break up their stills and cut off their livlihood.

Jeremy, however, was a simple-living, harmless old fellow, superior in some respects to his neighbors. If he noticed their habits he never mentioned it. He minded his own business. Once every year he took his apples down to Greenville in his wagon, pulled by his old, broken horse. He gained a meager living from this business, so in the summer when the trout began to come in he got most of his food from the mountain stream.

Just across the road about a hundred yards from old Jeremy's cottage the stream ran. This particular place was known by the mountaineers as the best fishing place, "eny whur 'round thar." Here the bushes hung thickly over the water on both banks. Reaching from the nearest banks about half way across the stream were huge rocks standing up out of the water in a perfect semicircle. The largest one in the middle of the stream hung out over the water about a foot. It was easy to reach this rock by climbing over the others. In the dark recesses under it the biggest and best trout could always be found. So with the fish he caught in summer and the sale of his apples Jeremy eeked out his existence.

But this year old Jeremy Pruett could not even pick his apples. "For rheumatism had afflicted him, old age had bowed him till he was nearly double," and by degrees he became unable even to carry his apple basket. However, Providence was good to him and gave him other help. Had it not been so he would probably have been in dire want before the winter was over. Fortunately this year he could leave the whole burden of apple gathering and selling to his granddaughter, Sarah.

Sarah Pruett was one of the most striking and unusual of these mountain people. She was truly a child of this rugged region. She even seemed to have some of the characteristics of the mountains themselves. Strong and sturdy and hardened by toil, with hands rough and reddened by work, she was fierce and ruthless, for in her struggle for existence she was forced to be so. "A vixen" she was called by some of the mountain people. Sarah cared nothing for the gaudy clothes which some of the mountain girls wore. Her dress was always a heavy, coarse skirt and an old ragged blouse. However, with all this she had a kind of primitive beauty. Her wild, flowing black curls were cropped short and framed her face in a tousled mass. Her piercing black eyes shone with a glint like an animal's eyes in the dark, and her rather thick, red lips contrasted with her dark complexion. Sarah had no friends and she alone was not included in this mountain clan, probably because she ignored and avoided them. She looked with contempt and shame upon their unlawful occupation, not because it was unlawful, but because it made drunken brutes of her people. But she was kind to her grandfather, if to no one else. She had nursed him through the winter, and now in the early summer days he sat in front of the cabin all day while Sarah worked. She never complained of her work. She attended to her own business and snapped at anybody who tried to interfere with her. The only place she ever went was to the store, about three miles away, to buy the

necessary food. She was eyed with dirision by the boys and men, some drunk, jeering and staring at her with bleary eyes, but she never even gave them a glance. One boy, Jimmy Burdette, Sarah especially hated, for he had been coming down to her fishing place everyday. There were fish enough for her and her grandfather and Jimmy too. But Sarah did not want him intruding on what she called hers. She railed at, and threatened him. Jimmy continued to come though, and mildly sat through her tirades, merely suggesting that she would "scure all the fish away."

The Burdettes were old Jeremy's nearest neighbors. They had the best cabin anywhere around and it was generally known that Burdette and his two sons, Will and Jim, made more liquor and sold more than anybody else near there.

So a thought came to Sarah one morning as she and Jimmy sat on the rock fishing. She had been silent since his arrival and Jimmy thought she had decided to let him alone. But suddenly she burst out.

"Yo-all an yore old pap is a pack o' sneakes. Yo can't make yore livin' like a man, en then yo're a-comin' down here to take all my grandpap's vituals. I'm a-tellin' yo' now, next time yo' come a-trackin down' here after my fish, I'm shore a-gonna tell them thar revenue men about yo-all. They'll be a-ridin' through soon."

Jimmy looked up surprised and angry.

"Yo-all be a-lyin'," he cried, "Yo wouldn't squeal on us!"

"I shore would," she said scornfully, getting up and starting up the path.

Jimmy Burdette was a good-looking fellow, always cleaner and better dressed than the other mountain men, and he did not drink nearly so much. He wore khaki trousers and a blue flannel shirt. Unlike most of the swarthy mountaineers he had light hair and blue eyes and was always clean shaven. He seemed above the sunken, degraded level of his people.

Whether Sarah really intended to tell on Jimmy would be hard to say. No one would ever know what she had in her mind. But it was a sort of code of honor among these mountaineers not to reveal the secret of their mountains, and it is likely that Sarah in her loyalty would be faithful in keeping this terrible secret of their liquor-making, even though she despised it.

Jimmy appeared as usual next morning. Sarah would not speak to him, but it hurt her pride to see that Jimmy had a long string of fish, while she had no luck at all. Jimmy noticed this and offered her his.

"Here, Sarah, take these here an' I'll ketch some more."

"I wouldn't have 'em if me an' my gran' pap starved," she cried, "I cen ketch my own fish." She threw them at him and rushed up the bank, leaving Jimmy staring after her. She was crying when she got to the cabin and old Jeremy made an attempt to comfort her.

That afternoon Jimmy went up to the still. It was his turn to watch the trail, so he sat at the foot of a big tree idly whittling a stick. He was not watching the trail closely for he did not believe that anybody could penetrate their stronghold. Suddenly he sat up. Down at the bottom of the trail he heard twigs cracking and saw the brush move as if some animal were creeping up. Then he heard his name called in an excited, panting voice.

"Jimmy, Jimmy, they're a-comin 'round from the left."

Just then he saw Sarah's dissheveled head appear.

"The revenue men are here," she panted, "Sam Jones saw 'em a-comin' down the Jones Gap road. There be four of 'em on horses."

"Uh huh, I reckon this here's some o'yore fine doin's, yo' can't scure me tho. Gwan back to home, I 'low I can manage my business."

"Who's a-managin' yore business! But I'm tellin' yo' they're a-comin' like everything," she cried as she reached for Jimmy and shook him with all her might.

"I wouldn't of trudged up here, only I knew yo-all 'ud think I tol' on yo."

"Well don't bother yo' self to come agin. 'This here's my place,'" he mocked her, using her own words.

Sarah stared at him wildly. Before she could answer there was a sudden pistol report to the left somewhere. She did not move. She could hear a scrambling and running above her and knew it was the men at the still making their escape. No one was in sight yet. The men had not seen Jimmy, but by some act of fate their bullet had hit him. It had just grazed his skull on the left side of his forehead, tearing a great jagged rent. He was knocked senseless. All this Sarah saw in a second's time. She knew they would be coming soon. She looked at the unconscious form of the boy, his head streaming with blood. She must act at once. She caught him by the shoulders and dragged him with almost super-human strength. Just then shots began from above. It was the men at the still; she knew they were getting the revenue officers. Sarah managed to get Jimmy across the path and about fifty feet away. Here were some thick bushes and under brush, and she dragged him around to the other side and under the shelter of the overhanging boughs.

The shots continued with answering volleys from the officers. They got farther off and gradually died away.

Sarah waited in an agony of suspense. She was sitting on the ground as far under the bushes as she could get, with Jimmy stretched out by her, his head in her lap. As best she could she wiped off the blood. What could she do? She could not stay here long. His wound looked dangerous. He might even be dying then. She could not carry or even drag him and they might come

any minute. "He was quite insensible and very pale and the blood was coming slowly—very slowly—from the wound on his forehead. Ever so gently she put her hand upon his hair to move it back from his face; and then she bent over his mouth to see if he breathed, and as she looked at him she knew that he was beautiful." (1)

If Sarah, hard, and fierce had never known or thought of prayer before, she thought and prayed now for this boy's life. She had probably saved him from death or prison. But what would her grandfather think when she did not come home.

Then she heard voices and started, fearing it was the officers returning. As they came along the path above her, Sarah recognized the voices of Burdette and Will. Will was talking in a low, angry voice.

"That's the way Jim guards. Let's 'em walk in our back door while he runs out o' the front."

Sarah called to them.

Both men clambered down and reached her side. Burdette immediately knelt down and looked at Jimmy anxiously, but when Will's roving eye fell on Sarah he began to blame her. He had been drinking more than usual, and Sarah cringed slightly as he kicked her with his heavy boot.

"What yo-all doin' here," he yelled, "I 'low yo'd be home a-hidin', after all the trouble yo' caused."

Sarah started to speak but he went on: "If he's dead yo-all shore killed 'em. Yo been double-crossin' us. O yer, I knowed you been a 'lowing to tell on us."

They picked Jimmy up and started down with him between them. Sarah opened her mouth to say something, but closed it again, a horror-stricken look on her face. She turned and followed them. If they accused her of telling, nobody would believe her. She could not prove her innocence. This was the reward for her efforts, Probably Jimmy would not believe her, if he lived. If he died—she got no farther. Sarah's heart was full of hate for the two men, one drunk and cursing, the other silent and accusing.

When they got to the cabin Burdette's wife came out, horrified at the sight of her boy. Sarah stopped. She heard them telling the awful story and Sarah's part. Her mind was in a turmoil. They called her a murderer and a traitor to her mountains! As she was about to go on she heard her name and turned around. Jimmy had revived and as they took him in she heard him mutter.

"I allus knew yo' wus right, Sarah, I know'd they wus a-comin', but I jest wouldn't let on to yo'."

Sarah took heart and ran on to her cabin. She told her grandfather, but old Jeremy only shook his head in despair. Sarah went about her duties, impatient to hear from Jimmy, but not daring to go to his cabin. Night came on but Sarah stayed outside the cabin hoping to get some news of Jimmy. About nine o'clock she saw somebody with a lantern coming down the path.

"Sarah," Burdette called, "Sarah, Jimmy's a-wantin' yo', he won'go to sleep till yo' come. Will yo' come?"

"Yes, I'll come," said Sarah, joy and reluctance entering her heart at once.

Sarah went to Burdette's cabin, silently following Jimmy's father. He helped her over the rough places and she knew that he had learned what she had done and she forgave him.

She reached the cabin and when she went in Jimmy greeted her with a smile. Again the beauty of him struck her and she wondered at the drunken sullenness of his brother. Sarah's heart was filled with joy and awe, Jimmy grasped her hands. He could say nothing, but the radiance of his face told Sarah enough. Jimmy blessed the day that sent the revenue officers into mountains.

(1) Malachis' Cove—Trollope.

Vision

A. M. Ledbetter

The cynic looked down on the town one day,
From his narrow window above,
On the maddening crowd and its pleasure jaunts—
On the unmasked crime in its favorite haunts—
On poverty bare and misery dense;
"It's ruin!" the cynic said.

Another looked down on the town that day,
From his sun-lit windows above,
Saw the church spires pointing the way to truth,
Saw hope march by on the feet of youth,
Saw strife dissolved in brother-hood;
"Life's beautiful!" he said.

John Marshall and the Constitution

Nancy Day

THE Constitution of the United States and its development have on several occasions in the past few years been brought fully to the minds of the people of the United States by the addition of amendments or by proposed amendments to the Constitution. There was first the eighteenth amendment prohibiting the manufacture, sale, or transportation of intoxicating liquors; then the nineteenth amendment enfranchising women. In the past few months the proposed twentieth amendment, which gives Congress power to regulate child labor, has again served to call attention to the Constitution. The way of the Constitutional amendment, however, is not the route by which the Constitution of the United States has reached its present authority and effectiveness. To understand the cause the Constitution has taken in its development and expansion and the place it now holds in American government, it is necessary to go back to the man who first made the Constitution the effective agent it has become. That man was John Marshall.

As Chief Justice, John Marshall probably did more than all the presidents of his generation not excepting Washington, Jefferson, Monroe, or Jackson and more than all the Congress of his day to decide the authority of the Constitution in the American government of the future. The Constitution which Lord Bryce says is "the most wonderful work ever struck off in a given time by the brain and purpose of man" (1) would never have become the living power it is today had it not been for the decisions delivered by John Marshall at the time when he sat as Chief Justice on the United States Supreme bench. These decisions, which are divided into three classes, consist of those dealing with expansion of national powers, those dealing with restriction of state powers, and those dealing with principles of the Constitution. (2)

Marshall, when appointed Chief Justice, was well prepared to fill the position, especially at the time he was chosen. He had fought in the Revolutionary War and had lived through the suffering caused by the lack of a strong central government; he knew weaknesses of the Articles of Confederation and the jealousies of the states and knew and realized the necessity for a strong federal government. Marshall, moreover, enjoyed the friendship of a great many men who were instrumental in framing the Constitution. Washington, Madison, and Randolph were from his own state, Virginia. Gerry and Charles Cotesworth Pinckney were ministers to France with Marshall. From these men Marshall learned what the Constitutional Convention intended the Constitution to be and what the Convention hoped it would become. On becoming Chief Justice, Marshall then had a clear understanding of the need for a strong government and the hopes entertained by the framers of the Constitution for its future.

