

Supplement to The Massar Miscellany for April

Vol. 1

MARCH 13, 1914.

No. 6

CALENDAR

FRIDAY, MARCH 13

7:45 P. M. Recital by Hans Merx, Lieder Singer.

SATURDAY, MARCH 14

4:00 P. M. Reception in Students' Building for the Mt. Holyoke guests.
7:45 P. M. Intercollegiate Debate with Mt. Holyoke.

SUNDAY, MARCH 15

11:00 P. M. Preacher, Rev. Mr. Prescott Evarts, rector of Christ Church, Cambridge, Mass.

7:30 P. M. Address by Mr. Charles D. Hurrey, Secretary of the Student Department of the International Committee of the Young Men's Christian Association, on *South America*.

TUESDAY, MARCH 17

4:45 P. M. Address by Miss Spahr, under the auspices of the College Settlement Association.

WEDNESDAY, MARCH 18

4:45 P. M. Recital by Mrs. Lillie A. Birmingham, contralto.

THURSDAY, MARCH 19

7:30 P. M. Address by Professor Treadwell on *The Meaning of Evolution*.

FRIDAY, MARCH 20

7:45 P. M. Lecture by Professor Wallace A. Sabine of Harvard on *Architectural Acoustics*.

SATURDAY, MARCH 21

3:00 P. M. First Minor Hall Plays—*Neglect* and *Where There's a Will*.

7:30 P. M. Meeting of the Students' Association.

SUNDAY MARCH 22

8:00 P. M. Easter Concert by the Choir.

WEDNESDAY, MARCH 25

4:45 P. M. Last of a series of Art lectures by Professor Alfred V. Churchill of Smith College on *Modern Impressionism*.

SHERIDAN'S "THE CRITIC"

CAST

Prologue.....Minna Lederman
Mr. Dangle.....H. Evarts
Mrs. Dangle.....Helen French
Servant.....G. Brien
Mr. Sneer.....E. Merrell
Sir Fretful Plagiarist.....M. I. Paul
Signor Pasticcio Ritorcella.....M. Lederman
Signora Pasticcio Ritorcella.....Gretchen Thayer
Interpreter.....D. Mordorf
Mr. Puff.....R. Stanley-Brown
Under Prompter.....I. Jonas
First Stage hand.....A. Hatch
Second Stage hand.....E. Leslie

CHARACTERS IN TRAGEDY

First Sentinel.....M. E. Johnsonⁿ
Second Sentinel.....C. Welles
Sir Christopher Hattan.....K. Barcus
Sir Walter Raleigh.....I. Kellers
Dudley, Earl of Leicester.....H. White
Governor.....E. R. Johnson
Master of the Horse.....E. Mulqueen
Tilburina.....Frances Wood
Confidant.....Anne Swan
Whiskerandos.....K. McAfee
Beefeater.....M. Clark
Lord Burleigh.....I. Abbott
First Niece.....Madelaine Hunt
Second Niece.....Dorothy Cobb

COMMITTEE

Martha Strong, Chairman
Jeannette Merrell, Dorothy Meigs
Theresa Leshner, Theodosia Jessup
Katharine Van Dusen, Katharine Jeffris
Anna Scull

For the second time this year the Hall Play has carried us back to the age of the Georges. This time we were invited to enter by a charming lady with a coquettish fan and a sweet voice. Then the curtain rose upon a pretty eighteenth century breakfast room, a scene for whose completeness and attractiveness the committee deserves much praise. The dark framed mirror hung above the little white book case with brass candle-sticks was a master stroke. The pretty, pettish Mrs. Dangle in her dainty costume fitted admirably into the scene as did also the gentlemen in their rich satin. But we demand something more of a play than a pretty picture and the first act of *The Critic* offered but little else. The play itself gives practically no plot interest and the actors failed to bring out with sufficient clearness the fact that this act was a travesty on contemporary critics as the second one was on plays. Mr. Dangle was unconvincing as a type of critic who strives to set his sails with every wind that blows; to fall in both with Sneer and with Sir Fretful. It was difficult to see the excuse for the caricature this latter gentleman presented, with his disagreeable appearance and his absurd antics. Sneer and Puff were portrayed with more restraint and more understanding. The actor in Sneer's part, although somewhat awkward in such stage mechanics as addressing the actors rather than the audience, left a distinct impression of the definite type of critic suggested by his name. Puff was given with even more assurance, arising doubtless from a more complete conception of the character on the part of the actor. These actors however, were better in the second act. The first act in spite of some amusing conversation dragged, on the whole, with the lengthy speeches until the two Italian dancers entered with their funny, fat French interpreter. The

dancing that followed was its own excuse for being thrust into the scene. The Signor particularly charmed with his freedom and grace. Yet it hardly seems worth while to have a whole act which offered little more than an irreproachable eighteenth century breakfast room and a delightful dance. The act failed to some extent because the actors lacked a certain nicety in defining their purpose of presenting peculiar types to the audience.

