

The College News

VOL. XXI, No. 24

BRYN MAWR AND WAYNE, PA., WEDNESDAY, MAY 15, 1935

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PRICE 10 CENTS

Ancient American Maya Civilization Highly Developed

Dr. Sylvanus Morley Illustrates
Temples, Pottery Excavated
In Yucatan

MAYA KNEW ONLY USE OF FIRE, AGRICULTURE

Goodhart, May 13.—“We estimate the achievements of a civilization or of an individual by the ‘scratch’ each makes, by what each has done with the things with which they started; and if considered in this way, the Maya developed the highest civilization of ancient America.” These were the introductory words of Dr. Sylvanus Morley, director of the Chichen Itza project of the Carnegie Institution at Washington, who gave an illustrated lecture on *The Maya, The Most Brilliant Civilization of Ancient America*. In man's progress from barbarism to civilization five very important discoveries have been made: the use of fire, agriculture, the training of domestic animals, metal tools, and the wheel. The Maya knew only the first two of these, and if we will compare him with an old-world man of similar conditions, we must go back to the Neolithic period. The achievements of the latter man are far inferior to those of the Maya, and Dr. Morley demonstrated this with slides of Maya carvings, pottery, and buildings.

The work of the Carnegie Institute has centered in the heart of the old and new Maya empires, which are situated in Yucatan and the northern part of British Honduras. The earliest objects which have been found are two jadeite figurines, one of a man with a bird's head and the other containing a full man's figure and some glyphs. They are dated in the eighth Maya cycle (each cycle covers 800 years), and were probably made in 150-160 A. D. In spite of the thick jungle growth, which can support only the chicory industry, many ancient town sites have been found. One of the oldest is at Uxactun. It was found in 1916, and has several monoliths dated in the eighth cycle, the

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Many Enthusiastic Stags, Attractive Men Crowd Spring Dance With Festive Gaiety

A Paradox! A most ingenious paradox! A dance that was a success and at the same time was not a success! Let us unravel the mystery. The Spring Dance on May 11 was generally, if not universally, considered “simply swell” and yet it is our firm belief that in the future all the Bryn Mawr types who attended this dance will betake themselves for similar diversion to the corner of Broadway and 42d Street at the rush hour. In fact, we are sure that New York would be preferred, because one would then be equipped with heavy shoes and perhaps even an umbrella. All of which is to suggest that future dances would be better with a little less of a throng. With the large attendance on Saturday the whole affair resembled more an athletic contest with the prizes going to those with the sharpest elbows and the calmest nerves, than a charming social evening where one met everyone else's friends and got nicely acquainted. We hear that a search is being made on campus for suitable “maenads,” who will lend their wild wiles to the Greek Play; we suggest that the directors engage a few of the floor committee and others who were seen in the gymnasium with hair flying, arms flailing and eyes remarkable for a maniacal glare. The maenads finally chosen might pretend to hunt for the one desirable male among the thousand or so at the dance; we are sure that they would thus secure a perfect effect of complete dementia.

We can say with perfect truth that this year's dance was a grand suc-

Bacchantes Rehearse



—Photo by Chas. M. Clark.

Members of chorus and cast of the *Bacchae* of Euripides rehearsing for performances to be given June 2nd and 4th.

Bacchae Presentation Follows New Methods

The *Bacchae* of Euripides is being given in a new manner, far removed from the conventional methods of producing a Greek tragedy in English. It is being directed by Madame Sikelianos (Eva Palmer, Bryn Mawr, 1900), who organized the famous festivals at Delphi. Her production is distinguished by the treatment of the chorus as an active medium for dramatic expression and by the use of a scheme of musical modes belonging to the ancient tradition of the Greek Orthodox Church. The chorus will have a share in the performance almost equalling that of the actors in importance and dramatic interest. The actors are using a straight prose translation of the play, adapted so that their lines can be spoken in the simplest and most effective English.

Fifty undergraduates are taking part in the play; they are divided into groups of ten, each with a Leader. These groups dance and sing the different choruses of the play, making a separate pattern for each of them that sets the tone for the action and intensifies the tragedy. The possibilities for expression are endless in the types of dancing and the interplay of the various modes. The only musical accompaniment will be a flute, which

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Amateur Music Need Verified By Science

Catherine Bowen Says To Play,
Sing For Oneself Is Better
Than To Listen

SIX AMATEURS PERFORM

Deanery, May 12.—“Music without a Ticket,” the title of Catherine Drinker Bowen's lecture, reveals the kernel of her convictions about music, to which she has also given voice in her book, *Friends and Fiddlers*. That these convictions are not merely theoretical was shown in the selections played by the amateur musical group in which she takes part.

It is Mrs. Bowen's belief that it is far more fun to play and to sing than to listen to others do it, and that the wide cleavage which exists between professional and amateur music is much to be regretted. Her position is strongly in defense of amateurs; she is interested in urging more people to take part in musical organizations like her own, which she has gathered together from among her friends and which subsequently played in the course of the lecture.

