

The College News

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1939's Class Show Entertains College With Caricatures

Management by Different Halls Results in Loose Plot, Many Individual Actors

"LOWLY WORM" TAKEN AS FRESHMAN ANIMAL

Goodhart, February 15.—With a melodious plea to the juniors and a satirical wink at the rest of the world, the freshmen raised the curtain on 1936 and All That, their version of the annual class show. The plot seemed designed to allow them to imitate as many persons and institutions, local and international, as possible. It concerned the trials of the executives in four important nations who had all by strange coincidence, married members of the class of 1936 of Bryn Mawr College. Though the five scenes of the first act were managed by the various halls, the entire production was directed by Delia Marshall and Barbara Bigelow. Nancy Toll was business manager of the play and also did the lighting.

The first five scenes showed Hitler, Haile Selassie, Mussolini, Lord Chomondely (Prime Minister of England) and Mr. Onion, of Onion Isle, separately making their final preparations for a journey to Geneva for the purpose of arranging a war. Four of these five statesmen were married, respectively, to Anne Reese, Barbara Cary, Frances Porcher and Pauline Manship. The well-educated women insisted upon forcing their husbands to benefit by the opportunities which they had found at Bryn Mawr; and therefore they undertook to teach them languages, diction, body-mechanics and fire drill technique, besides supervising their leadership in the affairs of state. The energy of the well-educated consorts was appreciated in different degrees in different countries. The Germans seemed to take kindly to Frau Reese-Hitler, while objecting mildly to fire drills. The English were a trifle shocked, but on the whole, delighted

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How the Wheels Go 'Round

(Editor's Note. This is the first of a series of articles on the machinery which enables Bryn Mawr to function as a community. It is written from a purely student point of view from the annual report of the Treasurer and Comptroller, available at the office of the Comptroller.)

Until two years ago a small note was attached to the bills which were sent to our parents for tuition stating that the actual cost of educating each student was nearly double the \$500 actually charged. This notice has been tactfully omitted recently in deference to the feelings of earnest yet hard-pressed parents, but the fact remains that in 1933-1934 it cost the college \$970 per student for academic expenses alone and the fee charged remained at \$500. In spite of this fact Bryn Mawr is one of the few leading colleges and universities which has had no operating deficit since the peak of the depression. Back of these apparently divergent facts lies a realm little known to the students with which the mysterious word "endowment" is usually associated. This world of college finances is kept running smoothly and efficiently with salaries paid and meals served promptly by the perfect teamwork of President Park, Treasurer Scattergood and Comptroller Hurst. Each disclaims credit for the remarkable fact the Bryn Mawr pays its bills in spite of a topsy-turvy business world, but each admits that "housewifely" economies have made Bryn Mawr a better housekeeper in these times than her wealthier brethren.

Financially speaking, the college

College Urged to Take May Day in its Stride

Goodhart, February 13.—Mrs. Manning announced in chapel that it is the purpose of the college, represented by Miss Park, Mrs. Manning and the Faculty, to "take May Day in its stride." The rehearsals will fit into the regular class schedule except during the last week. This is not difficult, except for the laboratory work, if the work on the plays is started in time. The main burden of the organization of May Day is not intended to rest on the student body, and for this reason outside coaches are brought in to take charge of the plays. The plays are short and numerous, and since none of them takes an hour to give, no student should have too much of her time taken up with rehearsals. No one actor carries a whole play, and the numerous short rehearsals prevent the crowding of rehearsals which often occurs in an ordinary play.

After the Easter vacation the atmosphere on the campus will probably be unfavorable to serious scholarly attempts. It is most important, therefore, that long reports be started and finished, if possible, by Spring Vacation. Weekends will have to be used for rehearsals and for "catching up." Though it may seem a hardship to have to give up one particular weekend, we will later feel that the experience of working together as a college has meant more to us than even a very delightful weekend could. We will enjoy the process of cooperating with the whole college. The midsemester quiz period will be over by Spring Vacation. There will not be more than three consecutive days of quizzes for any one student, and the period should go smoothly. It should be possible to prepare for the quizzes without any great difficulty. They are not like examinations, and do not need an extensive amount of study. The problems of those few students who have deferred or conditioned examinations will be dealt with individually.

It is very important that no group of students, nor any individual, allow grievances to accumulate. Any complaint or difficulty should be taken to Miss Fabyan or Miss Rose, the undergraduate members of the May Day Committee.

consists of the plant plus about six million dollars in endowment, or invested securities, whose income from dividends and interest pays current expenses and maintains the real estate property. No one has ever bothered to evaluate the land on which the college stands, and since land values have altered greatly since purchase, the college has no intention of selling out. Recently land in this vicinity has sold for \$20,000 to \$25,000 an acre, so that the sixty-two acres of campus could be valued at \$124,000. Insurance (blanket insurance spread over fourteen companies for absolute safety) is carried on "above ground improvements," which means buildings and contents to the sum of \$2,600,000 for 80 per cent of the value. This would bring the total value of the plant, endowment, land and buildings to \$10,000,000, a trifling sum when compared to the tremendous corporations of the men's universities.

Investment of Endowment

The bulk of the endowment, 69.7 per cent is invested in bonds, with mortgages, real estate, stocks and perpetual insurance in successively decreasing amounts. In watching the market for possible investment openings the Treasurer does not seek the chance for a quick sale, but certainty that the issuing company will be able to pay off the principal when the investment matures. This conforms strictly to the cautious policy of the founder who set forth in his will that the Trustees are "to distribute their investments and to look to the security of the principal invested, rather than to a high rate

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1936 MAY QUEEN



JANE ALLEYNE LEWIS, '38

Jane Alleyne Lewis Merion Sophomore Will be May Queen

Blonde Beauty is Accomplished Violinist, Hopes to Become Designer

WAS REGIONAL SCHOLAR FOR FRESHMAN YEAR

Jane Alleyne Lewis, the only candidate chosen to compete for the honor by Merion Hall, has been elected May Queen by an overwhelming popular vote.

Sixteen undergraduates were selected by the various halls to enter the tryouts for the coveted role. Only thirteen of them appeared, however, at the first tryout on February 6, when they walked in the Gymnasium to the enthusiastic applause of undergraduates crowding the balcony. From this number three girls, Doreen Canaday, '36, Marian Chapman, '36, and Jane Lewis, '38, were told to appear at the next tryout.

Those three tried out again on February 10, in costume, to read the part of Maid Marian. Since a May Queen, in addition to being blonde, beautiful and able to act, must also photograph well, pictures of the three finalists were taken in costume February 11 and posted the following day. On February 13 the college cast their votes and the next day the election of Miss Lewis was announced to the college.

No Stage Aspirations

Miss Lewis, chosen as May Queen because of her beauty of face and figure and her quality of photographing well, has no desire to act on stage or screen. Extremely modern, she has considered television work; but her real ambition is to become a designer or a violinist.