Appointed Chief Justice in 1801 by President Adams, Marshall, in the words of Judge Emory Speer, "made an impression upon the fortunes of the nation which will not perish from memory of men as long as sciences of government and jurisprudence survive." (1) He was as William Pinkney, one of the Associate Justices in his day, declared "born to be Chief Justice of any country in which he lived." Marshall, however, on becoming Chief Justice found the position to be a powerless one. The Republicans who came into office soon after his appointment did not fear him although he had been appointed by a Federalist President, and was, in fact, a Federalist himself. The Federalist, moreover, did not expect this man whom they made Chief Justice to show "determination, courage, and great constructive genius." He did show just these qualities and gave to the Supreme Court life, strength, and it's rightful place in our government. In the case of Marbury vs. Madison Marshall displayed these qualities. The case arose when Adams appointed Marbury to one of the justiceships of the District of Columbia created by an act of Congress. Marbury's appointment was confirmed by the Senate and his commission had been signed by President Adams; but Jefferson came into office before the commission had been delivered and Marbury did not receive it. Marbury asked the Supreme Court that a writ of Mandamus be issued demanding that his commission be delivered. Marshall claimed that Marbury was entitled to the Mandamus, but that the Court could not deliver it since the act which created the office was unconstitutional. Marshall took this opportunity to declare that one of the fundamental principles of the Constitution is that if an act of Congress is unconstitutional, it is void. This declaration required courage and determination; but Marshall's one idea was to strengthen the Constitution. The position of Chief Justice, now one of the most esteemed in the United States, was then held to be even less desirable than that of Governor or Senator. Chief Justice Jay, in fact, resigned to become governor of New York. "The real power of the Supreme Court had not been

(1) American Commonwealth.
(2) J. B. Thayer—John Marshall.

(1) Biographical Addresses.

exercised and Marshall had not set out his scheme of Constitutional government." (1)

Marshall, however, with an opportunity unrivalled for stating and executing his convictions in regard to the Constitution, with a "clear slate" upon which to write his opinions, a new field in which to work, not bound by any previous decisions soon changed by the form and vigor of his decisions the situation as it had existed. In the case of Marbury vs. Madison mentioned above Marshall placed the Supreme Court above and beyond the power of Congress. To decide the Constitutionality of a law is one of the functions of the Supreme Court and Marshall declared in the case of Marbury vs. Madison that a law of Congress is void if it is unconstitutional. Marshall thus created Constitutional law which was a new thing, undeveloped, and little understood in early years of the nineteenth century. Marshall "created the American system of Constitutional law, the theory was his, the form and vigor of the opinions were his." (2)

Marshall proclaimed two principles of Constitutional construction: First, that there must be some provision of the Constitution, which either expresses or implies every power claimed by Congress; second, that the powers granted Congress should be interpreted liberally and broadly. In the case of the first principle Marshall claimed that the responsibility of finding the power is placed upon the federal authorities. (3) Congress thus must be granted by the Constitution, either expressed or implied, every power it asserts and it is left to federal authorities to find this grant in the Constitution. In the case of the principle pertaining to the interpretation of the powers granted Congress, Marshall believed that these powers should be interpreted to allow Congress a great deal of discretion as to how the powers were to be exercised. The clause in the Constitution giving Congress the power to establish post roads has thus given Congress power to establish post offices and the rural free delivery.

Another doctrine of Marshall's fully as important as his principles of Constitutional construction is the doctrine of implied powers. If a power of Congress is implied, Marshall thought it just as Constitutional for Congress to exercise that power as to exercise one which was expressed. He claimed that if the end is legitimate all means when adapted to that end are appropriate and, if they are not prohibited by the Constitution, and are in keeping with the letter and spirit of the Constitution, the means are Constitutional. The McCullock vs. Maryland Case, which will serve as an example, arose on an attempt of the State of Maryland to tax the United States Bank in Baltimore. The case was found to involve two questions when it was brought before the Supreme Court, one of which was: "Has Congress the power to incorporate a bank?" The Court decided that Congress did have the power to incorporate a bank since the bank was a means to a legitimate end. The power to regulate commerce has also come to include much through the doctrine of implied powers. This doctrine has made the Constitution a vital and live instrument in the growing American system of government.

Marshall used the doctrine of implied powers in his opinions dealing with the expansion of national powers. This class contains those opinions which deal with the nature and scope of the federal Constitution and general relation of federal government to the states. The case of McCullock vs. Maryland will, again, serve as an example. One of the two questions involved in this case has already been mentioned; the other one was: "Has the State Constitutional power to tax the United States bank?" Marshall decided that a State could not tax the operations of a United States bank for according to the Constitution the States can not retard nor in any way control the operations of the national government. Marshall claimed that if a State could tax the bank, it could tax it out of existence; a thing which would hinder the operations of the federal government. If a State could tax the bank, it could tax the mints and the mails and consequently control the operations of the national government which would be unconstitutional. Believing that the purpose of the Constitution was to create a strong government at home and one respected abroad, Marshall planted the national government on the broadest and strongest foundations. He stated the relations of federal government to the states in such a clear way and with such strong argument that he fixed these relations in the national jurisprudence. (1) In case of Gibbon vs. Ogden, Marshall established the right of the national government to regulate interstate transportation. New York State by special acts granted the exclusive privilege to use steam for sailing boats in New York to Robert Fulton and Robert R. Livingston. These rights were passed on to Ogden. Gibbon employed two boats, which were licensed under an Act of Congress, to sail from New York to Elizabethtown, New Jersey. Ogden claimed that the grants of New York state were being infringed. The New York Courts upheld him in this opinion; but the United States Supreme Court, through Marshall, asserted that the federal power over commerce was supreme and this is the foundation upon which the Interstate Commerce Commission was founded. (2) Mar-

(1) J. P. Cotton, Jr.—Decisions of John Marshall Vol. I.

(2) J. P. Cotton, Jr.—Decisions of John Marshall

(3) Munro—The Government of the United States.

(1) J. B. Thayer—John Marshall.

(2) J. P. Cotton, Jr.—Decisions of John Marshall. Vol. I.

shall believed that the fundamental rights of local government are preserved for the States by the Constitution, but the national affairs are to be dealt with by a permanent national government; a conviction which led him to implant firmly the conception of complete federal powers.

To strengthen the national government even further, Marshall interpreted the limitations placed on the States literally. These interpretations form his second class of opinions in which class are found the Dartmouth College case, Fletcher vs. Peck and Gibbon vs. Ogden. The Dartmouth College case arose over a dispute concerning the administration of that college. The dispute became political and the New Hampshire legislation passed an act placing the administration in new hands. The case was carried to the Supreme Court where Marshall considered acts of incorporation grants as contracts, and claimed that contracts were protected by the United States against state legislation which might lessen the state's obligation. The Fletcher vs. Peck case concerned a question of land in which Marshall decided that a State could not revoke a grant of land made by it. In the Gibbon vs. Ogden case, previously mentioned, Marshall clearly established the helplessness of the States to pass laws dealing directly with commerce. Marshall construed literally and narrowly the restraints and limitations on the States whenever he had the opportunity.

The third class of Marshall's opinions deals with the general theory and principles of Constitutional law. The principal case and perhaps the only one of this class is the case of Marbury vs. Madison which has been discussed. In this Marshall upheld the principle that the Constitution is the "Supreme law of the land" by declaring an act of Congress void because it was unconstitutional. This decision caused great excitement at the time, but it is now considered the greatest safeguard of Constitutional liberty. (1)

The Constitution, moreover, would never have gained the authority that it has except for the interpretations of Marshall. Realizing the need for a strong government and knowing the hopes intertained by the framers of the Constitution for its future, Marshall gave the Constitution the impetus needed in the early years of the nineteenth century to develop it and allow it to develop its present authoritativeness. Marshall accomplished this service through the establishment of his two principles of Constitutional construction; his doctrine of implied powers; and his opinions or decisions, which consist of expanding national powers, limiting state powers, and upholding the principles of the constitution. With foresight and clear judgment "he builded strongly for the future a mighty nation." (2)

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(1) Emory Speer—Biographical Addresses.
(2) J. P. Cotton, Jr.—Decisions of John Marshall.

Reward

M. Dilworth

I asked for one true friend
And life gave me a loneliness undreamed of.
I asked for one true love
And half-loves turned and quickly fled away.
I sought one perfect flower,
But the rose I thought so perfect
Soon blackened from the canker at its heart.
And then I said
If life is done with giving
I will repay her
One service will I render her—complete
One day of service will I give her—and then adieu.
For once I gave myself to others unrestrained,
Threw all my soul into the debt I owed.
And when my task was ended, lo, beside me
I found all those things I longed for most
A friend, a love, a perfect rose.
And joy and peace besides.

Blue Velvet

Grace Alexander

Act I—Scene I

The curtain rises disclosing a small, modest bed-room, scantly furnished if articles are counted, but having the appearance of being well furnished, so tastefully are the few articles arranged. Back stage is a low dresser with plain, ivory toilet articles on it; to the left a window, giving light on a small book case filled with books, the covers of which show their acquaintance with eager fingers. Two low rocking-chairs, a table and a light, straight chair occupy the center stage. Near the door on the right is a single bed, on it, lying face down is a slight girlish figure. Presently a soft sob is heard and the well-shaped shoulders quiver, while one prim little hand is stretched out to clutch a handkerchief which lies on the bed near an open letter.

A knock is heard, no response from the figure on the bed; closely following the knock the door is opened and a pair of laughing eyes and a mop of curls are visible. The newcomer glances round the room, catching sight of the bed and the girl, the door is flung violently open and Alicia Ware strides into the room; two quick boyish steps and she is at the bed; her simple dark dress accentuating the brilliant coloring and flashing eyes; the eyes now have a look of wonder in them.

"Janet Aiken, are you crying!?"

Both wonder and unbelief in the question; Alicia bends down, slips one arm under the girl on the bed and raises her to a sitting posture.

Alicia: "Now dry those tears and tell me why you, Janet Aiken, of all people should be crying—Jiminy! I'll bet no one would believe it if I told them I found you spraying this counterpane with briny tears; come on, where's the rub?" *Alicia grins into Janet's tear-stained face.*

Janet brushes back her straight, shining brown hair and surveys Alicia with a questioning, tho half-shy look:

Janet: "Well Ally, I didn't mean to cry for you know I don't let things worry me often, but this letter from Mother was the last straw, and so it broke the proverbial camel's back of which you are so fond, I just cried because I couldn't find anything more appropriate for the occasion." *This last uttered with a slow grin.*

Alicia: "Say, that sounds more like Janet. Tears aren't in your make-up, Jan, so you shouldn't ever affect them; there—you have succeeded in weeping a nice, red circle around those eyes that six men I know swear by," *Alicia moves to the dresser, gets a hand mirror and holds it in front of Janet, with a sly smile.*

Janet: "That's all very well, Ally, but just you wait 'till you find out what I am weeping about—then joke." *With this Janet picks up the letter and begins to remove it from the envelope, the smile fading from her lips as she does.*

Alicia, *fearing another deluge of tears:*

"Oh! well it can't be anything so terrible that it can't be mended for 'forewarned is forearmed.' I know no one is ill, dead or married for you would then have a telegram instead of a letter. So come on, give me the letter and I'll prescribe the remedy in five minutes", *Alicia takes the letter and seats herself with a comfortable flop in the nearest rocker. Before she has unfolded it Janet says:*

Janet: "But Ally, you can't remedy this now."

Ally: "Oh no my fair one, 'never too late to mend' you know." *Ally reads the letter. As she reads, the grin leaves her face and a slight frown makes its appearance. When she has finished she looks up with a puzzled expression.*

Alicia: "Not the blue evening dress Jan?"

Janet: "Yes, just that."

Alicia: "But your Mother said in the letter that it would be here today, where can it be?"