Two hundred and fifty years ago the word “concert” had a meaning quite different from its significance today. A “consort of viols” meant a group of people who gathered together to play their viols informally. Through the ages people have realized the pleasure obtainable from making music. David, Plato, Pepys and Ruskin are only a few examples of those who have been aware of the pleasure to be gained thereby. In Elizabethan days everybody sang and played, — sheet-music was even passed around the table after meals.

Today, music can be cultivated for fun in clubs, schools, churches and homes. A great many people like to play for their own pleasure in spite of the easy access we have to professional music by means of the radio.

One should play in order to learn to play and read the great masters rather than to give concerts. Owen Downs, a contemporary music critic, agreed at once with Mrs. Bowen when she told him of her conviction that “it is more fun to be inside a bad quartet than outside a good one.” For just as the impulse to talk, shout, and weep is universal, so is the impulse to play.

There is a new science of aesthetic measure which attempts to measure the physiological impulse and vibration which causes us to beat time, for

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Change in Schedule

Dr. Bernheimer's course in German Art will be given as a free elective, counting for one-half unit. Advanced students in History of Art will be able to take the course and receive one unit of credit by doing additional reading. The hour for the course will be decided later. The course in Social Anthropology is scheduled to meet Tuesdays and Fridays at 10 A. M. and Wednesdays at 3 P. M., instead of Mondays, Wednesdays, and Thursdays at 10 A. M. as formerly.

Glee Club Surpasses All Past Successes In Production of “Pirates of Penzance”

Excellent Details Of Scenery, Lighting, and Costumes Combine
With Splendid Cast, Chorus Singing for Spontaneity,
Finish Throughout Performance

AGNES HALSEY SINGS LEAD WITH PERFECTION

(Especially Contributed by Laura Richardson, '29)

The annual Glee Club performance can always be counted on for a popular success, but this year's production of *The Pirates of Penzance* hit a new high mark. Not only has the leading lady, Miss Halsey, a soprano voice which surpassed any expectations for an amateur performance, but also the production as a whole had great spontaneity and finish.

Particularly noticeable in this re-

spect were the scenes with full chorus, the usual weak spot of amateur operettas. The grouping was natural and constantly shifting. The gestures were wide and free, and had little of the awkward, set effect generally to be expected of amateurs. The Pirates were a colorful, lively, and extremely credible crew, and the Major-General's daughters, an animated and beguiling “bevy of beautiful maidens.”

The obvious pitfall of the show was the taking of mens' parts by girls. The strain on the voices of the men's chorus was most noticeable, but for the most part, the soloists skirted the difficulty. Miss Ripley as the Pirate King amply made up in characterization for her lack of basso profundo. She swashbuckled appropriately, but did not overdo it. Miss Park's Sergeant of Police was done to a turn, a masterpiece of understatement and suggestion: Miss Lord's Major-General likewise avoided the hazards of overacting, and she negotiated the difficult patter songs and more sustained lyrical solos equally well. She was uproariously applauded, and deservedly so, for her characterization was one of the high spots of the evening. Miss Morse, as Frederic, was a really handsome hero and did a first-rate performance vocally.

None of the women's parts approached Miss Halsey for musical excellence, both in difficult florid passages and lovely lyrical solos; but Miss Shepard, as Ruth, contributed a real contralto voice, round and full in tone, a quality sadly lacking in voices at Bryn Mawr, where the tendency in singing in a low register seems to be towards a sort of athletic-song timbre, harsh, strained, and unnatural.

Praise must also be given to the girls' chorus. To this reviewer, the quality of tone seemed to be a great improvement over previous performances. The high notes were sweet

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Albert Einstein Praises The Late Emmy Noether

(Reprinted from The New York Times)

To the Editor of The New York Times:

The efforts of most human beings are consumed in the struggle for their daily bread, but most of those who are, either through fortune or some special gift, relieved of this struggle are largely absorbed in further improving their worldly lot. Beneath the effort directed toward the accumulation of worldly goods lies all too frequently the illusion that this is the most substantial and desirable end to be achieved; but there is, fortunately, a minority composed of those who recognize early in their lives that the most beautiful and satisfying experiences open to humankind are not derived from the outside, but are bound up with the development of the individual's own feeling, thinking and acting. The genuine artists, investigators and thinkers have always been persons of this kind. However inconspicuously the life of these individuals runs its course, none the less the fruits of their endeavors are the most valuable contributions which one generation can make to its successors.

Within the past few days a distinguished mathematician, Professor Emmy Noether, formerly connected with the University of Göttingen and for the past two years at Bryn Mawr College, died in her fifty-third year. In the judgment of the most competent living mathematicians, Fraulein Noether was the most significant creative mathematical genius thus far produced since the higher education of women began. In the realm of algebra, in which the most gifted mathematicians have been busy for centuries, she discovered methods which have proved of enormous importance in the development of the present-day younger generation of mathematicians. Pure mathematics is, in its

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College Calendar

Wednesday, May 15, 4 o'clock:
Tennis match with Swarthmore College. 8 o'clock: Scavenger Hunt.

Friday, May 17: Last day of classes.