Although she appeared in dramatic productions at Miss Fine's School in Princeton, where she prepared for college, her connection with the drama at Bryn Mawr has been limited to a part in the Christmas freshman skit in Pembroke a year ago, and to "blowing a whistle in Freshman Show when the lines could not be heard." This year she joined Glee Club and became a member of the choir.

Miss Lewis has always wanted to be a violinist and has studied violin for ten years, both here and for six months in Paris with M. Hewitt. Years ago she had to decide "whether to be a violinist or a normal child," and chose the latter; but her enthusiasm has not abated, as she practices regularly and divides her interest between music and designing.

She is one of the models most frequently in demand for the Art Club here. Her modelling experience dates back to the time when she was "a wee

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Louis Untermeyer Will Speak Here on Sunday

Mr. Louis Untermeyer, author and editor, will talk on *A Critic's Half Holiday* at the Deanery on Sunday, February 23, at five o'clock. Mr. Untermeyer, now among the first of the American poets, was born in New York on October 1, 1885, and began his career in the jewelry manufacturing business of his father's and uncle's firm. He became manager of the chief factory at Newark, New Jersey, but resigned to devote his attention to writing. His first book of poems, *The Younger Quire*, was published in 1910. Since then he has published much original work, including poetry and fiction, and several anthologies of poetry. His latest book, *Poetry—Its Appreciation and Enjoyment*, appeared in 1934.

On Mr. Untermeyer's last visit to the college, he proved such a success that the Entertainment Committee considered holding his lecture next Sunday in the Auditorium in Goodhart instead of in the Deanery. They decided, however, to have the lecture in the Deanery because of its more informal atmosphere.

Theorems Are Sought For Modes of Meaning

Richards Believes New Rhetoric Must Examine Functions of Individual Words

PROBLEM IS ABSTRACT

Goodhart, February 17.—In the second of his series of lectures, Mr. I. A. Richards declared that his purpose was to formulate a theorem about every mode of meaning which would serve as a basic point of view from which to recognize problems of a new rhetoric, and at the same time to attempt to solve these problems of discourse.

At the end of his first lecture Mr. Richards had explained that the study of his new rhetoric, or more specifically, the inquiry about how words work, must entail a critical examination of its own assumptions, just as philosophical speculation does. This examination, moreover, must be on a minute scale as well as on a macroscopic scale; it must investigate the functions of individual words as well as of whole sentences and paragraphs.

The student who seeks a theorem on which to base his study of such units of discourse will find much to help him in the old traditional problems. But he will recognize that rhetoricians of the old school regarded discourse as a "battle of words." From the newer, more fundamental point of view, persuasion is only one aim of language, and it often poaches on other forms, such as exposition, whose aim is simply to state a view. Some of the best illustrations of dispute poaching on exposition are found in the correspondence columns of reviews and newspapers, where the writer often takes other men's words to prove his own contentions.

The theorem which is to be fundamental enough to aid in consideration of this problem (that is, the problem of the rivalries of the different ends of discourse), must of necessity be very abstract and general in the highest degree. It will have to be applicable to every sort of meaning, but its specific applications should clear up its difficulty. One must start with an abstract, philosophic theorem and proceed to its application in literary forms if the meaning of literary forms is to be well understood.

Two General Problems

There will be two general sorts of problems to be considered by means of the theorem to be discovered. The first has already been mentioned: the

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College Calendar

Wednesday, February 19.—Horace Alwyne, F. R. M. C. M., will give a concert in Goodhart Hall. 8.30 p. m.

Thursday, February 20.—English Conference with I. A. Richards. Room F, Taylor Hall. 4.30 p. m.

Friday, February 21.—Square Dance in the Gymnasium. 9 p. m.

Sunday, February 23.—Louis Untermeyer will speak on *A Critic's Half Holiday*. Deaneary, 5 p. m.

Bryn Mawr Establishes Exchange Scholarships

In an effort to compensate for the loss of foreign scholars on the campus, four exchange scholarships have been established, with the cooperation of the Institute of International Education. These exchanges are with France, Germany, Italy and Spain, that is, the four countries which furnish the modern languages of the Bryn Mawr curriculum. Under this arrangement, Bryn Mawr gives board, lodging and tuition to the scholars from these countries and has the right to ask of them four to five hours of language teaching. The French Department, which experimented this year with the plan, has had a most satisfactory candidate in Mademoiselle Nasse, licenciée of the University of Bordeaux, who has supplemented the oral teaching of the first year French and has made a great contribution to the undergraduate French Club and the group of graduate students in French, with whom she has lived in Radnor Hall.

The exchange character of these scholarships is also of immense value, enabling, as it does, a candidate recommended by Bryn Mawr to study in each of these four foreign countries.

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News Tryouts

The *College News* is starting tryouts for the Editorial Board this week. Will all those wishing to try out please come to the *News* office on Thursday afternoon at six o'clock? The early tryouts will permit six weeks before all assignments must be in, so that May Day need in no way interfere with busy students wishing to try out. All freshmen and sophomores regardless of previous training are urged to come down on Thursday.

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IN MEMORIAM

Bettina Diez

Daughter of Professor and Mrs. Max Diez

Born October 3, 1921

Died February 18, 1936

Bigger and Better Zoos

The 1939 Freshman Show was undoubtedly an outstanding success in many ways. There were also one or two notable defects which pertain in one case to Freshman Shows in general, and in the other case to the present production.

One of the most laudable features of the Show this year was the fact that 1939 more nearly succeeded in making its play representative of the whole class than has any other recent Freshman Show. They were able to achieve this end because of the new method of producing the Show which was tried this year in an effort to simplify it. The Class of 1939 produced their show by halls, thus eliminating the necessity for the large scale rehearsals of the whole class which have been characteristic of previous Shows. Nevertheless they were able to put on a performance which had consistency of plot, good songs and some very fine individual acting. The whole play was written, rehearsed and produced after the beginning of the second semester.

There is one virtue to the kind of Freshman Show which has been given in the past which ought to be remembered when the question again comes up as to the sort of play the freshmen should give. Usually by the end of the first semester, the freshmen in the various halls know each other fairly well, but their contact with the other members of their class is still quite limited. If the play is given with each hall having its own separate part, there is very little chance for the people in the different halls to come to know one another more intimately through working together in planning the play, practicing the parts and the choruses and building the scenery.

The fault which has been common to at least three of the last four Freshman Shows, which, indeed, we hoped that 1939 might avoid, is the choice of the class animal. The seniors began the evil influence three years ago, and with the possible exception of the Class of 1937, the animals which have been chosen have been thoroughly absurd. To try to visualize a class insignia with an amoeba as its central figure is even more laughable than the concrete manifestations of the Mexican Jumping Bean which, plainly enough, are not seen very frequently about the campus. 1939 must have an emblem which has the "lowly worm" as its central figure. The designing of this insignia will take considerable ingenuity, to say the least!