The informal entrance of Puff and his friends into the second act and the chatty familiarity of Puff with the orchestra were carried off with ease by that gentleman and gave the audience an intimate sense of being on the same side of the foot-lights with the author and critics. Puff's enthusiasm was hardly needed to point out the excellent points in the scenery, the mighty fortress and the rolling waves, especially effective when the under-prompter furnished moonlight. The costumes, too, were well-chosen and complete in detail. Sir Walter Raleigh's was particularly appropriate in its ridiculous resemblance to the pictures of that gallant. Sir Walter and Sir Christopher Hutton were burlesqued on the whole in a discriminating manner, although in the presentation of the latter character there were times of exaggeration and lack of restraint. The portrayal of Whiskerandos was another example of the ridiculous kept within amusing limits and the Beefeater was a masterly conception, especially at his first entrance—and exit. However, as the act progressed one became impressed with the idea that the burlesque was losing by being overdone; that fine points of humour were being missed. In watching Tilburina one was confirmed in feeling this lack of control. Her first speech about the flowers was good because her voice had not yet become an impossible screech. Her madness could have reached the necessary climax without mirthless exaggeration, had she kept some restraint upon herself in the first. She might have seen from her small confidant how to combine finesse and humour. After Tilburina's frantic dive into the waves, which was done in a manner beyond reproach, the arrival of the Spanish Armada, Puff's grand climax, ended the tragedy. The ships sailing up the bay and the cannon bombarding them in the gathering darkness filled us with the same admiration that the critics expressed. The characteristic comments of the critics throughout and the interpretations of the author kept

(Continued on page 4)

SUPPLEMENT TO

The Vassar Miscellany

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The WEEKLY is a free forum for the expression of public opinion. All communications should be in editors' hands before 5:30 of each Monday.

THE RECENT BAROMETER

The Thousand Dollar Campaign is over, and according to the report published in another column of this Issue, it has satisfactorily accomplished its purpose—to raise funds sufficient to cover the increased appropriations of the Christian Association. As a quick, business-like method of managing the second semester canvas, the campaign undoubtedly has succeeded.

But in the report published in the last WEEKLY, its primary purpose was stated as being the creation of an intelligent interest by informing people of its aims, and the inspiration of the college, through the canvassers, with a spirit higher than that of the mere giving. For the majority of the college, the campaign has signally failed in that primary purpose. All that it has brought about might be designated as a spasmodic spread of the generosity microbe. Nothing so deep as enthusiasm, nor so lasting as intelligence could be created by the lists of charities and the puerile catch-words that were displayed as stimulants about the campus. The Christian Association seems to have destroyed the height of its primary aim by an undignified and incongruous insistence on the height of its barometer.

As to the campaign's actually antagonizing any of the "suffering minority," they surely will not feel any more than regret that such unthinking methods were pursued for the accomplishment of so worthy a cause, and that an organization which would employ them is the only one to possess the canvassing privilege.

ALFRED NOYES CALLED TO PRINCETON

To the Editors of The Weekly:

It was announced last week in *The New York Times* that Alfred Noyes, the English poet, who is at present in this country lecturing in the cause of world peace has been asked to become a professor in the Faculty of Princeton University. It is understood that Mr. Noyes will accept, and his election will be sanctioned by the trustees in April. The position is that of visiting professorship with lectures on modern English literature. Mr. Noyes has been called by Kipling and by Swinburne the foremost writer of lyric verse in the English language today, and he is also one of the few men who has succeeded in supporting himself entirely by means of his poetry. This item is of interest to us not only on account of our appreciation of his poetry but because it is an added proof that the realm of letters is cosmopolitan rather than national.