Sunday, May 19, 7.30 o'clock:
Music Walk. Outdoor Chapel Service.

Monday, May 20: Examinations begin.

Tuesday, May 21, 5 o'clock:
Deanery. Lecture-Recital on *The Modern Russian Composers*, by Mr. Guy Marriner.

Saturday, May 25, 8 o'clock:
Gymnasium. Square Dances.

Saturday, June 1, 6 o'clock:
Bacchae of Euripides.

Sunday, June 2, 8 o'clock:
Goodhart. Baccalaureate service.

Monday, June 3, 6 o'clock:
Bacchae of Euripides.

Tuesday, June 4, 4 o'clock:
Wyndham Gardens. Garden Party.

Wednesday, June 5, 11.30 A. M. Goodhart. Presentation of Degrees.

Art Club Shows Promising Work

The Bryn Mawr Art Club held an exhibition of its work last week-end in the Common Room. The display included plaster and plasticine heads and figures, as well as paintings and charcoal drawings; it represented what the Club has done this year under the direction of Miss Agnes Yarnall, a Philadelphia sculptor.

The Club has been meeting for two hours every Saturday morning in the basement of the gymnasium, where it works from male and female models. Owing to a lack of clay, most of the figures are destroyed at the end of each class; those that are considered the best of each pose are cast in plaster. During the week students also work independently.

The pieces in the exhibition were chosen primarily for the creative ability that they manifested, rather than for any photographic realism. The model provides a point of departure for individual creation, and does not serve merely as a figure to be copied. Since few of its members have had previous teaching, the Art Club feels that it has made great progress under Miss Yarnall's supervision. Although the work is still far from technical perfection, it contains the creative germ, and should be judged not only for what it is, but also for what it was intended to be.

The Club hopes that by giving a display of its products it will make Bryn Mawr feel the need of an organization of this sort. In most colleges, the art classes are officially recognized, and doubtless the new library wing will make practical art more practical here, since there are plans to have a regular course in this line. Until that somewhat distant moment, however, students are urged to take more interest in the Art Club.

THE COLLEGE NEWS

(Founded in 1914)

Published weekly during the College Year (excepting during Thanksgiving, Christmas and Easter Holidays, and during examination weeks) in the interest of Bryn Mawr College at the Maguire Building, Wayne, Pa., and Bryn Mawr College.



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Entered as second-class matter at the Wayne, Pa., Post Office

On the Top

There is nothing which gives us so much real pleasure as a difficult job well done, and that is certainly what we witnessed in Goodhart this past week-end! We returned from the Glee Club's performance of the *Pirates of Penzance* with a feeling of satisfaction such as we have seldom felt before. The spirit which made this occasion a memorable one will long remain with us, when we reflect on the excellence of the singing and acting, the fine scenery, and the enthusiastic audience.

Saturday night marked the culmination of months of preparation, some of it bordering on drudgery, not a little of it tedious, but all of it profitable. The organization back of the production had to be capable and efficient in order to put on such a successful performance. Everything functioned smoothly, and even the scenery was changed with unusual speed. Incidentally, the quality of the scenery and lighting made us feel as if we were seeing a professional show being given with all the ability that the term implies, and with the addition of that extra feeling of happy spontaneity which only an amateur production can evoke.

Seldom have we seen a college dramatic event which combined such meticulous regard for details with such genuine verve and dash. The directors, the cast and the chorus well deserve the praise which they received. We liked the *Pirates*, the audience like it and the participants themselves seemed to be having a highly enjoyable time. May there be many more like it!

More Cutter-Inners

As the doldrums of the "after-the-ball" feeling settled upon our careworn minds, and we faced the last dash to final examinations, we mused aloud with the college at large on what good fun everything had been, and how thoroughly we had enjoyed ourselves. Then the saddened souls lying glumly about the smoking rooms tried to cheer themselves with finding faults in the proceedings of the gala events. This might have been comforting, except for the surprising fact that every detail had been perfect. *The Pirates* was superb throughout; the dance will go down on the records as one of the gayest and nicest yet seen on campus.

But desperate minds need solace, and at last one suggestion arose from the depths. Why should not the men cut in at the dance as well as the girls? This would make the dance truly exciting, for, with everyone on the floor able and anxious to cut, no one could "get stuck." There would be no more anguished glances imploring a friend in the stag line to cut in: the couple would merely cut in on another couple, exchange partners, and dance away. The turnover, of course, with the two most popular people would be terrific, but the most attractive deserve to suffer for their charm and beauty, and allow the normal run of us to enjoy our fling. This is a good suggestion, and warrants an experiment at some dance next year. Girls could bring as many men as they chose, for with this new system, the drudgery of "looking after my man" would be a thing of the past. With two stag lines and a determined group of cutter-inners, the next dance ought to be highly exciting.

Campus Note

Harvard Summer School, the oldest in the United States, in its 65th year, announces that Dr. Karl Leopold Anderson, Assistant Professor of Economics and Politics, and Dr. Donald Wallace MacKinnon, Assistant Professor of Psychology, both of Bryn Mawr College, will join the teaching staff of the Harvard University Summer School from July 1 to Aug. 11 of this year in Cambridge, Mass.