Wind Your Watches

Preaching the virtue of promptitude to the world at large has never yet had the effect of successfully inculcating the practice of that virtue. What few noble souls have striven to meet others precisely at the appointed time have always been discouraged by the necessity of waiting long past the time for those others to come. Yet notwithstanding this failure of the magnanimous and wise, we intend to raise the plea again, appealing for our cause, however, neither to ethics nor to etiquette, but to pure selfishness.

From this moment until May Day is over and done with, the life of every student on the campus will consist of a series of appointments, whether to mass assemblies of country dancers or to exclusive private rehearsals for the leading roles. In each case, promptness will be hopefully, if not confidently, requested; in each case it will be more than a matter of courtesy to comply with that request: it will be vitally necessary. The last few puffs of a cigarette, the last hands of bridge, that overlap the hour assigned for practice, seem trivial deductions from the total of such hours, but the total of such last minute delays repeated time after time will not be trivial. It will be an astounding gap in the allotted time, a gap to be filled in with haste and hysteria and with no regard for other concerns perhaps equally important. In other words, the result will be a most distressing muddle.

That is one side of the question. There will be times, however, when atonement for tardiness will not be postponed until a final mad rush but will be made then and there where the fault was committed. If someone is half an hour late, then the rehearsal will be half an hour longer. Whatever was planned for that half-hour will be lost; and when many such losses occur, as they probably will, the consequences will be too serious to dismiss with a sniff and a shrug. Consider the German lessons that might be done,

WIT'S END

Henry, surnamed V I I I,
Was an egotist indeed;
He wouldn't listen when he was told
One wife was all he should need.

He started out with a wife named
Kate,
A Spaniard affectionate and mild.
But Henry's devotion turned to hate
For want of a masculine child.

When freed from Catherine by hook
and by crook,
The King married Anne Boleyn.
But soon wife two had her head
chopped off
For morals not suiting a queen.

Next came Jane Seymour, the greatest
success
Of any he made his bride.
A son was born to the happy king,
But alas for the queen—she died.

Jane was followed by Anne of Cleves.
By proxy her hand was sought.
When Henry sighted her homely face,
The King was slightly distraught.

Anne was dispatched to two large
estates.
Kate Howard now married Bluebeard.
But soon Kate's head parted ways
with her neck;
Kate wasn't pure, it appeared.

The King's taste in names was now
pretty fixed,
So he married Katherine Parr;
And, wonder of wonders, Henry died
first;
He had gone just one wife too far.
The Dormouse.

THE OLD, OLD STORY

They said we all should try for plays,
So I went hopefully.
I thought that anything would do—
Except to be a tree.

I offered myself as Maid Marian,
And wore auntie's long nightgown.
But my piebald hair only came to my
neck—
They swiftly turned me down.

So then I tried to be a man,
I fancied Robin Hood.
My voice, alas! was high and shrill—
The effect was not so good.

"All right," I said, "It may well be
That comedy's my forte."
I banded insults as Gammer G.—
They weren't of the right sort.

As Hodge or Bottom, Frolic or Ham,
I did not seem to rate.
But still I bravely tried again,
Suspecting my real fate.

But now at last it's all fixed up,
I know what I shall be.
They say it's really rather fun—
I'm going to be a tree!

(To the tune of "Carefully on Tip-
toe Stealing"—with apologies to Gil-
bert and Sullivan.)

Down a steep and slippery pathway,
Skidding gently as we go;
Every step with caution feeling,
As we nurse an injured toe.
Goodness me, a remedy:
"Bake it now, and you will see
Improvement instantly."
They say, so it may be.

And no matter what the malady,
Be it illness, cut or ache,
Their diagnosis always is:
"Go and let it bake."

If you bump your head in two,
There is just one thing to do:
Go and get it baked.

—HALF-BAKED.

A new touch was added to the

Freshman Show when four freshmen
who were on probation surprised
everyone, including the directors of
the play, by bursting forth from the
balcony with the following song:

Flunk, flunk
That seems our motto.
Flunk, flunk
That seems our song.
Flunk, flunk,
Our minds must be blotto.
We won't be here very long.

Cram, cram
It don't avail us.
Cram, cram
We are too dumb.
Cram, cram
The powers assail us.
Calling our intellects numb.

Work, work
Summa Cum Laude.
Work, work
We'll graduate.
Work, work
Though we seem rowdy,
We'll each marry a potentate!

Cheerio,

THE MAD HATTER.

News of the New York Theatres

The current dramatic season, which has been characterized by Mr. William F. McDermott, of the Cleveland *Plain Dealer* as "technically admirable and artistically rich" has lately benefited further by the openings of two new light comedies which show healthy signs of flourishing. We refer to Lynn Riggs' latest, *Russet Mantle* and the Theatre Guild's *Call It a Day*. Neither of these is distinguished for sharp satire or broad farce as furnished by *First Lady* and *Boy Meets Girl*, which have hitherto been the most popular comic plays on Broadway. Besides being funny, they are sympathetic and have their tender moments. Perhaps this is because they are both written about the young, and most authors seem to hold the opinion that there is something intrinsically pitiful in being young.

Russet Mantle marks the return to the legitimate stage of John Beal, who appeared last as a Princeton senior in *She Loves Me Not*. He plays a dreamer, poet and tramp, who wanders into the Western ranch of a family of Easterners to get a job as hired man. There he finds understanding in the person of his employer's daughter, who joins him in his revolt against the moral restrictions of modern society, temporarily upsetting the composure of the household. This state of affairs does not last long, however, as Mr. Beal soon makes it evident that he has every intention of marrying the girl. Nothing that this play says is supposed to be revolutionary; it is a sigh for, perhaps a salute to the unnecessary and amusing courage of the young. But the mood is not entirely nostalgic. Mr. Riggs has written an excellent straight comic part in the aunt of the young heroine, who thinks everyone should live in Louisville, Kentucky.

Call It a Day was written by Dodie Smith, the English author of *Autumn Crocus*. In her new comedy she writes about fifteen hours in the life of a very nice family. The only thing that is extraordinary about the action is the fact that on this early spring day by a strange coincidence the thoughts of the three children, mother and father unanimously and lightly turn to thoughts of love. Moreover, there is nothing extraordinary about the interpretations, first rate though they are, of such actors as Philip Merivale, Gladys Cooper and thirteen-year-old Jeanne Dante. The most exciting thing about the play is the writing, which is so perfect that the author has made a moving play out of the simple proposition that, as Brooks Atkinson says, "the Hiltons

are united by too many ties to break loose just because the weather has turned warm."

In Philadelphia

Movies

Aldine: *The Lady Consents*, in which Ann Harding, who chooses her own stories, appears as a brave and popular little woman gallantly hiding her disappointment in love until her father-in-law dies to reunite her with her husband (Herbert Marshall). Begins Friday.