K. S. O., 1915

COLLEGE MANNERS

In the February *Forum* is an article entitled *The College Woman Through Opera Glasses* by Margaret Ball. She says in brief: Women should conserve all the good taste in manners and beauty in common affairs that the community requires. What college women are doing with the manners of our society now is a serious question. The community instinct, the adapting individual demeanor to the community pattern, is the heart of college life and therefore college manners are a social problem, one of attractiveness and dignity in the group.

Greater gentleness is the first modification in the standard of manners for college women. Force is taking the place of ingenuity, exhibited in slang like "Just crazy" and "scared stiff," the striding gait, and the hustling posture. The students have qualities of mind which should modify this strong disposition. First, common sense; second, a strong, ethical inclination—surely conduct beautiful from every point of view is a matter of moral obligation; and most of all, the trained intelligence and intellectual power which, sad to say, is seldom used on every day affairs, but reserved for the class room. She concludes: "The student should not be allowed to remain 'unfinished' simply because her primary concern is with something more fundamental than the problem of how to enter a drawing room; she might even gather intellectual power from an effort to acquire the Greek habit of grace and serenity. If the need is forcibly enough presented, undergraduate standards will respond, and we shall see the social impulse enormously assisting in the cultivation of attractive behavior."

The need is strong here. "Shrill tones, gestures angular, speech monotonous" are not lacking. Our noisy dining rooms are often the target of harsh but just criticism. Many a girl comes back after vacations with tales of how shocked the family were at her

"awful table manners." Most of us realize our carelessness, but make no effort to correct it. Is it not our duty, as individuals, and as members of this community, to make this effort to raise the standard of our manners, at least to that of the society which we enter on leaving College?

E. B. J., 1917

WHY TABOO SUFFRAGE?

Every college girl has been asked the question "What are the chief benefits you have derived from your college course?" and it seems reasonable to say that every girl has replied, "My college course has broadened my interests and given me a foundation upon which to base my opinion upon any question which I may have to meet."

This answer is for the most part true. At Vassar we have an opportunity to study philosophy and religious questions; to investigate the latest scientific discoveries and research; to read and appreciate modern and ancient literature and languages; to become familiar with history and historical methods. We have organizations which enable us to take part in dramatics and athletics, others which give us opportunity to develop our literary and executive ability and still others which enable us to become acquainted with the work of the College Settlement Association; the Consumers' League and foreign and home missions.

But does it not seem strange that Vassar, a college which stands for such breadth of view, should allow her students to go into the world totally uneducated in a matter in which every woman must be interested and concerning which every woman must form some intelligent opinion? I refer to the subject of Woman Suffrage. We all realize that this is one of the important questions of the day and most of us realize that the enfranchisement of woman is inevitable. Upon the educated women of the nation rests the burden of preparing herself and those women who have had fewer opportunities, to become intelligent participants for or against this movement.

Why should we evade this question when the students of almost every other Women's College have formed organizations for the purpose of educating themselves in this subject? Wellesley, Smith, Wells, Barnard and Bryn Mawr have recognized the necessity for dealing with the question. Shall we, the students of Vassar, the oldest and most famous of Women's Colleges, be willing to leave this side of our education totally neglected?

The following extract from a letter written by Matthew Vassar to Miss Rowell, a student at Vassar in 1868, is interesting in that it shows how slow we have been in following out the desires of the founder of our college:

"When I first read the law some years ago I was surprised to find our fair sex placed in so stamped a category as criminals, paupers, idiots, etc. which if the law was right by this classification I think it is full time that my 300 daughters at Vassar knew and applied the remedy."

G. A. S., 1915

PHI BETA KAPPA ANNOUNCED

On Thursday, March 12th, the following elections to Phi Beta Kappa were announced: from 1914—Margaret Babbitt, Elinor Babson, Elizabeth Bevier, Julia Cooley, Margaret Cushing, Emma Dix, Josephine Gleason, Annie Green, Dorothy Greenwood, Charlotte Herrington, Adelaide Knight, Edna McFarland, Sybil May, Dorothy Phillips, Mary Dorothea Schickle, Lois Treadwell, Marion Wanger, Laura West, Harriet White, Dorothy Whitman, Hallie Young; from 1915—Marguerite Burtsfield, Elizabeth Coatsworth, Margaret Crosby, Mary Mallon, Irene Ringwood, Mary Ross, Aenid Sanborn, Ruth Smith, Laura Ward.