Janet: "That's what I want to know, the last delivery has been here two hours, it can't come special as the next train isn't due until midnight, so now—Miss Fixer, fix this." *Janet gets up, strolls over to the mirror and gazes at herself. The mirror reflects a lithsome, young body, with a firm, creamy neck and a shapely head. Janet turns and says:*

Janet: "And oh Ally!, I can't wear that old green rag again for it's spotted and has a rent in it; what shall I do?"

Alicia: "Well, don't weep whatever else you do, you are positively demoralizing when you do that. Think, think, 'where there's a will there's a way' you know."

Janet: "Oh! bother you and your old proverbs, no amount of thinking can produce a dinner gown by eight-thirty tonight and that's what I must have if I am to go to the Phi Beta Kappa banquet."

Alicia: "Now listen here, Janet Aiken, an election to Phi Beta Kappa is supposed to be an idication that you have some grey-matter, if you let a small thing like a frock 'stump' you and keep you from your first banquet—well you fall in my estimation 'seeing is believing' with me."

Janet: "Yes, there you go quoting those musty proverbs, just think 'till you are blue in the face and see how many dresses you can produce." *Janet begins to brush her hair vigorously, with short, brisk strokes.*

Alicia stares at the floor a minute then drawls out;

Alicia: "But Jan, you can't miss the banquet, you've planned for it for so long. We won't let the non-appearance of a blue velvet dinner gown keep you from one of your greatest triumphs."

With this Alicia rises and goes to the window she gazes silently out. Meanwhile Janet views herself in the mirror with a forlorn expression; turning to speak to Ally after awhile.

Janet: "Ally, I did want to go, that's why I cried; please don't tell the girls."

Alicia turns from the window with an expression of determination on her face.

Alicia: "Well, get busy and put a marcel in that brown hair, manicure your nails, get a massage and do all the other preliminaries for I promise to adorn you, lady fair, for the banquet." *After this astonishing statement Ally leaves the room, seemingly pre-occupied with her thoughts.*

Janet opens her mouth to speak, but Alicia has gone; before she finds her voice; she stands with open mouth, the personification of wonder.

Curtain—

SCENE II

Same room as Scene I, time is seven-thirty of same night. The curtain rises to show Janet putting the finishing touches to an elaborate coiffure; she is clad in a peach colored negligee; her movements are hurried and nervous. As the last hair-pin is put in place she turns front and pauses to listen, apparently for a knock at the door. Then going to the table she removes the shade from the light and turns to survey her reflection in the strong light. Again she listens for the knock, glances at her watch and sinks listlessly into a chair. At last the knock is heard, closely followed by Alicia's figure framed in the door way. Janet rushes forward and explains:

Janet: "Oh! Ally, I was beginning to think you weren't coming after all, where is the dress? Where did you get it? Oh, what kind is it? I am so excited."

Alicia: "Now calm down, 'haste makes waste' you know."

Janet: "But I can't be calm, please undo the bundle, I want to se it."

Alicia deliberately unties the package disclosing a length of blue velvet which she holds up with a triumphant look on her face. Janet stares at the material, then at Alicia.

Janet: "But Ally, where's the dress?"

Alicia: "Here foolish, this, this is the dress."

Janet: "Ally, I can't wear just cloth! Oh, you are playing a joke!"

Alicia: "Janet Aiken, use your brain, don't you know I'm not expecting you to wear this piece of cloth a' la' squaw? If you will only give me time I'll show you, and besides this is your only chance since your dress didn't come, you know 'a bird in hand is worth two in the bush', only yours is in the post office". *Alicia laughs at her own witticism.*

Janet: "Bosh! You are just making me miserable Ally, after I have spent all this time 'doing the preliminaries,' as you put it, and here you come with three yards of blue velvet at seven-forty-five P. M."

Alicia: "Say Janet Aiken, what do you think I'd promise you a dress for if I didn't mean to get you one? Now take off that negligee and come here."

Alicia takes a package of safety-pins from her pocket and three blue, downy plumes from Janet's dresser drawer. Janet removes the negligee and stands stiffly before Alicia. The latter folds one end of the velvet and drapes it around Janet's waist, fastening it securely over one shoulder with a safety-pin, and under the opposite arm with another. Then she drapes the remaining material to form a soft graceful skirt, using many safety-pins. She pins one of the blue feathers on the shoulder where the material joins, and the other two are fastened in corsage-like positon over Janet's left hip. Meanwhile Janet twists and turns her head, trying to watch Alicia's moves, and Alicia, with her mouth full of pins motions her to stand still. At last Alicia puts a last fold into place and leads Janet to the mirror to behold the creation.

Janet: "Oh! Ally!, how did you do it out of a straight piece of cloth?

Janet turns, pierrots, then gives Ally a quick, affectionate hug.

Janet: "Where did you learn to do it?"

Ally: "Once again, Jan, 'necessity is the mother of invention'".

Janet pauses in her admiration of her pleasing reflection and with a grave face turns to Alicia.

Janet: "Ally, where did you get this material? You couldn't have bought it, for the shops were closed this afternoon."

Alicia (*grinning*): "There are more ways to kill a cat than by skinning it."

Janet: "Alicia Ware, if you say another one of those moth eaten, moss-grown, decrepit proverbs tonight I'll scream; you are full of them always, but more so tonight than usual. Where did you get this cloth?"

Alicia: "Janet, if I furnish you the dress, you ought to be grateful enough to wear it without question if I give you my word that that cloth belongs to you and me."

Janet: "To you and me? Why how absurd, I've never seen it before."

Alicia: "Oh yes but you have, many times. Goodness Janet, it's eight-thirty, you havn't a minute to waste, here's your vanity case and cape, run along."

Janet: "I'll not go a step until you tell me where you got this cloth." *Janet seats herself determinedly in a rocker.*

Alicia: "Oh! Jan, please, please go on, you'll be late and it's all right about the blue velvet", *this speech is accompanied by frantic gestures on Alicia's part and impudent stares on Janet's. After a long pause*:

Alicia: "Janet, if you'll go on now I'll tell you when you come back."

Janet (*grins*): "Very well, only remember I'm going to hold you to your promise like a Shylock. *She picks up her cape and leaves the room. After the door has closed behind Janet, Alicia sinks down on a chair and begins to laugh, she laughs heartily, then stopping for breath seems to be thinking. Presently she laughs again. Finally she gets up and gathers her pins and other paraphanalia preparatory to leaving, as she passes the mirror she stops, looks at herself and says*:

"Alicia Ware, you'll be in for it when Janet discovers that she has attended the Phi Beta Kappa banquet clad in the chancel cloth from our auditorium!"

She laughs again, then quickly sobering she goes out saying:

"How shall I ever get it back by chapel time in the morning?"

Curtain—

The Land of Everywhere

C. M. Thomas

Tho' brooks are frozen, and grass is dried,
Tho' trees are barren, and flow'rs have died,
There is a land of June-Day fair;
Grass, and flow'rs, and brooks are there,
And birds, and breezes, and life beside;
The Land of Everywhere.

When friends forsake, and hearts are torn,
When days are broken, and life forlorn,
Retreat lies open unknown to care,
Where peace floats soft through fragrant air,
And all things smile, and hope is born;
The Land of Everywhere.

If books seem dull, and pictures pall,
If music fades, and gods seem small,
Escape to joys beyond compare;
A land where brilliant interests flare
Where amusements free and ripe for all:
The Land of Everywhere.

A land of flame, of solitude,
Where action dances, or lassitude,
Where each may weave his fancies rare
Or to himself his wishes bare,
And gentle his appealing mood:
The Land of Everywhere.

The Evolution of the One Act Play and the Little Theatre

Jack Jones

IN the old and honorable family of the Drama continuous changes have constantly occurred. The influences of the family have also been varied. During one epoch of its existence its influence appears strictly religious, as in the case of the early Miracle and Morality plays which sought to convince men of sin. At another period the influence is decidedly secular, as in the days of Shakespeare and Marlow, while at other times there is a combination of influences.

Contemporary drama, or drama of the new age, as some wish to call it, had its beginning with the works of Henrick Ibsen, and occupies a place in the art and life of man which the preceeding drama could not attain. The great discovery of modern life is that society has become the tyrant of the universe. Error is imperfect knowledge; crime is not solely a religious or a moral question, it is also a social question. Crime, indeed, has been defined by some as the product of imperfect social knowledge. Not crime only, but petty annoyances, the grave injustices, the hideous inconsistences of life, must, according to this modern discovery, be laid at the door of social institutions, not of the individual man. The drama today, in the opinion of many, is devoted to holding up the mirror to society, exposing social abuse and inspiring effort towards improvement of the existing social order.

One critic is even so bold as to say that the Church as a social force is steadily losing ground in directness of appeal and potency of effort, while the theatre as a social force is rapidly gaining ground. The theatre is beginning to influence a wider circle of people than the Church. Approximately speaking, the congregations of the Churches are the same from Sunday to Sunday; the theatre audience changes from night to night. Perhaps this critic would contend that such a drama as *What Price Glory* by Mr. Laurence Stallings, which reveals the horrors of the World War, would be more powerful in creating sentiment against war than hundreds of peace sermons.

The theory of the rising subordination of the Church to the drama may be exaggerated, and doubtless is, but it cannot be denied that contemporary drama is an influential instrument for social reform.

In addition to the content of the modern drama, the workmanship and presentation is interesting. Creative artists are at work and experiments in these fields result in startling effects. Among the newcomers, and perhaps the most daring arrival, into this ancient and honorable family of the drama, is the one act play, that clever product of experiment which immediately won recognition and popularity on the Continent, in England, and in America.

If we accept Mr. Archibald Henderson's grouping of present day drama, dramatists today may write four types of drama. First, drama which illumines life, as *A Doll's House,* by Ibsen; then, drama of intellectual content, as *The Master Builder* by Ibsen; or, social drama as Galsworthy's *The Fugitive,* or Percy Mackay's *Tomorrow,* and the last type is the drama of suggestion, a product of naturalism, since drama of pure naturalism is a thing of the past.

To this last type, the drama of suggestion, the one act play belongs, and herein lies its charm. Because the one act play does rely so much on the delicate art of suggestion, it is like a poem—for each word spoken there re three or four more suggested.

In what other ways does this newcomer differ from the older forms of drama? What does the name 'one act play' signify? In the first place, a play may be considered "an orderly representation of life which arouses emotion in an audience".* An act means a section of a drama, and it may also mean an execution of power, a something done, a deed, one impression felt. This impressionistic quality is decidedly characteristic of this new type of drama. Because of this the creative artist of today may be said to have added to the three unities of time, place and action, a fourth unity, that of impression which is a unity of inaction rather than of action.

Further, the one act play is superior to the full length play in unity and economy. It is playable in a comparatively short length of time, usually from ten to fifteen minutes, and is intended to be assimilated as a whole without the aid of intermissions. Unity seems to be its inspiration, its aim, its very soul. This of course implies a single major situation, a single dominant, impression and a great economy of major characters. The goal of the one act play is single effect, an instantaneous arrest of attention, and a continued grasp. If a moment of interest flags in the play it is ruined.

As has been stated the one act play is intended to be assimilated as a whole without the aid of intermissions, but dramatists differ in regard to the matter of scenes and curtain falls. Intermissions which divide full length plays into acts are necessities, both physical and psychological. Intermissions in a one act play are not a physical necessity because of the shortness of the playing time, but sometimes for psychological effects the falling of the curtain, and the division of the play into scenes is convenient.

*Percival Wilde. The Craftmanship of The One Act Play.

Mr. Percival Wilde, an artist in the technic of the one act play, agrees that the curtain may fall during the play if it does not impair its unity, nor unduly increase its playing time, and if not dropped to allow the audience to assimilate it part by part. He also asserts that the curtain may fall a number of times, provided it does not destroy one of the essential characteristics. Mr. Wilde prophesies that with continued improvement in the mechanics of play production, soon the scenes in the one act play will follow with the repidity of the motion picture, and still the character of the one act play will be preserved.

There is no doubt that technically and artistically considered the one act play is a dramatic problem, and the different theories concerning its technic reveals the fact that the technic of the one act play is in its plastic age. Dramatists are eager in their experiments.