Arcadia: *Professional Soldier*. A Graustarkian boy-king (Freddie Bartholomew) meets a U. S. Marine (Victor McLaglen) and learns to shoot craps.

Boyd: *The Petrified Forest*, with Bette Davis, and starring Leslie Howard. The story on a vagrant philosopher who meets a girl in a roadside restaurant and of their encounter with a neurotic gangster, played by Humphrey Bogart. The philosophy is a bit superficial, but Mr. Howard's acting is almost flawless.

Earle: *Love On a Bet* begins Friday. Gene Raymond, Wendy Barrie and Helen Broderick star in this romantic comedy. Miss Broderick furnishes the humor.

Erlanger: *Modern Times*. Charlie Chaplin at his best. Paulette Goddard plays her first screen role as the "street-gamin" who befriends the little clown.

Fox: *The Prisoner of Shark Island*, starring Warner Baxter, begins Friday. One of the latest in the current flood of biography films, it is the story of an heroic American doctor named Samuel Alexander Mudd.

Karlton: *Rose Marie*, with Nelson Eddy and Jeannette MacDonald, an amusing and beautifully produced musical about an opera singer and her Canadian mountie. It is as amusing, less tuneful and shorter than *Naughty Marietta*. Miss MacDonald seems a little more adroit at playing comedy, but even more coy than ever.

Keith's: *The Voice of Bugle Ann*, taken from MacKinley Kantor's story and starring Lionel Barrymore and Maureen O'Sullivan.

Stanley: Starting Saturday, *Follow the Fleet*, the newest singing and dancing film of Fred Astaire and Ginger Rogers.

Stanton: *The Tough Guy*, with Jackie Cooper and RinTinTin, Jr.

Theatres

Broad: *Danger—Men Working*, the murder mystery of Ellery Queen and Lowell Brentano, ends its two-week run here Saturday night. The plot is conventional, though fast-moving, and concerns the astounding revelations which come to three young authors when they decide to investigate the private life of a bearded neighbor. Fred Stewart, Hal Dawson and Broderick Crawford play the leads.

Chestnut: *The Postman Always Rings Twice* will remain for the additional week as we prophesied in our last issue. It is a dramatized version of the popular Cain novel, concerning the tragic end of two partners in crime. Richard Barthelmess is the star.

Forrest: *Tobacco Road*, the Georgia "breshwood" drama, continues at this theatre for a second week. Henry Hull, the star of the original company, has returned to his role after an interval in Hollywood.

Academy of Music

Fritz Reiner conducting. The Orchestra will play *Le Roi David*, by Honegger, a symphonic psalm in three parts.

Local Movies

Ardmore: Thursday, Friday and Saturday, Ronald Colman in *A Tale of Two Cities*; Monday and Tuesday, Jean Harlow in *Riffraff*; Wednesday, Joe Penner in *Collegiate*.

Wayne: Thursday, Alison Skipworth in *Hitchhike Lady*; Friday and Saturday, Claudette Colbert in *The Bride Comes Home*; Sunday and Monday, Warner Baxter in *King of Burlesque*; Tuesday and Wednesday, Gene Raymond in *Seven Keys to Baldpate*.

Seville: Wednesday, Jessie Matthews in *First a Girl*; Thursday, Friday and Saturday, Warner Baxter in *King of Burlesque*; Sunday and Monday, E. E. Horton in *Your Uncle Dudley*; Tuesday and Wednesday, Claudette Colbert in *The Bride Comes Home*.

the reserve room books that might be secured, the papers that might be begun or even entirely written in that collection of lost fractions of an hour. When there is so much curricular work to do as well as so much making of flowers and learning of parts, one sort of activity is bound to cause neglect of the other unless the time of each day is carefully proportioned between the two, and unless those proportions are as carefully kept.

We are not, therefore, urged to promptitude only by the fact that a schedule moving like clockwork would exhibit the consideration and the reasonableness that we should like to contemplate in ourselves. There is the practical motive that without some attempt at regularity and punctuality, nothing of what we are expected to do this semester can be accomplished except in a frenzy. There is also the further motive that whatever is performed in a frenzy is usually performed in fever and anxiety, not pleasure. There is no gain from May Day if we cannot have fun along with our labor. The only solution is to wind up our watches.

D. B. Watt Describes International Living

Organizes Groups of Students In Ten-Week Tours of One Foreign Land

PURPOSE ONE OF PEACE

Goodhart, February 13.—Donald B. Watt described to an interested group his Experiments in International Living: Since 1932 he has organized groups of young people, gathered from all over the United States, some of college age and some younger, for ten-week trips in Germany, France, England or Spain. Mr. Watt makes these experiments to allow young people of this country to get to know well some European country. His undertaking is definitely one of peace. "If you fight with the people you disagree with, you don't get very far." It is important for Europe and America to know and respect each other. Mr. Watt feels that his undertaking is a step in this direction and calculates that if the number of people who go on his trips increases at the rate in which it is now growing, at the end of ten years he will have taken 10,600 people!

The actual trips, which Mr. Watt illustrated with excellent colored motion pictures, put special emphasis on the learning of the language of the foreign country. The groups sail together third class, a comfortable and cheap way. They divide into smaller groups in each country, and spend the first month in some attractive small town. Each person lives in a private house, preferably one with people his own age. A special effort is made to give everyone concerned a good time, since, if pleasant conditions are created and congenial people are brought together, it is likely, at least, that the people will like each other. Perhaps one-quarter to one-third of those on the trips return feeling that they have made real friends. The rest feel that they know one country well and like it. All have had an interesting and delightful summer. The idea is being developed in Europe also. Last summer one group came to America. This year one French, two German and one, and maybe two, English groups will visit here.

The movies, taken this last summer, helped to show the good times the groups had, and the beautiful scenery and interesting places they saw. Several Bryn Mawr students figured in them, among them Catherine Bill, '35, and Delia Marshall, '39. Ellen Scattergood also went on the trip to Germany and Austria in 1933.

The German pictures showed the sights of Garmisch and Munich and the walking trip taken by the group through part of the Bavarian Alps. The second part of the summer was spent in Austria, where the group took a "Falg" (folding) boat trip down the Danube. This is, according to reports, most enjoyable, since the current sweeps the boats along and leaves the passengers free to sing German songs, dodge steamboats, etc. In France the group spent its month at Besançon, a charming little town in the foothills of the Jura Mountains. Five mornings a week were spent in learning the language, under the tutelage of a French woman. The afternoons and weekends were devoted to bicycle trips, swimming and other pleasant pastimes. These are also pursued in Germany. A week's trip was made into Brittany, where peasant costumes and the ways of tuna fishing were observed.

In England the trips are conducted on a slightly different plan. Less time is spent in one place. This last summer the group bicycled through Exmoor and Devon. They had picnic lunches nearly every day. As a rule they stayed in youth hostels, which are now very plentiful in England, and also very good. The group of college age plans to spend two weeks at Oxford next year, then one week on a bicycle trip in the west, ending with a walking trip through Scotland and the Hebrides.