Dr. Anderson will give a course in modern industrial organization, the theory of money, and the distribution of wealth. His course will be one of nine economics courses at the Harvard Summer School, dealing with modern problems of industry, commerce, agriculture, and banking.

Dr. MacKinnon will give a course in abnormal psychology, dealing with the phenomena of trances, hypnosis, dreams, hysterical states, phobias and anxieties, obsessions and compulsions. The Harvard Summer School offers seven courses in psychology, including

such subjects as child psychology, psychology of personality, aesthetics, and psychological research.

Two workers and Sheriff Carmichael were killed when "deputies attacked a demonstration at the Gallup Court House." The demonstration was held to protest the eviction of several miners. Forty-eight workers were arrested and all but ten were released at a preliminary hearing.

An obsolete statute of New Mexico, enacted in territorial days and never before invoked, is now being used to charge these ten with murder. The statute provides that all persons participating in "unlawful, riotous or tumultuous assembly," which results in the death of an officer attempting to disperse it "shall be held to answer" for the death of that officer.

Meanwhile arrests continue. The *Federated Press* reports them as "illegal raids by special deputized Legionnaires who continue to terrorize Gallup."—(N. S. F. A.)

WIT'S END

We've spent a week-end full of cheer—
Of song and dance and laughter,
And now in gloomy ranks we face
The work that cometh after!

It was indeed a lovely show,
We roared at every funny thing,
Met Aggie's flights with wond'ring
"oh!"
And grieved because we couldn't
sing.

Bugs, bugs,—
On the wall,
In the rugs,
Watch them fall
On my book—
Look! Look!
They've got wings,
Legs 'n' things.
While they flutter
I but mutter
Please don't sting!
I will fight
If you bite.

—Where's Henry.

The oral this year proved sadly disappointing to the faculty members who marked them. The papers lacked the usual verve, the waywardness of translation, the individual charm—in short, the "boners" usually produced by the language examinations. Among the German blue books were discovered only a few amusing misinterpretations, and, in the French, merely "awful translations in terrible English" (such as "the ground was treaded by numerous people").

The German orals were almost all marked by a charming naiveté, a disregard of the ways of the world, and evidence of a careful avoidance of newspapers during the past few months. Plaudits go to the individual who translated, for "In dem Teil Afrikas der den Eingeborenen noch erhalten blieb," "In that part of Africa which remained to the only begotten son." Then there was the girl, oblivious of current events, who translated "der Fuehrer, "the Flyer." Hydrochloric acid, familiar to many and dear to some, became, with benefit of German, "Hydraulic acid."

Despite these little rays of light which cheered the examination-marking gloom, the oral period was far below par. The "boner" crop—the delight of a reader's existence — has fallen off. Innocence and a mangled knowledge of chemistry cannot compensate for the independence and individuality which marked the orals of yore.

In the middle of the night,
Out of windows, left and right,
Came the Seniors creeping
While the rest of us were sleeping.

Each one had a penny bright
And a lantern with a light,
Coins they started heaping—
Soon the lot of them were sleeping.

—So Are We.

DOUBLE CROSSED

A yellow wasp mistook me for a
flower.
A lightning fork thought I was Tay-
lor Tower.
An English prof read my exams for
Greek.
And now they're going to bury me this
day week.

They will deck me with yew and gilly
plant,
And for my dirge a magpie's silly
rant,
And those in black who will bear my
pall—
They will be measles suspects all.

(Chorus)

Dead, dead under Merion Green,
Far, far away from the eye of the
Dean,
Lay her below the ectoderm
Down with the dark earth worm.

—Darling Clementine.

Today I passed, to take the air
The Senior tree, a cherry fair.
And as I went my pensive way
I heard that fragrant cherry say,
"Ah me, I cannot understand
The customs of this foreign land.
Here was I, so greenly growing,
My perfume to the breezes blowing.
But now they interrupt my roots
By stamping pennies in with boots!"

Cheerio—

THE MAD HATTER.

Theatre Review

We see with surprise that the Pulitzer Prize for drama has been awarded to *The Old Maid*. Since we have only an inadequate acquaintance with the other plays which have been presented for judgment this year, we cannot presume to criticize the justice of the award. Nevertheless, we deplore the general condition of the theatre if *The Old Maid* is actually its noblest endeavor. As a psychological study, this play is a penetrating, careful analysis of complexes and reactions, although we humbly believe that the original premises are erroneous. As an example of literary craftsmanship, it is worthy of nothing but praise. The English is impeccable. The touches of humor and poetry are delicate and neatly balanced. But as drama, *The Old Maid* is no more than mediocre.

Definite action is necessary on the stage, and prolonged mental suffering is no substitute for action. Yet Helen Mencken's anguish of spirit occupies most of the scenes in this prize winning play. The very title is indicative of the monotonous tenor of the plot, while the listing of Helen Mencken and Judith Anderson as sole stars, without a masculine escort, is another warning. When ladies have the upper hand in any story, it is almost sure to be talkative and sentimental. The story of *The Old Maid* is no exception.