Without considering the technic of the one act play, some readers and theatre goers think that a one act play is a long drama diluted, but this is as incorrect as the idea that a child's book is a grown-up's book diluted. As a rule the one act play is the material out of which a longer drama can be made. It bears the same relationship to the drama as the short story does to the novel. In both there is a similarity of detail, but difference of species; similarity of architecture, yet variance of plan and diversity of means; likeness of content, yet separate intensities.

Although the one act play is a product with universal appeal, details in technic vary in different countries. A dramatic critic of today contends that the English and Irish plays reveal a skill far in advance of that of all Continental workmen, except Schnitzler. He feels that the reason for this is, that to the foreign author, the one act form is merely a by-product, their greatest loyalty being pledged to the big drama.

An encouraging note is sounded to the Amercian dramatist when it is predicted that because of America's great contribution to world literature in the technic of the short story, her conquest in the domain of the drama is destined to be a mastery of the form of the one act play.

Experiments in subject matter is another characteristic of the shorter drama. Life is the raw material for the stage; it does not supply the play itself, only the ideas for the play. The real dramatist selects, arranges, and manufactures the ideas artistically.

The one act playwrights of the Continent delight in selecting sophisticated and at times almost depressive material, with traces of spiritualism and mysticism. *Countess Mizzie,* a play by Schnitzler, the noted Austrian, deals with foreign aristocracy. The eternal triangle receives an ironic treatment, and although classed as a comedy, the play seems to be the work of a cynic instead of a comedian.

Maurice Maeterlinck, the Belgian, works with intangible things; he usually wanders in the past or in the future. His works are always filled with spiritual things. His play,*The Blind,* fascinates and horrifies. Only a person with Maeterlinck's inquiring mind could have written a play in which eight of the eleven characters are inmates of an asylum for the blind. His power to reveal the thoughts of these blind persons seems almost uncanny.

The French excel in one act comedies. *Francois Luck,* by George de Porto Riche, which pictures a delightful French marriage, is a typical example of the skill with which the French dramatists write shorter comedies.

The Russian school of drama is still influential among the dramatists of Europe. The one act plays of Russia show careful technic, and a mingling of pathos and humor. *The Boor,* by Anton Tchekov, the foremost contemporary Russian dramatist, is considered the finest one act play of the Russian school. This play deals with the 'love at first sight' of a Russian widow who hates men and a bachelor who thinks that 'woman in her soul is no more than a common crocodile'. The impressionistic quality of the play is far above that of the average play.

The English and Irish one act plays deserve special mention. Sir James Barrie, rated as the foremost English dramatist of the day, is as successful in writing one act plays as he is in writing long plays. He is thoroughly human, and appeals to the emotions rather than to the intellect. *The Twelve Pound Look,* allows his interest in human personalities full sway as he portrays Lady Sims and Sir Harry Sims.

Lady Augusta Gregory, an important person in the dramatic life of Ireland, has an especial interest in peasant comedies and folk plays. *Hyacinth Halvey* is decidedly Irish. Hyacinth is a young man with a good reputation who does what he likes because his good name clings to him regardless of whatever he does.

Although the English, Irish, and Continental dramatists hold the highest recognition in the one act plays of the present, American plays seem the most delightful, the most original, and full of the most promise. So many of the plays are written for women and by women. In contemporary drama woman is treated as a human being, not as a goddess on a pedestal, an angelic saint, or as a toy for men. Because of this, women actors are necessary to portray the feelings of the women in the plays. It seems almost impossible, in the light of the new drama, to realize that in Shakespeare's time women were considered incapable of acting.

Eugene O'Neill is perhaps America's most noted writer of one act plays. His play *Before Breakfast,* reveals his ability, and his eagerness for experiment. There are only two characters in the play, Mrs. Rowland, a nagging wife, and Mr. Rowland, her husband, who does not appear on the stage. Mr. O'Neill so skillfully portrays Mrs. Rowland that by her acting alone the tragedy of an unhappy marriage is woven into a

play. This play also indicates that to the modern writer, life is sometimes as great a tragedy as death.

Another type of material used in the American one act play is that of folk-lore. Mr. Paul Greene, of the University of North Carolina Playmakers, writes valuable plays of negro and mountain life. *White Dresses* is a good example of his negro plays.

It has been said that America's greatest dramatists are not using the one act play form as the leading dramatists of other countries are doing, but that it is the younger American dramatist who delights in this form. However, this is not discouraging to the one act play-wrights, because the younger dramatist today will be the older dramatist of the future, and perhaps, as has been suggested, the Americans will excel in the one act form.

Closely connected with the one act play, and in fact considered the true friend of the shorter drama, is the Little Theatre, the arch foe of commercialism. The Little Theatre was established for the love of drama and not for the love of gain. The initial idea for a theatre of this type came from Europe.

On an October evening, 1887, Andre Antoine, a Frenchman, declared his independence in drama by the opening of "Theatre Libre" in the artist section of Paris. Antoine himself may be described as "lowly but glorious"; at the time of the opening of the theatre he was employed by the Paris Gas Company, but in his heart devoted to the theatre. By opening this theatre, Antonie influenced the art of the stage more profoundly than any man of his generation. If it had not been for the opening of "Theatre Libre" many younger French writers would never have received recognition, and some of the finest one act plays of Europe would never have been written, because at that time the "short story of the drama" had very little literary value. In the large theatres the one act play was used as a curtain raiser or in vaudeville, where it was almost forced to have either farcial or melodramatic qualities. It was the Little Theatre that gave the literary one act play, the play of characterization and style, a chance to live.

From the beginning of the Little Theatre, the one act play has been the most popular form of drama presented in it, because one act plays are easy to act, easy to stage, and the scenery is simple. Another reason for the popularity of the one act play in the Little Theatre is that the Little Theatre houses a democracy of artists, and each artists must be given an opportunity to reach his public. An evening of one act plays gives the players an opportunity to appear in several plays, and gives the costume artist a chance to try several designs.

From France the idea of the Free Theatre spread to Russia, and there the Moscow Art Theatre was opened in 1890.

The Independent was established soon by J. T. Green in London in 1891, and in the following years many other free theatre came into existence. In fact the movement spread quickly to all of the countries of Europe. Little Theatres began to spring up in all of the capitals of Europe, and in 1911-1912 the Little Theatre movement reached the United States.

At present there are about seventy-five Little Theatres in our country, and wherever they exist they have conquered various and numerous problems. Europe has centuries of culture behind her and her Little Theatres have found their audiences ready and waiting. In the United States, the Little Theatre in many cases, has had to create itself and its audience at the same time. In Europe the Little Theatres have centered the intellectual life of the larger cities as Moscow, London, Berlin and Paris. In the United States, the cities, suburbs, seashore, villages, prairie towns and mountain farmlands have Little Theatres.

It is because the American Little Theatre must meet the thousand different needs of the country at large, that various types of Little Theatres have been created, types which Europe has never seen.

America can boast of collapsible theatres, which can be packed up and moved in less than six hours. Of this type, Stuart Walker's Portmanteau Theatre of New York is the best example. It is a traveling theatre, it can create its own circuit, and can give performances in colleges, before clubs, in art museums, in ballrooms, in schools, and in parish houses. Its present circuit reaches from coast to coast.

A beautifully equipped Little Theatre, set up in the very heart of a city, is a real American experiment. The neighborhood Playhouse on Grand Street, New York, shows the socializing force of the Little Theatre as a community asset. It was founded in 1915 by Alice and Irene Lewisohn with the purpose of setting before the people of a tenement district, plays that they could not otherwise hope to see, and to give the people a chance to act in plays and festivals.

From Petrograd to Paris, there is not a cultural Little Theatre where admittance is absolutely free, but in America theatres of this type do exist. The McCallum Theatre of Northampton, Massachusetts, is a theatre where the seats are free. It was the gift of Mr. George B. McCallum to the townpeople. We have free libraries to encourage good literature; free art galleries in many cities to awaken a love for the best art, and Mr. McCallum asked, why not a free theatre so that everyone can know what is being done in the modern theatre world? His idea is developing some remarkable results.

"Twenty years ago to have said that the art of the theatre should receive recognition as a fine art and count as points towards a college degree would have seemed like suggesting the wildest nonsense; today it is accepted as an interesting rather than a revolutionary fact." (1)

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(1). *Constance Mackay—The Little Theatre in the United States.*

The pioneer in this movement was Professor George Pierce Baker of Harvard University, who established the first University course in playwriting, and the first University Laboratory Theatre. The course in playwriting is limited to twelve students of Harvard, and twelve of Radcliffe, the classes being taught separately. The course lasts one college year, and in order to be eligible for this course students must send in competitive plays. There is also a scholarship in connection with the course, the McDowell fellowship, which entitles a student to the full course. The activities in the course in playwriting soon developed into a workshop theatre.

The idea of Laboratory Theatres is developing all over the country, and perhaps the most interesting to the Carolinians is the Theatre connected with the Carolina Folk Players of the University of North Carolina, Chapel Hill, North Carolina. This group of players, playwrights and craftsmen in stage arts, united six years ago under the direction of Mr. Frederich H. Koch, to establish a native folk theatre. The first performances were given in the auditorium of the Chapel Hill High School building. The Playmakers now have a permanent home because, last year the Playmakers Theatre was erected in Chapel Hill.

The plays produced by this company are written in English 31, a course in dramatic composition, offered at the University of North Carolina. Folk material is used almost exclusively, although sometimes incidents of village society today are used. The Carolian Players have made eight tours of North Carolina, and are doing a great work in reviving the folk lore of the historic old state of North Carolina.

The Town Theatre in Columbia, South Carolina, is the only real Little Theatre in the state at present. In 1919, a group of Columbians organized a Stage Society for the purpose of stimulating an interest in the best drama, and to encourage the writing of drama.

The first performances of the Stage Society were given in the Columbia High School building and other public buildings until the Society purchased an old home on Sumter Street which was used temporarily for a theatre. Within the last two years the Society, supported by the business men of Columbia, has erected on the same site on Sumter Street, a modern Little Theatre, known as the Town Theatre.

A ticket purchased for $5 a year may entitle a person to membership in the Stage Society. For this small amount the members may enjoy ten performances; five of these are plays given by the Stage Society, the other five are performances by various artists. Mr. Carl Sanburg, Dr. Burton of the University of Minnesota. Miss Harriet Monroe, Mr. Vaschel Lindsay, and several musicians have recently come to the Town Theatre.

Each year *'The State,'* a newspaper of Columbia, offers several prizes for plays, and the play which wins the first prize of $200 is presented at the Town Theatre.

An interesting work in connection with the Town Theatre is the Junior Stage Society, a society of children which presents childrens plays; usually the favorite fairy stories are dramatised.

South Carolina is proud of the Town Theatre, which at present is directed by Mr. Daniel Reed, and perhaps before long the state may be able to boast of other Little Theatres.

Among the many and interesting facts in connection with the Little Theatre in the United States is the fact that many of them are established and managed by women.

The Elizabethan audience may have hissed and jeered with disapproval at the idea of a woman actor appearing on the stage, and no doubt they would have left the theatre immediately if they had been informed that a woman had managed the group of players. It simply wasn't done. Woman has, however, undoubtedly found a place in the new art. Reports indicate that the women managers of the Little Theatres are equally as capable as the male managers.

The Workshop Theatre of Yonkers, New York, was established by women and is still run by women. The Little Theatre of Philadelphia is directed by Miss Beulah Jay. The Play and Players of Philadelphia is directed by Miss Aline Barndall. Harlequin Players of Kansas City was established in 1917 by Ann Peppard. The Vagabond Theatre of Baltimore is now directed by Mrs. Adele Nathan and Mr. Carl Sax.

These are only a few of the many cases in which women are helping to develop the artistic life of our country. Constance Mackay, a well known dramatic critic, has observed that she could tell whether the art life of a city was an affectation or a reality by inquiring whether it supported a Little Theatre. It is like feeling the art pulse of the community.

Yes, the Little Theatre helps to educate the people in even the smallest communities, and perhaps will gradually eliminate the lack of interest in more ambitious drama. The statement has been made that America's idea of culture is to praise Shakespeare and to patronize musical comedies—is this true? If so, the Little Theatre will come to the rescue!

Dramatic art has welcomed the one act play and the Little Theatre and has become enriched by the addition of these intimate forms of dramatic art. By no means has the full development of these forms been attanied; eagerly the artists are molding the plastic material, and we anxiously await,

"That which is to be
That which shall come."