There will be two different groups in Germany next summer. One will

Meet your friends at the
Bryn Mawr Confectionery
(Next to Seville Theater Bldg.)
The Rendezvous of the College Girls
Tasty Sandwiches, Delicious Sundaes
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stay for eight weeks only, and will concentrate on music. This group will hear the operas in Munich and Salzburg, twenty-three in all. The other German group will stay in Freiburg, and will make the theatre the center of its language study. Then they will proceed to Austria. Two groups will go to England and France, respectively, and end up with three weeks each in Geneva. There they will study the workings of the League and will be able to put on a model League Assembly when they return.

Students Write Short Criticisms for Richards

Taylor Hall, February 13.—I. A. Richards began his conference with students in advanced English and writing courses by having each student read and write out a brief comparison and contrast of two prose passages. He asked each one to hand in another criticism of the same passage in a few days. Mr. Richards stressed the point that the first swift critical attempt is a feeling stage in which opinions are not yet clear and completely formed. The second critical opinion is a considered one in which the contradictions of the first fleeting grasp become more evident and "a detected lack of harmony makes the need for mediation." The question is: Is a writer to write for the first perusal or for reflection over a period?

After the experiment Mr. Richards, illustrating from an ordinary passage written by Matthew Arnold, showed how easy an access pedantry has to words and sentences which are analyzed in detail, and, more important, the prejudice that words have a fixed meaning settled by usage. Mr. Richards read a criticism of Arnold's passage written by a grammatical pedant. The critic, who was particularly concerned with Arnold's use of certain words, was "wrong both in fact and theory." He thought that he knew beforehand what a word like "shade," for instance, must do. The critic was filled with convictions of what certain words should mean and thought a word could do only one thing rightly. "Otherwise," he wrote "it perpetrates ill usage." His mistake in theory lies in the fact that he ascribed beforehand a small number of meanings to a word. Mr. Richards explained that a word takes on meaning from its context where it is dependent upon a "field of forces." Matthew Arnold did not choose his words for their technical meaning. He was familiar with the connotations of words which are expressive because of their many meanings and adjuncts.

The early eighteenth century panic over language is similar to the efforts of Arnold's pedantic critic who thought the Oxford dictionary insufficiently critical. Great literary men feared that the English language was becoming one not worth writing. They felt that it must be regularized, and attempted a regimentation of the meaning of words. Their dictionaries gave none of the basic foundation of words which our modern ones contain and which enable us to study the interaction of words.

John Locke, in his *Essay on Education*, states that "languages are not made by rules or act, but by accident, the common usage of the people." He says that there is no other guide in choosing words and sentences except memory. Mr. Richards disagrees with Locke's view; words are not chosen in speech by memory or rote. We have a skill in choosing words from the past. "The use of speech is as walking."

Mr. Richards by these various examples emphasized the fact that ever since rhetoric began the dominant obsession has always been that "usage is the sole mistress of speech." The forces which affect a word as it stands in its context have never been taken into account.

Archaeology Scholar Honored

Miss Sara Anderson, of Royersford, Pa., holder of the Skinner Fellowship in Art and Archaeology from Mount Holyoke College, and of a Graduate Scholarship in the Department of Classical Archaeology from Bryn Mawr College, has been asked to go on the joint Bryn Mawr-Fogg Museum-Archaeological Institute expedition to Tarsus in Cilicia, directed by Hetty Goldman.

Bryn Mawr Establishes Exchange Scholarships

Continued from Page One

France was particularly generous this year and granted one of the highly sought after scholarships, furnishing board, lodging and tuition in Paris to Catherine Robinson, '20, a candidate for the degree of Doctor of Philosophy in the Bryn Mawr French Department, and one of the posts as Assistante d'Anglais in a French Lycée with the privilege of time and opportunity for study to Catherine Bill, '35, a French honor student of last year.

Such chances to study in France, Germany, Italy and Spain, precious as they are, should not be thought of, however, as restoring the happy conditions which prevailed when the Rubel fellowship of \$1500, the Workman fellowship of \$1500 and the Ottenborfer fellowship of \$1200 were available each year to students of the Graduate School. The larger stipends offered by these foundations and the greater freedom in their use were of inestimable value to your scholars. The Rubel fellowship has been withdrawn. During the past five years the Workman fellowship has been awarded four times, and the Ottenborfer only three times. Neither the Workman fellowship nor the Ottenborfer fellowship can be awarded this year. As the author of the article on the History Department in the February *Bulletin* stated, only one European award has been made steadily through the years, the Mary Elizabeth Garrett European fellowship of \$1000, voted annually by the trustees; and the establishment of the new fellowships for study abroad is one of the pressing needs of the Graduate School.

Tuition Fees Pay Only Half College Expenses

Continued from Page One

of interest." The list of holdings of the college is an impressive document whose contents would make the Federal Reserve holdings in gold seem none too safe. Recently the average return on investments has decreased from 5.07 per cent to 4.3 per cent, because the large holdings in high interest-rate Liberty and other government bonds are being called in steadily, and the safe avenues open to investment at the present time are constantly yielding less interest. Many of the securities date from 1912 and after, and the large number of investments made between 1920 and 1927 explain why the endowment funds have stood up as well as they have during the depression. Until, however, money becomes so cheap that the average return is three and a half per cent or less, the college will still be able to keep its doors ajar.

There are 128 "funds" each requiring separate bookkeeping and each kept apart from the others, varying in size from \$50 to \$792,905.45. The bulk of the funds, about five and a half millions, are for general purposes and the income from these plus the income from the fees goes into the annual budget. With the two of them, ends just meet. The remaining funds are invested for especially designated purposes outside of the annual operating expenses. The two largest items in this group are the \$310,000 for graduate and undergraduate scholarships, of which the undergraduates have a lion's share, and the \$126,000

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Helen Grayson

Helen Grayson, Bryn Mawr, 1926, will be the costumer for Big May Day. She received her training at the American Laboratory Theatre and designed and executed the costumes for their final productions: Chekhov's *Three Sisters*, Cocteau's *Antigone* and *Boeuf sur le Toit*; later produced and costumed Poliziano's *Orfeo* at the Casa Italiana of Columbia University and Ben Jonson's *Masque, Oberon*, for special subscription performances; opened her own workshop on 61 street three years ago where she designs and executes modern clothes and period costumes; besides costumes for song or dance recitals she has done from one to all the costumes in the Broadway productions of *Little Or Boy*, *Dodsworth*, *Wife Insurance*, *Jayhawker* and *Gather Ye Rosebuds*.

for memorials, prizes and lectures. Although these figures seem large on paper, the income from them is really thoroughly inadequate for their purposes. There is a crying need for a rotating research fund, and pensions are at present miserably small and inadequate. The special Library endowment fund is unbelievably low, \$27,787.81, whose total annual income is one-fifteenth of the absolute minimum on which the Library can continue to grow at all. For this reason from \$13,000-\$15,000 each year must be taken from the general income to keep the Library running and the necessary new books on the shelves.