In the beginning, it is true, there is much excitement. Judith Anderson first appears dressed as a bride, and she makes her exit to the sounds of her wedding march. Although Helen Mencken has the unfavorable position of a plain, poor relative, she is obviously blessed by being in love. It seems that her lover admires Judith Anderson, but Judith's marriage will, if the gods permit, certainly cast the forsaken gentleman into Helen's arms. Before the next scene reveals what actually occurs, however, six years elapse and alter the course of events. Helen Mencken, with superhuman sweetness, has taken charge of a nursery school and so impressed a wealthy, prosaic young man that he has asked her to become his wife. But he does not approve of her school; she must give it up for him. In great distress, she runs to her cousin and confesses that one of her pupils is her own child by the man who was the lover of both her and her cousin. Because of her shocked sense of propriety and her jealousy, Judith prevents Helen's marriage, but compensates for such cruelty by supporting her and her little girl royally. All these happenings are stirring and dramatic, yet they constitute only half of the play. From this point on, Helen Mencken is shown effacing herself in every conceivable way, and pretending to be an old maid aunt, so that her child, Tina, will not suspect their actual relationship. That any mother could so completely abdicate her prerogatives is incredible.

As Helen Mencken's role is written, it is unbearable. There is no enjoyment in seeing a woman mentally on the rack. To make herself more unpleasant, she seems to take a perverse delight in her own torture. She is obsequious to those who usurp her rights in her daughter. She exaggerates her character of an old maid to a needless degree. Then, through Helen Mencken's acting, the woman is rendered so servile and long-suffering that she is irritating to watch. Her mental processes might have been more comprehensible if Miss Mencken had given a nobler, stronger interpretation. The apologetic gasp with which she prefaced every speech, the timid, fluttering little gestures she constantly makes, and the horribly strained look she assumes, all emphasize a trait which should be treated with as little stress as possible.

Although Judith Anderson's wicked blasting of her cousin's hopes for marriage cause her to be hated for a while, her dignity and common sense, and her devotion to the child Tina, soon gain her admiration. In contrast with Helen Mencken's offensive meekness, she is a goddess. More histrionic talent is doubtless put into Miss Mencken's part, but it is spoiled by her exaggeration. Miss Anderson's characterization of a cool-headed lady is superb.

The other actors and actresses fulfill their roles competently, and do their best to belie the old maid atmosphere which Miss Mencken's part nevertheless maintains. That such an atmosphere is maintained might be considered a merit in a play expressly

called *The Old Maid*. Yet the dramatic element of the play cannot be benefited by this harrowing inaction, and the realistic element is destroyed by the falsity of the Old Maid's character.

—E. D. L.

IN PHILADELPHIA

Theatres

Broad: *The Bishop Misbehaves*, with Cecil Lean and Cleo Maysfield heading the cast, continues during this week. Herein a bishop solves the mystery of a hold-up in a "pub." Not the best of drama.

Chestnut: Bert Lytell continues in the leading rôle of the Jesuit play, *First Legion*. This is a remarkably interesting play in which nearly all of the characters are priests. It is a story of faith lost and found again.

Forrest: On Tuesday evening, May 21, the second edition of Earl Carrol's *Sketch Book* will open. This is a musical history of the United States as viewed by a *Vanities* girlie.

Movies

Aldine: The talkie version of Victor Hugo's classic, *Les Miserables*, is necessarily a cut rendition, but it is well worth seeing. Fredric March, though not quite our idea of Jean Valjean, is good, and Charles Laughton as Javert acts with his usual skill. Florence Eldredge, John Beal and Rochelle Hudson are the most important members of the supporting cast.

Arcadia: *Naughty Marietta*, with Nelson Eddy and Jeanette MacDonald, is the best movie-musical to date. If you have not seen it by now, you have been missing some excellent entertainment.

Boyd: William Powell and Ginger Rogers co-star in *Star of Midnight*, which is a fast-moving tale of the adventures of a reporter who is forced to discover the murderer of one of his brother newspapermen in order to exonerate himself. It is a good picture, but Ginger Rogers can never take the place of Myrna Loy.

Earle: *Party Wire*, with Jean Arthur and Victory Jory, is now playing, but on Friday *People Will Talk* arrives. Charles Ruggles and Mary Boland go through more of their comic actions in this production.

Karlton: Charles Butterworth and Una Merkel, another couple of comedy fame, have the leading parts in *Baby Face Harrington*, the tale of a small-town clerk who turns gangster.

Keiths: *Black Fury*, with Paul Muni, Karen Morley and William Gargan, is the current feature. On Friday this drama of the coal fields is replaced by *Cardinal Richelieu*, in which George Arliss takes the lead. In spite of the material at his disposal, Arliss is still Arliss!

Stanley: *The Bride of Frankenstein*, with Boris Karloff, Elsa Lanchester and Colin Clive, is one of the most exaggerated horror pictures yet presented for the consumption of American audiences. The complicated machinery photographed calls forth hoots of laughter, but is extremely fascinating. The movie turns out to be more of a comedy than a mystery-thriller.