OUR ATTITUDE TOWARD
THE DAISY CHAIN

The resolution passed by the Sophomore Class favoring the abolition of the "Mock" and "Crazy Chains," and the approval of this action by the Senior Class show a desire to do away with the undue excitement usually caused by the announcement of the Daisy Chain. Of late years the "Chain" has attained a degree of prominence out of all proportion to the real part it plays on Class Day. In fact many seem to consider it the main feature of that occasion. The true function of the "chain" is to aid the Seniors in obtaining a pretty scenic effect for their exercises. Since it is impracticable to use the whole Sophomore Class it is natural to choose girls who will make an effective appearance. Those who choose the Daisy Chain are in no sense judges in a Sophomore beauty contest, and it is most unfortunate if the ones who are chosen to carry the chain are forever stamped as the winners of such a contest. They are simply asked to take part in the Class Day exercises, and the Seniors are grateful to them for doing so. But the Seniors are also grateful to the other members of the Sophomore Class who add so materially to the occasion.

It is to be hoped that this year the Daisy Chain will be regarded in its proper light, and that it will not be made the subject of as much unnecessary comment as is generally the case. It remains to be seen whether it is within our power to prevent the marring of this long established and pleasant tradition or whether a disagreeable element will appear as long as there is a Daisy Chain.

G. T. }
M. C. } 1914

THE MARCH MISCELLANY

If the weekly appearance of those departments of the old MISCELLANY which handled news and current opinion is proving an interesting venture in journalism, the recent division effects an important though less conspicuous result in the body of the magazine itself. Compression between single covers of stories, essays, verse, and the ever-various bulk of immediate matter, the expression of at least two main purposes and within these

a great diversity of interest, meant confusion of approach to each, but it was perhaps the literary product whose values were most easily obscured in the excess of purpose; more than often the magazine portion seemed to be judged hastily or in merely local relations. The MISCELLANY should be read even by this public as is any other magazine; and the present monthly may invite not only pleasanter, unhurried reading, but the definite evaluation of contributions and editorship which will serve to determine its public place.

In one important respect the current issue fulfils a demand which we seem inevitably to make of the usual magazine, that of variety, of individual experiment. The four stories are widely divergent in point of view, in technique, as well as in material chosen; the verse is almost equally distinctive; while the single essay achieves by the vivid penetrating quality of its criticism the positive character which in itself offers variety, a new view. In *Romance* Miss Phillips makes significant a situation which might easily be passed over as slight or trivial, by sheer concentration of interest in the simple facts which concern her heroine. Throughout, the narrative remains unerringly keyed with Ruth's frank, responsive mind, not only in the main outlines of action but in the manner of telling, direct and semi-colloquial, and in small turns of the story, from Ruth's comment to herself when the evening of the dance is over to her final quick change of mood after her sister's last observation; and even external fact, appearances at the dance, the look of sea and sky, are observed through her consciousness. We incline to believe that Ruth would have seen Sally Lake in more vivid outline, as in consequence should we, and to doubt Lewis's use of hospitality; but for the rest the characters convince simply, without effort, and their portrayal is kept relatively accented in an interesting fashion, fullness of drawing again modulated by the writer's admirable singleness of purpose.

Singleness of tone is certainly achieved by Miss Gurney's *Mañana*, but its effect fails in power because the view is kept within too restricted bounds. The tale moves and ends in right keeping with the theme, the laconic narration interprets as no comment could, but Juan does not become a character, we are not sure why he should have been chosen as subject rather than the woman neighbor or the small boy who wanted the red candy balls. If Juan's part at the fiesta had been kept fully before us—we lose him entirely at the exciting moment—and if throughout we had seen him in relation to other characters, so that his peculiar traits, usual though they might be, became actual, we would not so readily dismiss him as a type; he and indeed at the same time his type, would have become important, perhaps might even have taken on a semblance of the tragical. Our sense of values is here but laxly held, and to be stimulated to an acute consciousness by the selected portion of life must be one of our primary demands of the story.

A persistent sense of subject and its values seems also lacking in Miss Knowlton's tale. The title is *The North*; this in truth is the subject, and the North we should feel from first to last, its whiteness, its space, its intensity, constantly as it must have appeared even to Martin, as completely as Conrad makes us aware of the forest in *Heart of Darkness*. Then mere suggestion might carry to the furthest, we should perhaps go the whole way in accepting the obsession, even become absorbed in it, and further we should build up what seems essential to the story, a perception of the peculiar beauty of the North which the stranger saw, the very choice which he made for his camera. A difficult task, this, but a not impossible one. The material seems to possess capacities well worth testing to the fullest.