Curtain Falls For '25

The Class of 1925 stands ready for the fall of the curtain on its version of "Classmates". That class leaves the Greenville Womans College after playing a part in events that have been epochal in the life of the student body.

1.—The "Prelude", the honor English Club of the college has been organized since this class has entered, and members of the class have made valuable contributions to the club. The membership of the club is limited to twelve, and this year ten of these are Seniors.

2.—The French Club developed into an Honor Club under the leadership of nembers of the class of '25, and has made rapid strides towards accomplishing really worthwhile things. Three plays in French have been presented, the cast of each including girls of the present Senior class.

3.—The completion of the Fine Arts Building has brought into the student life many musical and dramatic presentations, in which this class has had parts. The annual giving of Handel's great oratorio was inaugurated during its third year.

4.—The International Relations Club had its infancy at the same time of the infancy of the class, but it has had rapid development. The Club of the college was largely instrumental in the organization of the Southern Intercollegiate International Relations Club.

5.—The old custom of observing May Day was revived, and now again besides the tract meet, the May Queen and her attendants also hold sway on that day.

6.—The first "Realization Day" at the college was held during the Junior year of this class. It was a day of cooperation of Greenville Merchants and business firms with the students to raise money for the college. An annual "Cooperation Day" is planned.

7.—The class of '25 is the first class to have two of its members elected at the end of their Junior year to the Getosophia, the honor society of the college.

8.—A better system of student government and a better realization of the honor system has been the result of four years spent by this class in trying to live up to the ideals of their Alma Mater.

The Class of '25 not only has the honor of being the largest class to graduate from the college since standard four years courses were offered, but it also leaves behind in the college history a record of achievements.

Frances Antley.

Andante

Callie Mayre Thomas

Silver crystals dropping softly,
Tenderly,
Into the still, waiting pool of my heart:
Trembling,
Shivering the passive coolness
Into a thousand quivering longings,
They rise,
They fall,
They break.
It's mirror surface into leaping
Waves of passion:
They glide and slide away,
And as the ripples widen,
Spreading to the furthest and infinite horizons,
They calm into the shore, sweet movement of hope.
Waiting—
Longing—
Silver music.

Shakespeare Ahead of His Age

Ruth Mildred Jones

"He was not of an age, but for all time."

THERE are four stages in the development of society's attitude toward intemperate drink. First, the stage when society accepts it as matter of fact; second, where society accepts it as more than matter of fact—in fact, as a mark of elegance; third, when society seeks to stamp it out by ridiculing the drunkard; and fourth, when society seeks to stamp it out by pitying the drunkard. Few people even of the 20th century have reached this last stage; indeed, a typical American college girl, when recently questioned as to what feelings a drunken person aroused in her, answered: "Well, I think a drunken person is funny." Probably, one person in ten, upon first thought, will answer that he thinks a drunken person pitiful; yet, even these few indicate that such a tendency will grow into the ideal attitude of society toward intoxicating drink. Shakespeare lived in an age when the second attitude was prevalent; but he, being as he was "for all time," had the attitude which even now is quite rare—the attitude of pity.

Before going further, it seems relevant to inquire more into the attitude of society of Shakespeare's day toward drink. As has been said, the drinking of wine, beer, ale, and liquor was considered quite elegant. In a book written at the time, we find: "Hospitality is general except in London, where a cup of wine or beere, with a napkin to wipe the lips and a 'you are heartelie welcome' is thought to be great intertainment." There were about fifty-six sorts of light wine and thirty kinds of stronger wine at the time—Italian, Grecian, Spanish, canary, Madeira, Rhenish, Flemish, and others. Beer, made of malt and hops, was the new-fangled drink of the age. Little is found concerning liquor. Indeed, it seems probable that the following passage from the Second Part of King Henry IV, Act II, scene 3, lines 65—is significant.

First Neighbor: 'Here, neighbor Horner, I drink to you in a cup of sack (a kind of spanish wine); and fear not, neighbor, you shall do well enough."

Second Neighbor: 'And here, neighbor, here's a cup of charneco." (A kind of Portuguese wine.)

"Third Neighbor: 'And here's a pot of good double beer, neighbor; drink, and fear not your man."

"Horner: 'Let it come, i' faith, and I'll pledge you all; and a fig for Peter!' "

"First Prentice': 'Here, Peter I drink to thee, and be not afraid.'"

Drinking toasts, then, was already a custom and the beverages used for such were, often, beer and wine.

Liquor is used nineteen times in Shakespeare's plays; of these, it is used nine times in various senses other than as a name for the fermented drink. In the Tempest, Act II, Scene 2, lines 22—,the word is used in the sense of moisture.' "

"Trin': 'I hear it sing in the wind: Yond same black cloud, yond huge one, looks like a foul bombard that would shed his liquor.

In several other cases, it is used to designate any fluid.' "

"Oberon': 'Having once this juice,
I'll watch Titania when she is asleep.
And drop the liquor of it in her eyes.' "
Midsummer Night's Dream II, 1, 178.

"Oberon:' 'Then crush this herb into Lysander's eye,
Whose liquor hath this virtuous property.'"
M. N. D. III, 2, 367.

"King': 'How chances mock,
And changes fill the cup of alteration
With divers liquors!' "
2 H. IV, III, 1, 53.

In two instances, it is narrowed in its meaning—denoting one kind of fluid, blood.

"Duch': But Thomas, my dear lord, my life, my Gloucester,
One vial full of Edward's sacred blood,
One flourishing branch of his most royal root
Is crack'd, and all the precious liquor spilt.' "
R. II I, 2, 19-22.

"Tit. And': 'Lavinia, come,
Receive the blood; and when that they are dead,
Let me go grind their bones to powder small,
And with this hateful liquor temper it.' "
T. And. V. 2, 200-203.

In two other instances, it means poison.

"Fri': "Take thou this vial, being then in bed,
And this distill'd liquor drink thou off.' "
R. and J. IV, 1, 94.

In Hamlet, after both the Queen and Hamlet have drunk of the poisoned cup, Horatio says to Hamlet:

"Here's yet some liquor left."
Ham. V, 2, 353.

In one case, it is used as a verb, meaning to dress (boots) with oil or grease.

"Fal': If it should come to the ear of the court how

I have been transformed, and how my transformation hath been washed and cudgelled, they would melt me out of my fat drop by drop, and liquor fisherman's boots in me.'"

Mer. Wives IV, 5, 96-100.

However, as was pointed out above, there are ten instances in his works where Shakespeare used liquor as meaning the intoxicating drink.

"Cal.': 'These be fine things, and if they be not sprites.
That's a brave god, and bears celestial liquor:'"

Tempest II, 2, 121.

"Cal.': 'I'll swear, upon that bottle, to be thy true subject, for the liquor is not earthly.'"

Temp. II, 2, 131.

"Alen.': 'An Trinculo is reeling ripe: Where should they find this grand liquor that hath gilded 'em?'"

Temp. V, 1, 280.

"Speed': 'Item: She will often praise her liquor.'"

"Launce': 'If her liquor be good, she shall: if she will not, will; for good things should be praised.'"

1. Gent. of Ver. III, 1, 351.

"Page': 'Look where my ranting host of the Garter comes: there is either liquor in his pate, or money in his purse, when he acts so merrily.'"

Mer. Wives II, 1, 197.

"Bard:' 'And hath sent your worship a morning's draught of sack.'"

"Fal.': 'Brook is his name?'"

"Bard': 'Ay, sir.'"

"Fal.': 'Call him in. Such Brooks are welcome to me that o'er flow such liquor.

(Here, of course, there is an intended pun on the two meanings of liquor—an intoxicating drink and moisture).'"

M. Wives II, 2 ,158.

"Adam':----------, Let me be your servant:
Tho I look old, yet I am strong and lusty;
For in my youth I never did apply
Hot and rebellious liquors in my blood.'"

A. Y. L. III, 3, 46.

Nor.': ----------Know you not,
The fire that mounts the liquor till 't run o'er
In seeming to augment is wastes it?'"

H. VIII, I, 1, 143.

First Clo.': ----------'Go, get thee to Yanghan; fetch me a sloup of liquor.'"

Hamlet I, 168.

Still further insight of the conditions of the time is gained from further study of the plays. For one thing, intemperate drinking was practiced by nations as a whole, not by just a few individuals. Of the conditions in England, Iago in Othello, says:

"Iago:' 'I learned it in England, where indeed they are most potent in potting: Your Dane, your German and your swag-bellied Hollander—Drink, ho!—are nothing to your Englishman.'"

"Cas.': 'Is your Englishman so expert in his drinking?'"

"Iago': 'Why, he drinks you with facility your Dane dead-drunk; he sweats not to overthrow your Almain, he gives your Hollander a vomit ere the next pottle can be filled.'"

Othello—Act II, Sc. 3.

Of the condition in Denmark, Hamlet says:

"Ham.': 'The king doth wake tonight and takes his rouse;
Keeps wassail, and the swaggering up-spring reels;
And as he drains his draughts of Rhenish down,
The kettle-drum and trumpet thus bray out
The triumph of his pledge.'"

"Hor.:' '----------Is it a custom?'"
"Ham.': Ay marry, is't.

Hamlet I, 4.

Furthermore, drinking was as natural in that day as our conventional cup of tea today; it was "a custom of entertainment."

"Iago':' ---------Come, lieutenant, I have a stoup of wine; and here without are a brace of Cyprus gallants that would fain have a measure to the health of black Othello.'"

"Cas.:' 'Not tonight, good Iago: I have very poor and unhappy brains for drinking: I could well wish courtesy would invent some other custom of entertainment.'"

Othello—II, 3.

"Page': 'Nay, daughter, carry the wine in; we'll drink within.'"

(Exit Anne Page).

"Slen.': 'O Heaven! this is Mistress Anne Page.'"
"Page:' 'How now, Mistress Ford.'"
"Fal.': 'Mistress Ford, by my troth, you are well met; by your leave, good Mistress.'"

(Kisses her).

Page:' 'Wife, bid these gentlemen welcome; come we have a hot venison pasty to dinner; come, gentlemen, I hope we shall drink down all unkindness.'"

Mer. Wives I, 1.

"Shy': I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you.'"

M. of Ven. I, 3.

"Ira': 'Sir, I shall not be slack: in sign whereof,
Please ye we may contrive this afternoon,
And quaff carouses to our mistress' health,
And do as adversaries do in law,
Strive mightily, but eat and drink as friends.'"

T. of Shrew I, 2.

"Pet': Dine with my father, drink a health to me.'"
T of Shrew III, 2.

"Pet': 'Sir, here's the door, this is Lucentio's house:
My father bears more toward the market place;
Thither must I, and here I leave you sir.'"
"Vin.': 'You shall not choose but drink before you go:
I think I shall command your welcome here,
And by all likelihood some cheer is toward.'"
T of Shrew V, 1.

"Quick': '--------Yet there has been knights, and lords and gentlemen, with their coaches: I warrant you, ----------; and in such wine and sugar of the best and of the fairest that would have won any woman's heart.'"
M. W. W. II, 2.

"Fitz': 'How fondly dost thou spur a forward horse!
If I dare eat, or drink, or breathe, or live
I dare meet Surrey in the wilderness.'"
R. II, IV, 1.

"Lan': '----------and here between the armies let's drink together friendly and embrace.'"
2 H. IV, IV, 2.

More than this, brew houses must have been commonly found in individual homes.

"Mrs. F.': Marry, as I told you before, John and Robert, be ready here hard by the brew house.'"
M. W. W. III, 3.

"Fai.:' 'Either I mistake your shape and making quite,
Or else you are that shrewd and knavish sprite
Call'd Robin Goodfellow: are not you he
That frightens the maidens of the villagery:
Skims milk, and sometimes labour in the quern
And bootless make the breathless housewife churn;
And sometime make the drink to bear no harm;
M. N. D. II, 1.

It is significant in The Taming of the Shrew that, when Sly is "transformed" into a rich lord, he is given sack to drink, while he objects that he is used to drinking ale. This would indicate that wine was for the higher class, ale for the lower.

"Sly': 'For God's sake, a pot of small ale.'"

"First Sew.': 'Will't please your lordship drink a cup of sack?'"