Stanton: *G-Men*, featuring James Cagney, Ann Dvorak and Margaret Lindsey, continues until Saturday, when *The Informer*, with Victor McLaglen, Heather Angel and Preston Foster, begins an engagement. Not a particularly exceptional picture.

Local Movies

Ardmore: Thursday, Gary Cooper and Franchot Tone in *Lives of a Bengal Lancer*; Friday and Saturday, *West Point of the Air*, starring Wallace Beery; Monday and Tuesday, *Mississippi*, with W. C. Fields, Bing Crosby and Joan Bennett; Wednesday, Robert Donat and Elissa Landi in *The Count of Monte Cristo*.

Seville: Thursday, *By Your Leave*, with Frank Morgan, Genevieve Tobin and Neil Hamilton; Friday and Saturday, *Car 99*, featuring Fred MacMurray, Sir Guy Standing and Ann Sheridan; Monday and Tuesday, Edward Everett Horton and Karen Morley in *\$10 Raise*; Wednesday, Claudette Colbert and Charles Boyer in *Private Worlds*.

Wayne: Thursday, Charles Laughton in *Private Life of Henry VIII*; Friday, *The Thin Man*, with Myrna Loy and William Powell; Saturday, Clive Brook and Diana Wynyard in *Cavalcade*; Monday and Tuesday, *The Wedding Night*, with Gary Cooper and Anna Sten; Wednesday, *Times Square Lady*, featuring Robert Taylor, Virginia Bruce and Helen Twelvetrees.

Bacchae Presentation Follows New Methods

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plays with the chorus and is part of it. The chorus is its own orchestra, beating out the rhythms on oriental drums, cymbals and tambourines. In one chorus, shifting rhythms on the drums alternate throughout the entire episode. The different musical modes are used to express most effectively the meaning of the words that are being sung. The mode shifts as the feeling of the verse changes and the types of dancing change with it. In this way, stylized archaic gestures and violent modern dance movements can be combined to make up one whole dance form. This joined inseparably to the words and the music. The music has been composed entirely by Mme. Sikelianos and the dancing contrived and planned by her.

The only piece of scenery used will be an altar in the centre of the orchestra on which incense will be kept burning throughout the play. The costumes are entirely woven by hand of natural silk and wool, for hand-woven costumes hang better and are more effective in the movement of the dancing than any it is possible to buy. Those for the chorus of Bacchantes are copied from an ancient Greek vase painting of maenads dancing in their orgies. Masks to be worn by the actors are being modelled.

A Greek tragedy at Bryn Mawr is a departure from its tradition of giving Elizabethan plays, but it promises to be most interesting and exciting.

A summary of the action in *The Bacchae* is as follows:

Pentheus, King of Thebes, has declared that he will not honor Dionysos, God of Wine. From this evolves the whole action of the play, the reason for its rich development, and its tragic end. Dionysos disguised as a mortal, persuades Pentheus to go to Kithaeron where his mother, Agave, dances in the midst of the Bacchantes. The King, led on by curiosity and anger, consents to go. There follows the ironic scene where Dionysos inveigles Pentheus into dressing as a woman—and thus to be led through the streets of his city. "I shall be your guide," says the God, prophetically, "but another shall bring you back." And so in the end he is brought back by the aged father of his mother, terribly slain in fulfillment of the prophesy. *The Bacchae*, seen from the ancient view, is a play whose theme is a conventional one—that of retribution. As seen from the modern view, it is a play of both comic and tragic elements whose overtones are incredibly modern. The cast is given below:

- Agave, Mother of Pentheus, Evelyn Thompson
- Pentheus, King of Thebes, Lucius Shero
- Kadmos, Father of Agave, Richard Heath
- Tiresias, a Seer.....Arnold Post
- Dionysos.....Leonide Ignatiev
- First Messenger...Gertrude Leighton
- Second Messenger...Margaret Kidder

"Pirates of Penzance" Excellent Production

Continued from Page One

and unstrained, and, as was true of all the ensemble work, especially "Hail Poetry," the precision of attack, the balance of parts and the contrast of tone bore witness to Mr. Willoughby's excellent training.

Scenery, costumes and lighting were all excellent. In short, there were no faulty details to detract the enjoyment of the audience. One felt, furthermore, that this was whole-hearted enjoyment, not solely due to loyalty of friends among the performers, nor of familiarity with the operetta, but rather for the performance on its own merits.

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Maya Civilization Was Culturally Developed

Continued from Page One

oldest being built ca. 420 A. D. This place has been made a center of operations, and was named by Dr. Morley from the Maya word *uaxac*—meaning eight, and *tun*, stone.