College Strictly Non-Profit

Aside from the fact that the college is a strictly non-profit organization there are other reasons why there is set aside no sinking fund which most businesses maintain to offset depreciation and to prepare for any sudden decrease in values. In the first place there has never been a time when values in everything which the college owns have fallen irretrievably at the same time. But more important is the fact that much of the endowment is unrestricted as to principal so that if such an event should ever occur those funds could be used for the emergency. If a sinking fund were established, the annual amount available for meeting expenses would be noticeably reduced, and in a college such as Bryn Mawr, the annual income is of the greatest importance. The college itself pays no taxes, except on the small amounts of property which it rents to outsiders. For this reason the College Inn is not a part of the college, but is a separate organization because the college cannot be interested in a business that is likely to make a profit. As a matter of fact, the Inn meets its expenses exactly without appreciable profit. In 1935 the total net income of the inn was \$287.81.

The income from the endowment is in itself insufficient to meet the difference between the tuition fees charged and the actual cost of running the college. Fortunately, the halls of residence and, to a fractional degree, the other real estate of the college, such as the faculty

and apartment houses, make sufficient money over expenses of operation to keep the balance favorable. At the end of the last fiscal year, June 30, 1935, an abbreviated account of the income for that year looked something like this:

\$215,000 tuition and laboratory.
\$105,069 income from the halls of residence.
\$263,818 all the income for that year other than student fees, hall incomes and rentals.

Miscellaneous sources of income such as rental on faculty houses, refunds on amounts advanced and sundry small items including a mysterious entry "rental on Low Building site . . . \$1" brought the grand total to \$624,798.36. Teaching and academic salaries alone account for \$331,185 of the college's expenses, or almost 55 per cent of the total expenses. Non-academic salaries, pensions, fellows and scholars account for an added \$111,000, leaving only \$160,000 for the myriad expenses of the community and the college outside of the halls of residence. These last include everything from the Library and all the laboratories, maintenance of all the academic buildings and the grounds, the Infirmary, etc., to tuning pianos in Goodhart, fire hydrant rental, water damage in Dalton, safety guards for the machinery in the power house, telephone charges, postage on the college calendars, insurance on the vines and shrubbery, etc. There is no end to the variety of the small items which must be covered in the annual budget, and every item must have a separate entry in the books of the Comptroller and the Business Manager.

Division of Costs

In the books of the Comptroller the cost of teaching is divided between the graduates and the undergraduates on a basis of teaching hours. At present the undergraduates are charged with about 70 per cent of the teaching costs on this basis. In general the expense of the college is divided into academic and non-academic expenses. To the latter are charged the costs of operating the halls and of other activities which do not directly affect the teaching. All services used by both the academic and the non-academic part of the college community, such as heat, light and water, are prorated to academic and non-academic expenses. The cost of maintenance of the grounds is thus divided between the two, the halls of residence paying the larger share since they occupy the larger share of the campus. Similarly the administrative non-teaching salaries such as those of the President, the Comptroller, the Business Manager and their staffs are divided into academic and non-academic expenses on a 60-40 basis. Other small items, such as office and telephone expenses, are divided between the two sections of the college expenses on a prorata basis.

(Next week the second part of this article on the college finances, dealing primarily with the budget and "housewifely" economies, will be published.)

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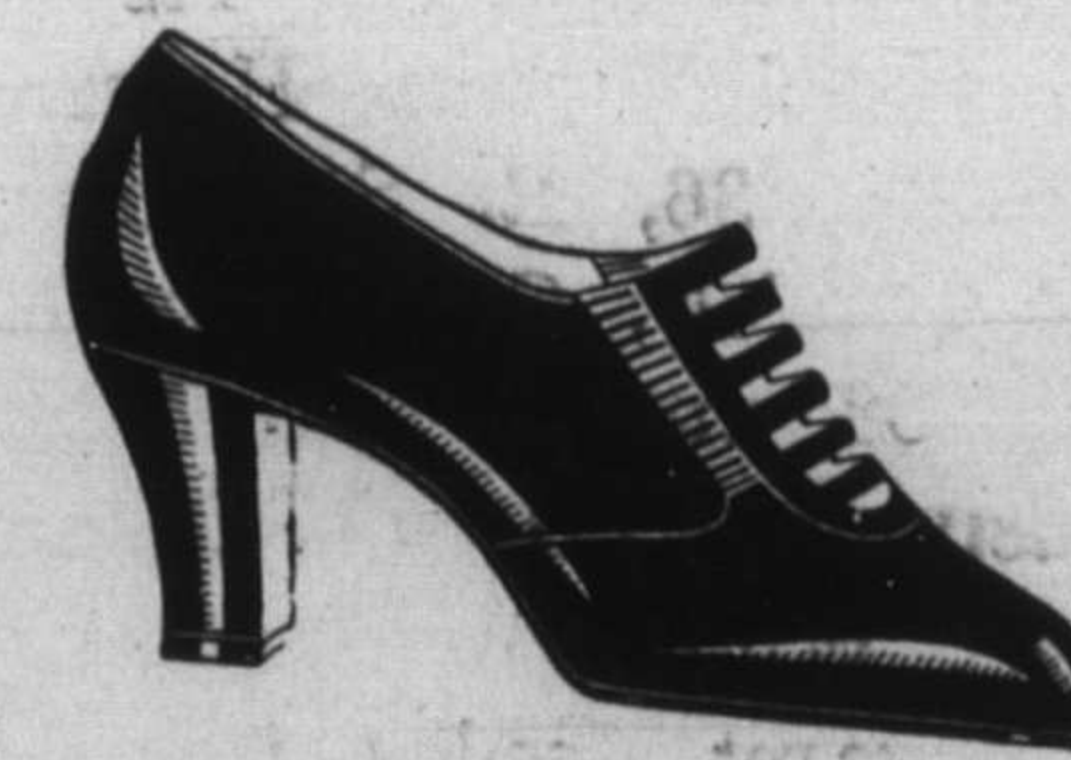
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**Jane Alleyne Lewis
Will be May Queen**

Continued from Page One

young thing with curls" and sat for a number of portraits in Paris. She tells an amusing anecdote about a man who approached her at the Ballet Russe last fall and asked to be allowed to take motion pictures of her. Mistaking him for a professional photographer and hesitating to involve the name "Bryn Mawr" in any publicity enterprise, she declined, only to find that he helped select models for Wanamaker's; he promised to call her up about it—"but he never called."

Miss Lewis has pale blonde hair reaching far below her waist and usually wears it in a coronet. She employs no special rinses, not even lemon juice, to emphasize its natural color; and for a shampoo she uses her favorite complexion soap. She never wears heavy make-up, and uses no facial creams or eye cosmetics; as for nail polish, "Coral is my limit." Five feet five and one-half inches tall and weighing 127 pounds, she is excellently proportioned.