"Sec. Sew.': 'Will't please your lordship taste of his conserves?'"

"Third Sew.:' 'What raiment will your honour wear today?'"

"Sly.': I am Christopher Sly; call me not honour nor Lordship: I ne'er drank sack in my life.'"
T. of Shrew. Ind. 2.

"Apem.': '----------Why this spade? This place?
This slave-like habit? And these looks of care?
Thy flatterers yet wear silk, drink wine, lie soft,
Hug their diseased perfumes and have forgot
That ever Timon was—'"
Tim. of A. IV. 3.

Such then, were the conditions at Shakespeare's time. It might, be mentioned, though, that in 1607 (after the fashion of carousing had become too popular in the country), King James passed a statute against drunkenness, with suitable fines. The statute had little effect on existing conditions.

A state of affairs like that described above would naturally cause serious reflection in a man of Shakespeare's calibre. There were, indeed, certain other individuals of the day who, like Shakespeare, heartily disapproved existing practices. Stow, for instance, after a visit of the English ambassador to the court of Denmark where there had been much revelry and carousing, said: "Use hath brought it into a fashion, and fashion made it a habit which ill beseemes our nation to imitate.' Shakespeare makes fully as significant denunciations. These denunciations have little dramatic value; they are in accordance with his habit of making room in his plays for any topic that is uppermost in his mind. One of the most significant of such speeches is found in Hamlet—Act I, Scene 4, just before the Ghost enters. Hamlet, as may be seen from the first part of the passage (quoted above), has described a night of drunken revelry, declaring that such is a custom there. Now he goes on to say:

But to my mind, tho I am native here
And to the manner born, it is a custom
More honour'd in the breach than the observance.
This heavy-headed revel east and west
Makes us traduced and taxed of other nations:
They clepe us drunkards, and with swinish phrase
Soil our addition, and indeed it takes
From our achievements, tho performed at height,
The pith and marrow of our attribute.
So, oft it chances in particular men,
That for some vicious mole of nature in them,
As, in their birth—wherein they are not guilty,
Since nature cannot choose his origin—
By the o'er growth of some complexion,
Oft breaking down the pales and forts of reason,
Or by some habit that too much o'er-leavens
The form of plansive manners, that these men—
Carrying, I say the stamp of one defect,
Being nature's livery, or fortune's star,—
Their virtues else—be they as pure a grace,
As infinite as man may undergo—
Shall in the general censure take corruption
From that partciular fault: The dram of eale
Doth all the noble substance of a doubt
To his own scandal.

(These lines have an added sginificance when one learns that they were omitted from the 1623 edition of the plays because, as it is generally thought, they came too near censuring the vices of Queen Anne of Den-

mark's court). The following lines from Measure for Measure, like those just quoted from Hamlet, have no dramatic value. The conversation hinges on another subject reference; yet a word against drink is included

"Luc.': 'Why, how now, Clandio! Whence comes this restraint?'"

"Claud.': 'From too much liberty, my Lucio, liberty:
As surfeit is the father of much fast,
So every scope by the immoderate use
Turns to restraint. Our natures do pursue,
Like rats that ravin down their proper bane,
A thirsty evil; and when we drink, we die.'"

M. for M. I, 2.

"Trin.': '----------A pox o' your bottle! this can sack and drinking do!

Temp. III, 2.

Timon, "sick of man's unkindness," speaks a monologue in which he condemns worldly vices, ending with:

"Dry up thy marrow, vines, and plough-torn leas,—
Whereof ingrateful man, with liquorish draughts
And marsels unctuous, greases his pure mind,
That from it all consideration slips."

T. of Athens IV, 3.

Another very significant denunciation is found in The Tempest. This passage seems significant because it shows that Shakespeare saw the ridiculousness of a drunken person—yet was sorry for him because of this ridiculous. It is to be noted that the denunciation, spoken by Trinculo, must have been spoken aside, since the conversation between Stephano and Caliban continues; and is, thus, only a conviction that Shakespeare felt so strongly that he had to express it.

"Cal.': 'I'll show thee every fertile inch o' the island; and I will kiss thy foot: I prithee, be my god.'"

"Trin.': 'By this light, a most perfidous and drunken monster! When's god's asleep he'll rob his bottle.'"

"Cal': I'll kiss thy foot; I'll swear myself thy subject.'"

"Ste.': 'Come on then: down, and swear.'"

"Trin.:' 'I shall laugh myself to death at the puppy-headed monster. A most scurvy monster! I could find it in my heart to beat him."'

"Ste.:' 'Come, kiss.'"

"Trin.': 'But that the poor monster's in drink.'"

Temp. II, 2.

"Cal.': 'Ay, that I will; and I'll be wise hereafter,
And seek for grace. What a thrice double ass
Was I, to take this drunkard for a god,
And worship this dull fool.'"

Temp. V. 1.

In the First Part of Henry IV, in the conversation between the carriers, Shakespeare makes room for a word against drink.

"First Car.:' 'God's body! The turkeys in my panier are quite starved. What, ostler! A plague on thee! Hast thou never an eye in thy head? Canst not hear? An 't were not as good deed as drink, to break the pate on thee, I am a very villain.'"

1. H. IV, II, 1.

The most interesting denunciation is made by Cassio after he has been enticed into drunkenness; and, recovering, has realized what he has done.

"Cas.': 'I will rather sue to be despised than to deceive so good a commander with so slight, so drunken, and so indiscreet an officer. Drunk? and speak parrot? and squabble? swagger? swear? and discourse fustian with one's own shadow? O, thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!'"

"Iago': 'What was he that you followed with your sword?'"

"Cas': 'I know not.'"

"Iago': 'Is't possible?'"

"Cas': 'I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore. O God that men should put an enemy in their mouths to steal away their brains! that we should, with joy, pleasance, revel, and applause, transform ourselves into beasts!----O, strange! Every inordinate cup is unblest, and the ingredient is a devil!'"

Othello II, 3.

Ali these denunciations, of no dramatic value whatever, seem to indicate that Shakespeare had the question at heart. It remains to be seen why the question was vital to him.

Had Shakespeare himself drunk—and regretted afterward that he had? Indications drawn from a study of the plays seem to point to this theory. In the plays, as in life, all those who appear before us drunk or drinking are either (a) habitual drinkers, we might call them, who entice the (b) occasional drinker—or, probably, the theretofore temperate man. In addition, there is that class which may or may not belong to the class of habitual drinkers—and which may or may not belong to the class of occasional drinkers—which, if it does drink, does not show it by any physical effects, but whose work is to entice others to drink. Except in the cases of the habitual drunkard and the professional enticer, there is either direct statement or indirect indication that he who yields has opportunity to sorely regret his having yielded. Often, the indirect indication is some remark simply thrown in by the writer, one might say, since so often the remark seems his rather than that of the character who speaks it. Such a statement is found in The Tempest. Stephano, the habitual drinker, is tempting Caliban, who, according to many scholars, represents the material side of man's disposition the side that would yield or not yield to the temptation of drinking. Amid all his tempting and flattering speeches, Stephano throws in this:

You cannot tell who's your friend"—Tempest II 2.

The passage in Merry Wives of Windsor, Act I, Scene 1, seems to indicate that, if Shakespeare had drunk, he had been made an ass of while he was in that condition. The words, otherwise, are without value—for, certainly, they do not advance the plot.

"Slen.': 'For, tho I cannot remember what I did when you made me drunk, yet I am not altogether an ass.'"

In the Winter's Tale, there are lines which hinge on the deceit of seeming friends.

"Clo.': 'Give me thy hand: I will swear to the prince thou art as honest a true fellow as any in Bohemia.'"

"Shep.': 'You may say it, but not swear it.'"

"Clo.': 'Not swear it, now I am a gentleman? Let boors and franklins say it, I'll swear it.'"

"Shep.': 'How if it be false, son?'"

"Clo.': 'If it be ne'er so false, a true gentleman may swear it in behalf of his friend: and I'll swear to the prince thou art a tall fellow of my hands and that thou wilt not be drunk; thou wilt be drunk, but I'll swear it, and I would thou wouldst be a tall fellow of thy hands.'"

The Winters Tale V, 2.

A similar speech is found in Timon of Athens.

"Apem.:' 'I scorn thy meat; 't would choke me, for I should ne'er flatter thee. O you gods, what a number of men eat Timon, and he sees 'em not. It grieves me to see so many dip their meat in one man's blood; and all madness is, he cheers them up too.'"

I wonder men dare trust themselves with men:

Methinks they should invite them without knives;

Good for their meat and safer for their lives.

There's much example for 't; the fellow that sits next him now, parts bread with him, pledges the breath of him in a divided draught is the readiest man to kill him: 't has been proved. If I were a huge man, I should fear to drink at meals."

Timon of Athens I, 2.

The most convincing passage, however, is found in Othello—a passage in which Shakespeare seems to put all his fervor, all his earnestness. It is the scene immediately after Cassio, because he has been enticed into drunkenness by Iago, is cashiered.

"Iago': 'What, are you hurt, lieutenant.'"

"Cas.': 'Ay, past all surgery.'"

"Iago': 'Marry, heaven forbid!'"

"Cas.': 'Reputation, reputation, reputation! O, I have lost my reputation! I have lost the immortal part of myself, and what remains is bestial. My reputation, Iago, my reputation.'"

Throughout the rest of the conversation, it is plain that he hates himself for his having yielded. From the passage quoted above, we see that he is ashamed to face "so good a commander" after having deceived him. He deplores the fact that a man will yield to something which will "steal away his brains". And, then, he goes on to say:

"Iago:' Why, but you are now well enough: how come you thus recovered.'"

"Cas.:' It hath pleased the devil drunkenness to give place to the devil wrath: one imperfectness shows me another, to make me frankly despise myself.'"

"Iago': 'Come, you are too severe a moraler: as the time, the place, and the condition of the country stands, I could heartily wish this had not befallen; but since it as it is, mend it for your own good.'"

"Cas.': 'I will ask him for my place again. He shall tell me I am a drunkard! Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O, strange! Every inordinate cup is unblest and the ingredient is a devil.'"

But how, the question may be raised, does this prove the theory? How can we say that Shakespeare was either a habitual drunkard or an occasional yielder to the temptation? Would he not have been perfectly normal if he were neither? Or, again, could he not have belonged to Iago's class—the class which does not necessarily belong to either of the classes mentioned above, but whose main work is to entice others? To answer these questions, we must once more resort to the plays—wherein there are indications that seem to show that he was not an outsider.

(1) He certainly knows the symptoms and effects of drunkenness well for one who has never drunk.

(a) The drunken person is nauseated.

"Ste.:' 'Prithee, do not turn me about; my stomach is not constant.'"

Tempest II, 2.

(b) He is never wholly at ease. When Stephano, Trinculo, and Caliban are dead drunk; they are sorely afraid when they hear Ariel's music.

"Ste.:' 'What is this same?'"

"Trin.:' 'This is the tune of our catch, played by the picture of nobody.'"

"Ste.:' 'If thou beest a man, show thyself in thy likeness. If thou beest a devil, take 't as thou list.'"

"Trin.:' 'O, forgive me my sins!'"

"Ste.:' 'He that dies pays all debts: I defy thee. Mercy upon us!'"

"Cal.:' 'Art thou afeared?'"

"Ste.' 'No, monster, not I!'"

Tempest II, 2.

(c) His mind is somewhat muddled, as shown by the passage from Othello, Act II, Scene 3, (quoted above), where Cassio says: "I remember a mass of things, but nothing wherefore."

(d) He forgets all grudges he may bear against people. Hear Page in Merry Wives of Windsor, (Act I, Scene 1) say that they will "drink down all unkindness."

(e) He is extremely merry.

"'Page': 'Look where my ranting host of the Garter comes: there is either liquor in his pate, or money in his purse, when he looks so merrily.'"

M. W. W. II, 1.

(f) He is red of the eye.

"'Fal.:' 'Well, an' the fire of grace be not quite out of thee, now shalt thou be moved. Give me a cup of sack, to make my eyes look red—.'"

1 H. IV, II, 4.

(g) His drunkenness grows by degrees.

"'Oli.:' 'What's a drunken man like, fool?'"

"'Clo.:' 'Like a drowned man, a fool and a mad man: one draught above heat makes him a fool; the second mads him; and a third drowns him:'"

T. Night I, 5.

(h) His intellectual and his physical beings are affected—He is witty, and he is valourous.