One of the best preserved of the Maya pyramids was found in a nearby location. It was indicated by a fifty-foot pile of rubbish and overgrowth, which when cleared away, revealed a building 25 feet high coated with white stucco. The Mayas had covered it with rubble and it has lasted unharmed. In it were several graves, one of which contained two very beautifully and skillfully made vases. The larger of the two, some 16-18 inches in diameter, was in red and black and had figures of serpents and jaguars. On the other the potter had made a mistake in the dating and instead of drawing a bar, which indicates 500 years, and three dots—each representing one hundred years—he had only made a bar and two dots. Monuments are usually found around an open court; and when one of these slabs, which had fallen face up, but which was nearly covered with dirt, was dug up, the mark indicating the end of the ten-year cycle was found. Dr. Morley knew that there could be only two more glyphs, those giving its day and month, and drew them as he was sure they would be found. His native workmen were astonished when they finished their digging and found that he was right, and since they are superstitious, they almost stopped working!

Copan, another city of the old empire, was one of the places where the priests foretold eclipses. Its temple court had many fallen monoliths which have now been set up. Some of these were used to support a cruciform vaulted roof which was over a treasure room. One handsome polychrome vase was found here, which had contained something like incense, since its lid was covered with smoke. It was here that the famous gold boots, really the hollow legs of a three-inch figurine, were found.

Near Copan is Quirigua, where both the American School of Archaeology and the Carnegie Institution have worked. A zoomorphic altar in the shape of a jaguar has been found

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there, as well as many fallen monoliths. One of these is the biggest stone the Mayas quarried, and is 35 feet long. It has a carved face on one side, which is well preserved except for the nose. When the stele was found in 1882, the nose was in the dirt beside it; but, although it was plastered on, it had come off by 1917. Dr. Morley again found it and left it in safe hands, and in 1934 it was remembered and attached to the face.

The first aesthetic development of the Maya occurred at Yaxchilan. There is found a temple with the only extant figure of a seated human idol. Pictures of one of the temple rites, the "blood-letting" ceremony, are also seen there, and in two other temples. This ceremony has three episodes, the piercing of a neophyte's tongue by the priest, the passing of a cord of thorns through this hole, and the presentation of the salvaged blood to the serpent god.

About twenty-five years after this development at Yaxchilan, an even higher sculptural level was reached at Piedras Negras, which contains the best work of the Mayas. One excellent figure is that of a corn deity who kneels to sow the corn seed. His head dress is a conventionalized corn-stalk, with flowing silk for hair. As he sows, a female deity rises to receive the seeds. At Piedras Negras there are four representations of the same theme, a figure seated crosswise in a niche, all made within 145 years. Between the first and the last there is a very striking improvement. Although in the first the niche was very narrow and the figure poorly proportioned, by the time of the fourth, 145 years later, the figure was well developed and a secondary one was introduced. One of the best pieces of Maya carving, both in technique and in design, was found here. It is a carving of a king seated on a throne and surrounded by attendants. In nine different places the figures were sculptured completely in the round, so fine was the Maya technique.

The new Maya empire centered in the north of the Yucatan peninsula, where the Carnegie Institute has been developing the Chichen Itza project since 1924. This city has several temples; pictures were shown of two, first when covered with and destroyed by jungle, then as partly excavated, and finally when completely dug out and reconstructed. The former, the Temple of the Two Lintels, has been completely restored, even to its ornamental frieze. In the latter, the Temple of the Warriors, only the stairways and walls are up. This had been completely destroyed, and was consequently very difficult to put together. It has a big stairway with serpents for balustrades, and two serpents divide the big door into three parts. Between the top of the steps and the door there stands a Chac Mool, a figure on which offerings were placed. In this temple's ceremonial cache a vase was found which contained a jade sphere and fragments of a turquoise mosaic. The latter has been put together on a wooden disc similar to the original one which has rotted away. It has a sandstone disc in the center, which must have had religious

significance, since it is found in many temples. Stones go out from it, which divide the turquoise into eight patterns. The petalled border is also made of turquoise.

Book Review

Claudius The God, by Robert Graves, continues the account of the life of the Emperor Claudius, third ruler of the Roman Empire after Augustus. Like *I, Claudius*, to which it is the sequel, it is told in the first person, the raconteur being Claudius himself. Beginning with the events immediately following his succession to the throne, it continues until his death, and then is followed by some contemporary accounts of his murder, translated from the Latin.

Claudius was a direct descendant of Mark Antony through his mother, and the grand-nephew and grand-son by adoption of Augustus. He grew into manhood during Augustus' sovereignty and outlived the reigns of his own uncle, Tiberius, and his own nephew, Gaius Caligula. Both of these emperors were morally perverted, extremely ambitious, and extravagant; and Caligula, at least, was insane. The events of their reigns are told in *I, Claudius*. Claudius had always wanted to live to see the republic restored, and he was convinced that the people would never accept another emperor after Caligula. Consequently, it was with a great many misgivings that he allowed himself to be dragged out from behind the palace drapes to be crowned with the gilded oak-leaves of an Emperor.

The beginning of his reign was happy for him, personally, and for the rest of the empire. He started to fill the treasury, built a port, and conquered Britain, leading an attack himself. To add to the accomplishments, he managed to be happily married for the first time in his life, after two previous attempts. But his wife, Messalina, turned out to be quite a different creature from the loyal helpmate he imagined her to be, and with the revealing of her true selfish and unscrupulous nature, Claudius' life was changed completely. He lost his own self-respect with his respect for her, and his old longing for a republic returned. He ceased to take an active interest in the affairs of the state, and married the mother of Nero, his successor. She, his fourth wife, became his murderess.