It is precisely upon the intrinsic worth of the material that we instinctively challenge Miss Rabell's story, but perhaps we doubt its value only because we remain unconvinced of its reality. We suspect the heroics of the father ("No! I'll not take the chance of her life! No! I say!") not less than his final acquiescence in the plot, the self-assumed authority of the henchman McNeel, the self confidence of Drue, a young girl who had already "aided in many a successful case," and who lightly undertakes to hang a fellow being for a motive which to the last remains partially obscure; and the rapid series of events leaves us no less skeptical, from the imperfect preparations which allow Drue to complete her disguise in the Italian shop and to go forth in pumps with silver buckles, to the almost unbelievable combination of an adroitness which amounts fairly to sleight of hand on the part of the heroine, blindness on the part of the Black Sneak, and sheer luck, which makes possible the outcome. Any one of these facts of character or situation we might perhaps accept, or even the entire sequence, if they appeared with all their natural ballast of accessory circumstance and relationships, however ugly these might be; and we are of course finally willing to grant that through such revelation Miss Rabell might make her story of moment, even with the obvious handicap of characters whose motives seem alien and remote.

Of the poetry, Miss Wilson's *Evening*, well within a good tradition of English verse, is delightful to come upon after the wayward and halting rhythms of much of our modernist expression; creating its own effect, that of a poised equable beauty in movement and in imagery, and leaving as a kind of visual over-tone the lovely, bending, half-seen figure of Evening, created by the full suggestiveness of the lines, not actually drawn. *Day Passes* falls but slightly short of inducing a mood, with its slow rhythm, changing intervals and low-sounding echoes, and fails from a lack of clear articulation in the second stanza; we are not sure whether this follows in a progression of meaning or in re-iteration. The fancy of Miss Hilles's verse is charming, but we could wish that the

lines were equally full and sure; the third and the fourth seem thin, and the last four to offer the older person's view of probabilities rather than the child's natural close.

The Symphonic Poems of Richard Strauss attempts an ambitious purpose and reaches a high level of attainment. Not once losing tonal expression as her subject Miss Salter writes of five long, technically intricate orchestral compositions, music which, heard, is difficult for the average listener, keeping them individual and finely distinguished; she makes the difficult subject of orchestration means for the fuller understanding of the music and contrives at the same time to let her elucidation build up the Strauss temperament; and her rapid zestful criticism offers much the same abundant translation of meanings that is given by musical interpretation itself. And if at the end, when the writer questions whether "it is really music and not a new art" and refers elliptically to the "old absolute music," we ask for a fuller connection and broader conclusion, it is not only because she herself has opened the way for such a demand, but that in the light of her sure knowledge we should enjoy her completed view.

Conclusions if conclusions there be, space does not permit; *Loose Leaves* must remain untouched, as must *Intercollegia*, which should in fairness receive particular consideration. Final comment must be limited to a humdrum but general matter. Requisite commas at the ends of lines, prose and verse, and before vocatives, seem at times almost consistently omitted and there are several bad mis-spellings. The MISCELLANY must meet the least of exactions made of the well-edited magazine.

Constance M. Rourke

FACULTY NOTES

Miss Peaks has entered the law office of Miss Bertha Rembaugh, No. 1 Broadway, New York.

SENIOR PRIZES AWARDED

The two Sutro scholarships have been awarded to Quaesita Drake, 1910, and Adeline De Sale, 1914.

The other senior fellowships have been awarded to Harriet McKee, Margaret Sagerdorph, and Dorothy Phillips.

RESULTS OF \$1000 CAMPAIGN

The contributions to the campaign amounted to \$1806.55. \$1406.55 was given in the college and \$400 was given by friends outside of the college interested in the Association and its work. This makes it possible for us to fulfil our aims and leaves a surplus of \$301.55. The executive committee will be grateful for suggestions for the disbursement of this surplus. Please give such suggestions to any member of the Board and they will receive consideration.

D. S., 1914

MADAM DE STAËL ET LES LITTÉRATURES ÉTRANGÈRES

Conférence de Monsieur Fernand Baldensperger, Professeur à la Sorbonne. (Harvard Exchange Professor.)