"'Fal.:' 'A good sherris-sack hath a two-fold operation in it. It ascends me into the brain; dries me there all the foolish and dull and crudy vapours which environ it; makes it apprehensive, forgetful, full of nimble, fiery and delectable shape; which, delivered o'er the voice, the tongue, which is the birth, becomes excellent wit. The second property of your excellent sherries is the warming of blood; which before cold and settled, left the liver white and pale, which is the badge of pusillanimity and cowardice; but the sherries warms it and makes it course from the inward to the outward parts extreme: it illumineth the face, which as a beacon gives warning to all the rest of this little kingdom, man, to arm; and when the vital commoners and inland petty spirits muster me all to their captain, the heart, who, great and puffed up with this retinue, doth any deed of courage, and this valour comes of sherries.

2 H. IV, 3.

(i) He acts on impulses.

"'Macd.:' 'What three things does drink especially provoke?'"

"'Port.:' 'Marry, sir, nose painting, sleep and wine. Lechery, sir, it provokes and unprovokes; it provokes the desire, but it takes away the performance: therefore, much drink may be said to be an equivocator with lechery: it makes him and it mars him: it sets him on and it takes him off, it persuades him and disheartens him; makes him stand to and not stand to; in conclusion, equivocate him in a sleep, and giving him the lie, leaves him.'"

Macbeth II, 3.

(j) He is unsteady on his feet.

(k) He is foolishly unable to respond correctly to relationships that he really knows.

"'Cas.': 'Do not think, gentlemen, I am drunk: this is my ancient: this is my right hand, and this is my left. I am not drunk now; I can stand well enough, and speak well enough.

Othello II, 3.

This idea of foolish responses to obvious relationships is found again in Antony and Cleopatra.

"'Cas.': 'Gentle lords, let's part,
You see we have burnt our cheeks: strong Enobarb
Is weaker than the wine; and mine own tongue
Splits what it speaks; the wild disguise hath almost
Antick'd us all.

Still again in The Tempest II, 2, when Stephano, because he hears two voices, concludes that the monster must have two mouths, without considering that there might be some one concealed.

"'Ste.': 'Four legs and two voices—a most delicate monster! His forward voice, now, is to speak well of his friend; his backward voice is to utter foul speech and to detract. If all the wine in my bottle will recover him, I will keep his ague. Come:—Amen! I will pour some in thy other mouth.'"

"'Trin.:' 'Stephano!'"

"'Ste.:' Doth thy other mouth call me? Mercy, mercy! This is a devil, and no monster.'"

(It will be recalled that the writer stated that Shakespeare's detailed knowledge of the symptoms of drunkenness—or, better, of the characteristics of a drunk person—indicates, not proves, that Shakespeare was not merely an outsider. It does seem, however, that one would have to have pretty intimate connection with intoxicating drink to know all the characteristics that he pictures).

(2) He knew the attractiveness of drink—the gratification and pleasure it brings. This fact seems to explain the character of Falstaff, the fat old knight whose very profession is drinking. His morals are wrong—all wrong; but he appeals to everybody by his very immorality. So it is with drink. One may know that it is wrong to drink; yet, in spite of the immorality—probably, because the immorality appeals to something in his nature; probably, because it is attractively clothed—,drink appeals to the ordinary man.

Further light on the point is found, in the character of Caliban. As has been mentioned according to many scholars, he is an allegorical representation of the material side of man, the side to which drink would appeal. Let us see how Caliban reacts toward drinking. What does he say to Stephano about the liquor that the latter has given him? We see from quotations already given he worships the giver of the drink and swears by the drink itself! Other quotations bearing upon this point follow:

"'Cal.:' 'Hast thou not dropp'd from Heaven?'"

"'Cal.:' 'I'll show thee the best springs; I'll pluck thee berries;
I'll fish for thee, and get the wood enough.
A plague upon the tyrant that I serve!

I'll bear him no more sticks, but follow thee,
Thou wondrous man—.'"
(Sings drunkenly).
No more dams I'll make for fish;
Nor fetch in firing
At requiring;
Nor scrape trencher, nor wash dish:
'Ban, 'Ban, Cacaliban.
Has a new, master:—get a new man.
Freedom, hey-day! hey-day, freedom! freedom,
hey-day, freedom!

Tempest II, 2.

"Cal.:' 'How does thy honour? Let me lick thy shoe.'"

Tempest III, 2.

Caliban, however, it seems, represents the man who drinks for the first time, and finds a savage delight therein. Trinculo, in the same play, seems to represent the man who knows the folly of drink; yet, at the same time, finds himself yielding to it. When Caliban—poor wretch!—is idolizing Stephano, Trinculo is bemoaning his ridiculous actions. (To get the logical connection between the different steps of his yielding, it seems best to quote passages previously quoted).

"Trin.:' 'By the good light, this is a very shallow monster! I afeared of him! A very weak monster! The man i' the moon! A most poor credulous monster! Well drawn, monster, in good sooth!'"

"Trin.:' 'By this light, a most perfidous and drunken monster!'"

"Trin.:' 'I shall laugh myself to death at this puppy-headed monster. A most scurvy monster! I could find it in my heart to beat him—.'"

But that the poor monster in drink an abdominable monster!

"Trin.:' 'A most ridiculous monster to make a wonder of a poor drunkard!'"

"Trin.:' 'A howling monster, a drunken monster!'"

Temp. II, 2.

In the next scene where Stephano appears, however, note the difference. After all his seeing the folly in others, he has yielded to the influence himself—and, like the other two is dead drunk. But even then, he does not lose sight of the folly. He sees it in his own actions.

"Trin.:' 'They say there's but five upon this isle: we are three of them; if th' other two be brained like us, the state totters.'"

"Trin.:' 'Thou liest, most ignorant monster: I am in case to justle a constable. Why, thou debashed fish, thou, was there ever man a coward that hath drunk so much sack as I today?'"

The attraction has certainly, been strong.

Cassio, in Othello, illustrates this point further. Iago, initiating his plans, comes to Cassio and asks him to come and drink some wine. Cassio, at first, refuses—saying that he has "unhappy brains for drinking." But Iago urges him.

"Iago:' 'Oh, they are our friends; but one cup. I'll drink for you.'"

"Cas.:' 'I have drunk but one cup tonight, and that was craftily qualified, too; and behold what innovation it makes here: I am unfortunate in the infirmity, and dare not task my weakness with any more.'"

Still, he is firm.

Iago:' 'What, man! 'Tis a night of revels: the gallants desire it.'"

"Cas.:' 'Where are they?'"

He is yielding!

"Iago:' 'Here at the door; I pray you, call them in.'"

"Cas.:' 'I'll do it, but it dislikes me.'"

And he yields!

Certainly, such a familiarity with the attractiveness of drink indicates, if it does not prove, an intimacy with the actuality."

Moreover, Shakespeare knew the source of such an yearning after drink. As Claudius, in Measure for Measure (Act I, Scene 2), says: "Our Natures do pursue." If he had not himself had the experience, how could he have analyzed the reason for one's being attracted to strong drink?

(3) Shakespeare knew the dangers of drink. These dangers, as they are given by Hamlet, in Act I, Scene 4, just before the ghost enters, have previously been quoted in this paper. They are either to (a) the nation, or (b) the individual or (c) both—making the nation "traduced and tax'd of other nations," making the individual in the general censure take corruption from that particular fault." Moreover, these dangers may be applied to nations other than Denmark. In fact, the lines from Othello, already quoted, indicate that what Hamlet says about Denmark must be true of England, too. Iago (Act III, Scene 2) declares that "your Dane, your German, and your sway—bellied Hollander—are nothing to your English." Probably, again, drink is one of the factors Shakespeare had in mind when he makes the clown in Hamlet say that England is mad.

"Ham.:' 'Ay, marry, why was he sent into England?'"

"1st Clo.:' 'Why, because a' was mad, a' shall recover his wits there or, if a' do not, 't is no great matter there.'"

"Ham.:' 'Why?'"

"1st. Clo.:' "'T will not be seen in him there, there the men are as mad as he."'

Hamlet IV, 1.

So much then for the danger of drink to a nation before it becomes a national issue, Shakespeare has more to say about the danger to the individual—which would show that he knew more about that. In the scene where Cassio realizes the mistake he has made in yielding to drink (already quoted); the double danger of drink to an

individual is shown—His master not only loses confidence in Cassio, but the latter, even, loses confidence in himself.

Another danger is that a drunkard is fitted neither to die nor to pray. Such a danger is found in the case of Barnadine, in Measure for Measure.

(Enter Barnadine)

"Bar.:' 'How now, Abhorson? What's the news with you?' "

"Abhor.:' 'Truly, sir, I would desire you to clap into your prayers, for, look you, the warrants come.'"

"Bar.:' 'You rogue, I have been drinking all night; I am not fitted for 't.' "

"Abhor.:' 'Look you, sir, here comes your ghostly father; do we jest now, think you?' "

(Enter Duke, disguised as before)

"Duke:' Sir, induced by my charity, and hearing how hastily you are to depart, I am come to advise you, comfort you, and pray with you.' "

"Bar.:' 'Friar, not I: I have been drinking hard all night, and I will have more time to prepare me, or they shall beat out my brain with billets: I will not consent to die this day, that's certain.' "

"Duke:' 'O, sir, you must; and, therefore, I beseech you, look forward on the journey you shall go.'"

"Bar.:' 'I swear, I will not die today for any man's persuasion.' "

"Bar.:' '----------(Exit).' "

"Duke:' 'Unfit to live or die: O gravel heart!' "

(Enter Provost)

"Prov.:' 'Now, sir, how do you find the prisoner?' "

"Duke:' 'A creature unprepared, unmeet for death.' "

In Timon of Athens, the danger of an individual drunkard to those who live about him is shown.

"Sec. Sen.:' 'He has made too much plenty with 'em;
He's a sworn rioter; he has a sin
That often drowns him and takes his valour prisoner:
If there were no foes, that were enough
To overcome him; in that beastly fury
He has been known to commit outrages
And cherish factions; 't is inferred to us
His days are foul and his drink dangerous.

Drink, further more, weakens the physical strength of a person. Probably, the most significant speech on this point is made by Adam, in As You Like It, Act II, Scene 3,—quoted above—who declares that, tho he is old he is strong.

Again, in the Second Part of Henry IV,

Alarum—They fight, and Peter strikes him down.

"Hor.:' 'Hold, Peter, hold! I confess, I confess treason.' "

"York.:' 'Take away his weapon. Fellow, thank God, and the good wine in thy master's way.' "

Drink robs a man of his money.

Leave thy drink and thy whore,
And keep in—a—door
And thou shalt have more
Than two tens to a score."
"Fool:' '----------.' "

Besides these dangers, there is the danger—and, usually, the actuality—that drink be accompanied by other forms of revelry. The Porter in Macbeth (Act II, Scene 3) says it is another name for the free indulgence of lust.

In the Second Part of Henry IV, drink is connected with other kinds of sin.

"King.: '----------.
Now, neighbour confines, purge you of your scum;
Have you a ruffian that will swear, drink, dance,
Revel the night, rob, murder, and commit
The oldest sins the newest kind of ways?' "

2 Henry IV, IV, 5.

Shakespeare, then, paints (1) the characteristics of the drinker, (2) the attractiveness and (3) the dangers of drink with such detail as to warrant his having had some experience with drinking or drinkers!

But, one may ask, why could not he have gained the information if he were an habitual drunkard or an Iago? Why is not this point in favor of his being one who tempted others rather than one who was himself tempted? Yes, this might be true if it were not true that Shakespeare is human. Since he is human, he has self pride of any human; and, consequently, he would not have revealed the underhand tricks of his profession; making himself a villain, a rascal—But he does reveal the underhand tricks employed in his profession. Let us study some of them.

Men of his profession are not satisfied until they get some one else dead drunk (notice that the word used is "dead-drunk"). Stephano, as soon as he sees the monster Caliban begins planning how he is to accomplish this feat.

"Ste.:' 'He's in his fit now, and does not talk after the wisest. He shall taste of my bottle; if he have never drunk wine, it will go near to remove his fit, I will not take too much for him; he shall pay for him that hath him, and that soundly.' "

From this passage, two other tricks of the profession are evident. (1) It seeks out the innocent unsuspecting, and (2) It seeks personal profit. Indeed, Stephano seeks personal profit during the whole scene.