A member of the sophomore class, Miss Lewis held an Alumnae Regional Scholarship last year. She had always planned to come to Bryn Mawr, and with the exception of a year spent at Mlle. Fontaine's School in Cannes, she studied at Miss Fine's School in Princeton, where she lives, in preparation for entrance. She expects to major in archaeology.

Miss Lewis' favorite sport is swimming; she was on the Varsity Swimming Team last year "because I swam breaststroke." She was also a member of her class hockey team.

She is now a resident of Merion Hall. During her freshman year she lived in Wyndham, where she held the position of fire chief.

**Archaeology Students
Offered Scholarships**

The Department of Classical Archaeology will have in its award for the year 1936-37 the Mary Paul Collins Scholarship for Foreign Women of the value of \$1000 and will, in addition, offer three special resident scholarships to promising candidates in the field. These, together with the regular departmental fellowship and scholarships, would furnish to the department a specially picked group of students for a project which is announced as follows on the posters sent to colleges and universities:

"In the hope of evoking from a more intimate collaboration of teachers and students new and publishable material in an important and fruitful field of research, the department during 1936-37 will converge its seminars and graduate courses upon the single topic of *Early Greek Civilization*. Dr. Carpenter will deal with the tribal migrations and epichoric alphabets; Dr. Swindler will study the vases of the geometric and early orientaling periods; Dr. Müller will trace the influence of the adjacent oriental civilizations upon Greek architecture and sculpture; general departmental con-

ferences will focus upon specific opportunities for research in the proto-archaic period."

In reference to the foreign scholar, the announcement states that she "will be encouraged to pursue research in any field of Mediterranean archaeology of the pre-Christian period, in which she may be especially equipped or qualified. In addition, she may participate in one or more of the Research Seminars. . . . Within the option of the department, the successful candidate may be required to assist other graduate students in research in fields in which she is exceptionally qualified."

This scholarship, named again this year in memory of Mrs. Henry Hill Collins, and awarded again in a specific field, is the only one that has survived of the five \$1000 scholarships for foreign women which the Bryn Mawr Graduate School awarded for so many years and valued so highly. The award for the current year was made in the Department of Biology, the holder being Miss Hedda Norden-skiöld.

**Theorems Are Sought
For Modes of Meaning**

Continued from Page One

poaching of other ends on the function of exposition. The second kind of problem is more difficult and fundamental. It can be formulated in various ways: What is the connection between "events" in the mind and the other events which they are of? How are these events thought-of? What is the relation between a name and what it names? In the search for a theorem by means of which to approach these problems, one begins by a consideration of the so-called simple responses.

Man is a thing responsive to other things in a particularly complex way. This is illustrated by a comparison of man's simple response to changes in temperature with those of a mechanical device such as a thermometer. The response of a thermometer to a change in temperature is not influenced by its previous experience of other changes, while in man such a response is inevitably influenced by other conditions present simultaneously with the stimulus in the past. Thus one could never have a perfectly simple response by a man. The nearest approach, a response to a perfectly new stimulus, would be recognized or classified by man in the light of his experience of earlier stimuli, as a "new kind of pain" for example. The basis of its meaning for him would lie in the past.

Psychologists recognize sensations, defined as perfectly simple things, or *data*, as non-existent. In their place one finds perceptions which take what one experiences through the senses as "a thing of a sort." In perception man has also the process, which is

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Bryn Mawr

Engagement

The engagement of Abigail Codman Temple, '39, to Mr. Walter Wrigley, of Long Island City, has recently been announced.

present in all thinking, of sorting.

This Removes Difficulties

This conception of thinking is an important part of the theorem which wishes to explain meaning. It removes the difficulties raised in the nominalist-realist-conceptualist controversies of the eighteenth century which sought to solve the question of whether we have, how we come by, and how we may conceive of abstract ideas. These problems may be avoided by the theory which alleges the pri-

mordial existence and abstractness of ideas. The theory follows William James in saying that an amoeba, if it recognizes its food before ingesting it, would be thinking insofar as it was defining a generality, or taking something of a sort.

This theory then solves the eighteenth century question by "standing it on its head." As the problem was formulated then it ran: given this and that specific thing, how can we arrive at a conception of an abstract anything? The theory recommends starting at anything and deriving things by sorting, or defining them as of a sort. Meaning, therefore, is a delegated efficacy.

Applied to words, the theory must presuppose an understanding, or at least a technical definition of *context*.

Continued on Page Six

Philosophy Club Planned

All those interested in a Philosophy Club to be devoted to critical discussion of general problems in philosophy and to the analysis of papers written by members, come to Merion Showcase this Thursday, February 20, at 1.30 p. m. It is hoped that the club will be a source of inspiration to all students interested in philosophy, even though their interest has not carried them beyond the elementary course.

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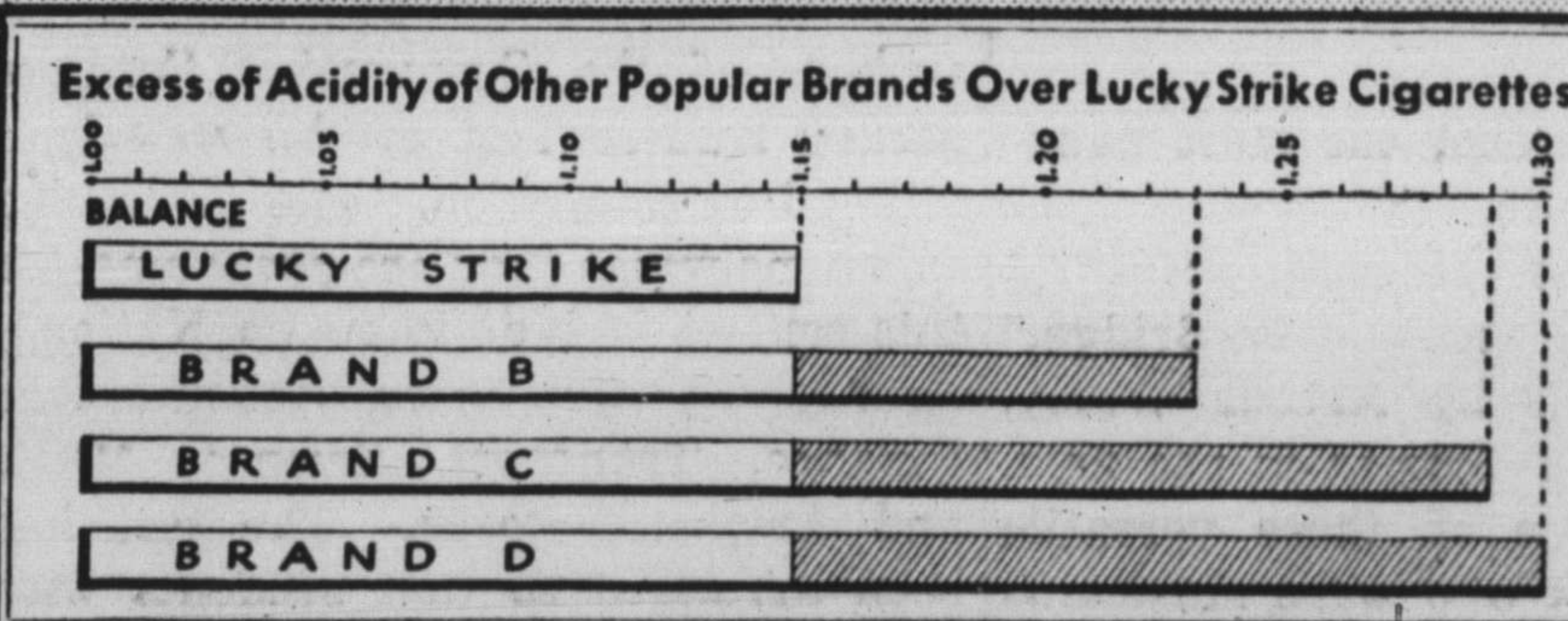
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Ernst Diez Talks on Chinese Art Exhibit