Although *Claudius The God* is written in the same easy narrative style as its companion volume, it is not so interesting to the average reader for two reasons. First, it devotes a great

deal of time to describing military campaigns, and second, there are no admirable characters but Claudius in the story. But on the other hand, the personality of the emperor himself is revealed much more clearly in this second book than it was in *I, Claudius*. One notices his faults and his virtues, and one is conscious of more feelings than that of sympathy, which was all that was inspired for him in the first volume.

J. T.

Albert Einstein Praises The Late Emmy Noether

way, the poetry of logical ideas. One seeks the most general ideas of operation which will bring together in simple, logical and unified form the largest possible circle of formal relationships. In this effort toward logical beauty, spiritual formulae are discovered necessary for the deeper penetration into the laws of nature.

Born in a Jewish family distinguished for the love of learning, Emmy Noether, who, in spite of the efforts of the great Göttingen mathematician, Hilbert, never reached the academic standing due her in her own country, none the less surrounded herself with a group of students and investigators at Göttingen, who have already become distinguished as teachers and investigators. Her unselfish, significant work over a period of many years was rewarded by the new rulers of Germany with a dismissal, which cost her the means of maintaining her simple life and the opportunity to carry on her mathematical studies. Farsighted friends of science in this country were fortunately able to make such arrangements at Bryn Mawr College and at Princeton that she found in America up to the day of her death not only colleagues who esteemed her friendship but grateful pupils whose enthusiasm made her last years the happiest and perhaps the most fruitful of her entire career.

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Guy Marriner Traces English Music History

Continued from Page Five

the development of English music towards its "Renaissance" in the modern period.

Edward William Elgar was one of the first modern composers. Born in 1857, he had achieved a reputation as a violinist and composer at the age of twenty. His music, which is dignified and controlled, yet serene and free, represents a transition from the old order to the new. The *Bavarian Dance*, which Mr. Marriner played, had a definite English quality in spite of its name. Sir Walford Davies, the next composer under consideration, has not broken away from the diatonic scale. His work is important for its extreme purity of style, which Mr. Marriner illustrated by playing his own arrangement of the *Solemn Melody*, a simple but very impressive piece.

Gustav Holst was a man of more revolutionary tendencies. In his early days he was attracted to Indian philosophy and composed Indian works with asymmetrical measures, alternating five and seven beats to the bar. After the war, he returned to England, where he wrote a great deal of music, including orchestral, choral, operatic, fugal, and a few piano-forte pieces. He was an uncompromising pioneer in English music and composed work full of an unstudied and often polytonal originality and force. He evolved a keyboard harmony which he felt expressed the temper of England.

In explaining Holst's music Mr. Marriner discussed polytonality, which is created by the playing of a chord of the Thirteenth as if it were formed of two separate triads and hence of two distantly related keys. Mr. Marriner played *Christmas Day* to illustrate how Holst interweaves his polytonality with the old folk melodies which are the basis of much of his music. Holst's *Folk Song Fragments, Oh I See a Rose* and *The Shoemaker*, were also played.

Vaughan Williams, the most typically English composer, is chiefly important for his work in choral singing. Besides forming choral societies in all the villages, towns and cities in England, he is a great student and master of harmony and counterpoint. He is able to handle great masses of tone; his music is noteworthy for its melody, poetry and reliability. Often, as in *On Song 13 by Orlando Gibbons*, played by Mr. Marriner, Williams gains a polyphonic effect, echoing Bach.

Frederick Delius, who wrote the *Dance for the Harpsichord*, is one of the most individual of all these composers. During the forty years before his death, in 1934, he lived in solitude in Paris, indifferent to the reception given his music, which is modern, personal, introspective, and

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dreamy. Cyril Scott, another strong-ly individualistic composer, is a tire-less worker and experimenter, who no sooner derives one formula than he begins to search for something new. His music, as illustrated in his arrangement of *Cherry Ripe*, is particularly important for melody in contrast to harmony and, in this particular instance, closely approaches atonality.

John Ireland, also a great scholar, bases his music, in contrast to the method of Cyril Scott, on the classic and diatonic scale. By introducing a major 6th into the minor scale and a sharped 4th into the major scale, he often produced the effect of the ancient Greek modes. Mr. Marriner played *Ragamuffin*, in which the "ragged" effect is given by disconnected

"bunches of notes," played in succession.

Arnold Bax is another extremely individualistic composer, who writes complex, concise music, particularly remarkable for its poetic beauty of line and for its strange harmonies. His *Lullaby* is an example of pure melody and contains delicate irradi-cent harmonies.

In addition to the pieces already mentioned, Mr. Marriner played: Herbert Hughes' *Brian Boru's March*; two arrangements of Irish folk songs

by Arthur Alexandre, and three arrangements of Percy Grainger: *Shepherd's Hay* and *County Gardens*, both English morris dances, and *Irish Tune for County Kerry*, known in folk music as the *Londonderry Air*.

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