"Ste.:' 'Come, on then, down and swear.' "

"Ste.:' 'Come, kiss.' "

"Ste.:' 'Kneel and repeat it; I will stand and so shall Trinculo.' "

When the habitual drunkard gets his man in the proper attitude, he simply 'lords it over him.'

"Ste.:' 'Servant monster, drink to me.' "

"Ste.:' 'Drink, servant monster, when I bid thee: thy eyes are almost set in thy head.' "

He keeps this up till his man is dead-drunk. And what of himself? Why,

My man-monster hath drowned his tongue in sack, for my part, the sea cannot drown me."

He deceives his victim by acting the part of a friend. When Trinculo mocks Caliban, Stephano, at the latter's request, says:

"Trinculo, keep a good tongue in your head: if you prove a mutineer,—the next tree! The poor monster's my subject, and he shall not suffer indignity.

When Ariel, invisible, makes remarks which Caliban and Stephano think to be Trinculo's Stephano pretends, again, to defend the monster thru kindness.

"Ste.:' 'Trinculo, if you trouble him any more in 's tale, by this hand, I will supplant some of your teeth."

'Trinculo, run into no further danger: interrupt the monster one word further and, by this hand, I'll turn my mercy out o' doors, and make a stock-fish of thee.

The habitual drinker has a hiding place for his drinks.

"Trin.:' 'Hast any more of this?'"

"Ste.:' 'The whole butt, man: my cellar is in a rock by the seaside where my wine is hid.'"

Temp. II, 2.

An habitual knows how to plead his case.—"But one cup," says Iago; and "what, man! 'tis a night of revels: the gallants desire it." Then, after he has stirred up the trouble that he wished to, and when his victim has seen what he has done, he is ready with false comfort.

"Come, come, good wine is a good familiar creature, if it be well-used: exclaim no more against it."

"You or any man living may be drunk at some time. man.

Conclusions from the plays, then, do not strongly indictate that Shakespeare was a casual onlooker; and they disprove the theory that he was an habitual drunkard or one whose profession was to get others to drink—whether he drank, or not being a side issue.

Therefore, we return to our tentative theory—that Shakespeare had drunk and was sorry for it. A quite significant observation which strengthens the theory is that all the important denunciations in the plays are made by people who have been wronged. Consider the following:

Timon—a prisoner because of false friends.

Caliban—a monster who, after his drunk friend has got him into trouble calls himself a "fool to take this drunkard for a God."

Hamlet—the victim of the specter of his mother's duplicity.

Cassio—the victims of Iago's schemes.

Trinculo—a victim of blows for something he has not done.

Shakespeare realized the evils of drinking,—we are agreed on that. According to the theory of this essay, he recognized these evils because of some personal experience. The question remains: How did he propose to solve the question? Nowhere in the plays is there a definite solution stated, yet there are hints at a solution. He realized that the Puritans were attacking the problem wrong. They labeled it sinful, and condemned it flat-footed,—hoping by this to rid the world of it. As Sir Toby in Twelfth Night says: "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" So Shakespeare felt Maria's condemnation of the Puritanical method seems to be Shakespeare's:

"The devil a puritan that he is, or anything constantly, but a time-pleaser; an affectioned ass, that cons state without book and utters it by great swarths; the best persuaded of himself, so crammed, as he thinks, with excellencies that it is his ground of faith that all that look on him love him—."

Shakespeare knew that no mere disapproval would stop intemperate drinking; he knew that it had been a reality for too long. In the Second Part of Henry IV, he classes it as has already been pointed out among "the oldest sins." In 2 H. VI, he ridicules Cades' rash revolutionary program—"and I will make it felony to drink small beer," by letting Cade go on to say that "all shall eat and drink on my score." He seems to agree with Iago in his words: "You or any man living may be drunk at some time," for the habit is here to stay until people are educated against it. In this process of education, he would especially warn anyone of Cassio's and Lepidus' temperaments—"who have very poor and unhappy brains for drinking." He seems to say: "If you've got to be drunk, go about it with discretion."

"Page:' 'I'll neer be drunk while I live again, but in honest, civil, godly company, for this trick: if I be drunk, I'll be drunk with those that have the fear of God, and not with drunken knaves.

Mer. Wives I, 1.

EDITORIAL DEPARTMENT

A Bright Outlook For Greenville Womans College

The Greenville Womans College, in nearing its seventieth commencement is closing a year of marked progress. At this time every year, the trite remark is made that "this has been the most prosperous year that the college has ever experienced" or "we are just closing the finest session that we have ever known" which is as it should be. A college should go forward every year, if it expects to grow. It should make a number of forward steps every year toward advancement.

The same remark will no doubt be made again this year, but it is also time that during the past year,the college has made strides that have equalled the strides made in several past years all put together. It has been a year of unequalled activity along three or four lines; standardization of the library, standardizaton of the courses, the growth and appearance of a higher type of college girl, and growth of departmental clubs and outside activities in general. The activities have been concentrated in the work for standardization of the library which was the greatest obstacle several years ago, in the way of standardization of the college.

In spite of many difficulties the library is now nearing standardization. In fact, it will be a standard library next fall, and it is hoped that the college will in the near future gain recognition by the A. A. U. W. The college now offers standard courses, as it has done for the past year. The college has attained all the requirements for an A college with the exception of the endowment which is $200,000 the minimum sum.

The commencement this year will also mark the close of a successful year in the growth and development of students. As the standard of the college is raised, it is realized that the type of student must be raised along with it, or the development will come to a stand-still. It is also realized that training must be given Freshmen for the duties of an A-type student. Heretofore, or several years ago, Freshmen were allowed to come to the college and find out things, rules, best ways of studying, etc., for themselves. The older students have finally come to realize that Freshmen need especial guidance, care, and training if they are to make successful students, and so for next year, a special course in How To Study is being planned for them. They will also be under the direct guidance of an upper classman and also a faculty advisor. It is hoped that this plan will prevent many troubles, heart aches, and blunders that have been made in the past.

The departmental clubs have made great strides during the past year. Students have taken a great amount of interest in them and under the able direction of the professors of the various clubs, have built up the departments and strenghtened them. The clubs have been critized for having taken up so much of the student's time, but when seen as a whole, or when the progress has been noted at the end of the year, it will be seen that it was worthwhile.

Commencement is a time really to look forward into the future, but one can hardly prevent oneself from taking stock, noting the successes, and also remembering the failures. This seventieth commencement, however may well be called a definite point or stage in the development of the Greenville Womans College, because there is such a bright outlook, and no obstacle in the way of early standardization that by some means cannot be met.

L. D.

College Commences Great Things

A survey of the commencement plans for the session ending on May the twenty-fifth at the Greenville Womans College shows that the college is bringing to Greenville this year some very outstanding men in the religious work of the United States and of the South, and of the State. This survey also shows that the college library is to be dedicated on Monday morning during the commencement period. This commencement gives all promise of being the greatest ever held at the local college. It means that the college is closing for a short period of three months, but that it is also commencing some very great undertakings. It is sending out into the schools of the state, and surrounding states a body of teachers who finish work at the institution this year. Through them it is beginning a far greater instruction of young minds and spirits. It is also sending out a small number of students to other institutions for study. Through them it is commencing a broadening influence of the training that it gives. With the dedication of its library the college is commencing a further standardization of that library and also the work of the college. The Greenville Womans College is commencing new development. She is closing one year only to go steadily forward to another. These commencements indicate the advancement which is being made. Growth seems to beget growth. May she continue to progress towards standardization and higher education.

L. N.

BOOK REVIEW

The White Monkey

MANY times before John Galsworthy has dealt with youth in his plays and fiction, but never before the writing of "The White Monkey" has he treated the life of present day young people. With a discerning mind, he has made an accurate study of life from their point of view. He saw youth rising out of the past, youth rising against old conventions, youth "quick and clever, cock sure and dissatisfied" and set his observations down in a straightforward and realistic fashion.

Galsworthy's young people are like the young men and women that one sees or knows to live about him. Professor Archibald Henderson says that Galsworthy and other modern playwrights are striving "to make interesting on the stage the things which interest us in ordinary every day life." In this book Galsworthy has made interesting on paper such a story as is attractive to people in daily life. Perhaps he reaches a wider range of readers because the story deals with life in three different settings. In the home of the young publisher, Michael Mont, and his wife Fleur, one meets and knows musicians, artists and poets—just the kind of people that everyone would like to know sometime in his life. The people whom Fleur invites to her home are different; they have their "sub-acid humor," and are above everything else, modern.

On the other hand is given the story of Bicket and his wife Vic, who are of the humblest folk. Bicket needed money to buy nourishing food for Vic, a pneumonia convalescent, and that is why he stole three copies of "Copper Coin" from the publishing house with which Michael Mont was concerned. Though Vic and Bicket are poor and unfortunate they love each other devotedly. While Bicket sells bright colored balloons in the dirty streets and Vic secretly poses, "The Altogether" in Aubrey Greene's studio, each has hopes of realizing their dream of sunny Australia and the "blue winged butterflies."

Galsworthy does not, however, restrict his characters to these people of the younger generation. He employes Old Mont, the father of Michael, and Soames, Fleur's father, to assert the more conservative opinions of the older minds. It is hard to say which of these characters is better drawn. Old Mont is a man who "found the human side of his business too strong for the monetary," and Soames is not interested in business to such a degree that he fails to be a devoted father and a patron of art.

For some, the clear business sense and firm political views which lend fine color to the books, are quite interesting. To others these discussions may become heavy and these readers may soon pass on to the quiet restful and mystical Chinese room of the charming Fleur. Fleur is the kind of person that attracts people. She is attractive looking, she has sense, and artistic temperament and there is something mystical about her. She hardly knows herself, others scarcely know her, yet they know that she is mystical. Michael says, "She holds me —does with me what she likes—I know nothing of her."

Fleur knows herself to the extent that she realizes that she, like many others, is getting the best from the fruits of life. She is told this by the picture before her. In this picture "The White Monkey" crouches, holding the rind of a squeezed fruit in its out-stretched paw, after he has thrown the peelings on the ground. She thinks, "Since she couldn't have Jon, what did it matter—Wilfred or Michael or both or neither? Eat the orange in her hand and throw away the rind." Yet Fleur always has a soul. One feels this as he reads, "It was a remarkable tribute to her power of skating on thin ice that the word 'good' should still have significance." She wanted the added excitement of the poet Wilfred's affection but wanted it without loss. Fleur did not want to lose her soul and she finally grows strong enough to find herself and play fair with Michael.

As a man and philosopher the author's most outstanding characteristic is his love of the square deal or fair play. In this book this philosophy is indirectly seen. Michael gets a fair deal, Fleur is fair to herself and Bicket and Vic, with Michael's help are raised from the depths of poverty. After all it is not fair for us to eat the fruits of life and carelessly scatter the rinds though in Aubrey Greene's words "we may get copped doing it."

Patronize Those Who Patronize Us

BAKERIES:

Federal.

CANDY:

Savoy.

COLLEGES:

G. W. C.

Furman.

CAFETERIES:

S. & W.

Sam's Lunch Room.

DEPARTMENT STORES:

Breazeale's Fashion Salon.

Cabaniss-Gardner.

Ceely's Fashion Shoppe.

Efird's.

Meyers-Arnold.

Stradley's

Vogue.

Yeager's Quality Shop.

DRUG STORES:

Armstrong's Pharmacy.

Reynolds and Earle.

Doster Bros. Drug Co.

ENGRAVERS:

Peace Printing Co.

FURNITURE STORES:

Jones Furniture Co.

GRILL:

Bryan-Boyett.

JEWELERS:

Hale's.

Vaughan.

LAUNDRIES:

Greenville Steam Laundry.

MUSIC HOUSES:

Leagues.

Marchants.

MEN'S READY TO WEAR:

Stewart & Merritt.

J. O. Jones.

MILLINERY:

Five Dollar Hat Shop.

NEWSPAPERS:

Greenville Daily News.

PRINTERS:

Peace Printing Co.

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Ashmore-McDavid.

Broadway Shoe Store.

Patton-Tillman & Bruce.

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