La jeunesse de Mme. de Staël (Mlle. Necker) l'a bien préparée pour le rôle éminent qu'elle devait jouer dans la littérature française car elle commença de bonne heure à étudier les littératures étrangères. Elle vécut dans un milieu aristocratique et son salon était le rendez-vous des hommes-de-lettres. Après que la Révolution eut éclaté elle se vit forcée de quitter la France et elle alla en Angleterre où elle pensait jouir de la liberté la plus absolue. Elle en fut déçue car elle ne put pas comprendre les conventions anglaises, qui étaient en contradiction avec ses idées sur la liberté et le progrès de la femme. Pendant quelque temps il y eut presque une affinité entre elle et Napoléon Bonaparte mais qui se changea bientôt en une profonde antipathie. Les voyages de Mme. de Staël en Allemagne, en Suisse, en Italie, où ses amis l'envoyèrent afin de la distraire de la mort de son père, la familiarisèrent avec les littératures de ces pays. Le résultat des impressions reçues dans ses voyages apparurent en 1800 dans son livre connu sous le titre de "La Littérature." "L'Allemagne" montre plus spécialement les idées qu'elle retira de ses voyages en ce pays, "Delphine" montre l'influence de l'Angleterre, et "Corinne" celle de l'Italie. Son enthousiasme pour l'émancipation partielle de la femme et la doctrine de la perfectibilité se montrent dans plusieurs de ses œuvres.

Ce qui vaut à Mme. de Staël sa célébrité, c'est qu'elle fut la première à vraiment introduire et faire connaître le génie des littératures étrangères en France et pour ce fait elle ne sera jamais oubliée.

V. G., 1914.

IMPORTANCE OF THE SUN SPOTS

The Sun and its Rays was the subject of an illustrated lecture given by Dr. Charles C. Abbot on Friday, March 6th. Dr. Abbot is the Director of the Smithsonian Astrophysical Laboratory, and has done special work in investigating solar radiation. He brought out the interesting facts that the diameter of the sun is about 1,000,000 times as large, and its circumference 332,000 times as great as that of the earth. But the principal part of the lecture was taken up with a discussion of the spots seen on the sun at definite intervals of time. These are whirlpools of gas which have been sucked into the sun and cooled. Dr. Abbot believes these sun-spots to be great factors in producing the variableness of the sun's rays, and that they have a direct connection with the temperature of the earth.

HAMPTON'S RELATION TO THE NEGRO PROBLEM

Miss Scoville's talk last Thursday evening on *Hampton Institute* was the last of the series of talks on practical Christianity. Miss Scoville spoke very feelingly of the conditions in the South and how the few experiments which have been made to better the condition of the negro have proved him so truly worthy that now even the Southerner who formed the biggest opposition is convinced that the innovations are not only just and fair to the negro but for the white man's good also. We were made to see what great good such a school as Hampton can do in training its comparatively few pupils and making them fit for teachers of all the rest of their people, teachers who can uphold the theory and the practice of the ideal of right living.

E. D. K., 1917

At a class meeting of 1915 on February 6th, Helen Strait, was elected class marshal. Dorothy Holt resigned the position of song leader and Frances Curtis was elected in her place. The Chairman of Senior Parlor is Elizabeth Van Brunt. It was voted to recommend to the Senior Parlor Committee that the expenditure be kept as near \$1,000 as possible.

At the last Sunday night prayer meeting, Dr. Hill spoke on *The After Life*.

Les Absents by Alphonse Daudet will be presented on April 18th by the Club Française. Trials will begin Monday, March 16th.

FRESHMEN AND STUDENT GOVERNMENT

To the Editors of the *Miscellany*:

Some of the divisions of Freshmen English have had to write on our Student Government; its origin, history, present condition, faults and virtues. We should all look into this subject very carefully, for it is a live question now, and the time will come for us to have our say. We must *know* all about it, before we can justly criticise it. Let us be ready with our opinions when the time comes, but let these be based on absolute knowledge and thorough consideration of the system, and existing conditions.

E. B. J., 1917

(Continued from page 1)

the burlesque from palling on one. These interruptions were managed with skill and, indeed, the stage business throughout was better done than in our usual college play. The acting, too, compared favourably with that in other Hall Plays, Puff in particular being presented with consistency.