Large Group of Early Bronzes Show Mastery of Technique, Great Originality

Deanery, February 11.—The exhibition of Chinese Art at Burlington House in London includes some of the finest examples of sculpture, bronzes, jades, lacquer-work, ceramics and painting which could be gathered from museums and private collections all over the world. Dr. Ernst Diez described impressively the great statue of the Amida Buddha, nineteen feet in height, which is the first piece seen by the visitor to the exhibition.

Most of the Chinese sculpture has either remained in China or come to American museums and collections, and this is the first time England has been able to see the best examples of this art. Another work, which Sir Percival David, director of the Exhibition, considers as "perhaps the greatest in the world," is a marble Bodhisattva of the T'ang period (618-906 A. D.). This statue has both Greek and Indian elements but the vitalizing spirit is purely Chinese.

The bronzes in the Exhibition are perhaps the most important. The Chinese government loaned over a hundred of the so-called Palace bronzes, which have been above ground ever since they were cast, while the pieces from western collections have been recently excavated and still retain, for the most part, their patina resulting from a long burial.

The early bronzes of the Shang-Yin dynasty (1766-1122 B. C.) are of such originality of conception and mastery of technique that it is incredible that they should be without predecessors, although we know of none as yet. Bronzes of succeeding dynasties show the development in style from the Archaic and the finely-proportioned Classical to the later Baroque and Rococo. The Shang-Yin period is represented by an imposing ceremonial wine-vessel, decorated with animal figures and a taotieh or glutton mask. Later styles are much freer; an inlaid vessel of the Han dynasty (206 B. C.—220 A. D.) shows how a naturalistic conception of landscape grows out of pure ornament.

Jades can be dated by their designs which correspond to contemporary bronzes. There are many jade symbols in the Exhibition; the earliest, of the Shang-Yin period are merely incised and are very simple. A more sophisticated design, rhythmically interlaced, is of the Han period.

The style of the ceramic of each period is an index to the art. There is the breadth and power of T'ang, the reserve and purity of Sung, the coloured splendor of Ming, the dainty elegance of the later periods. In the Sung period monochrome glazes were favored, sometimes crackled. There was also some attractive polychrome ware manufactured in Tzu-Chou. The Chun-yao is a famous ware with a lilac-purple glaze which imitates the old forms of T'sun. The buff or gray stoneware of Tzu-Chou, the northernmost province of China, has been produced from Sung times up to the present day.

Among the paintings in the Exhibition, one on silk of a "Herd of Deer in a Forest in Autumn" is attributed by Chinese to the Five Dynasties (907-960 A. D.), but is better dated in the fourteenth century. It is certainly the finest in the Exhibition and is remarkable for its masterly and restrained composition, its soft coloring and magnificent drawing.

Among the scrolls, the most popular is the "Hundred Wild Geese" of Ma-Fen, of the eleventh century. A Ming scroll, "Trees by a Bridge," especially praised by Arthur Waley, an outstanding authority in the field, was done by one of those versatile literary painters who were musicians and poets as well. "Sparrows on a Bamboo Branch" combines sweetness and grandeur; and a fifteenth century painting, "Ducks in the Snow," includes a bent and twisted tree which seems to convey almost human suffering.

There are a score of portraits, of which that of Tai T'su, the first Emperor of the Sung dynasty, illustrates the artistic theory as given by

Mr. Chiang Yee in his recent book "The Chinese Eye." The portrait painter in China wishes to live in the same house as his model for days or months together, until he has studied his habits, his character and all his varying expressions. Then he takes his brush at last and paints the man from memory.

Group Studies Problems Of Labor and Industry

(Especially contributed by Mary Flanders, '37, and Dorothea Seelye, '38).

Even though you may agree with Al Smith that the United States must eventually choose between Washington and Moscow for its capital, you probably realize nevertheless that these are "changing times." Without necessarily advocating the violent overthrow of the government, you can still take an intelligent interest in the problems of labor and industry, which are becoming an increasingly important national issue.

Few people seem to be aware of the activity carried on on campus for the study of these moot questions. The Bryn Mawr League's Industrial Group affords an unusual opportunity for students interested in these matters. The Group holds suppers every three or four weeks to which not only graduates and undergraduates, but also industrial workers from the Germantown Y. W. C. A. are invited. At every meeting there is a talk on some subject chosen by the Group at a previous meeting. The speakers vary greatly not only in age and occupation, but also in background and outlook. The last speaker, for example, Miss Mary Tomassi, was a hosiery-worker in her early twenties. She had been a delegate to the American Youth Congress and twice a student at the Bryn Mawr Summer School. At one of the Group's next meetings there will be an informal debate between Miss Fairchild and Dr. Anderson. Following the short address there are questions from the floor and general discussion.

Another attractive feature of the Group is that no formal enrollment or payment of dues is necessary for the enjoyment of its advantages. All graduates and undergraduates are welcome to any or all of the meetings, the only charge being thirty-five cents for every supper consumed. Even this exorbitant expenditure can be avoided by coming after supper, although in so doing you will lose the opportunity of meeting the industrial workers.

Time Offers Current Events Test Contest

Interest in current affairs has always been strong at Bryn Mawr and in former years the college used to stimulate it still further by holding a current events contest each year. The magazine *Time* is planning a similar contest this year which will be entered by many colleges and schools throughout the country. Bryn Mawr has been asked to participate. The date for the test has been tentatively set for May 2. It will last for about an hour.

There will be several cash prizes awarded totaling seventy-five dollars. The contest is open to all undergraduates and it is hoped that there will be a large number of participants. A member of the faculty will supervise the administering and correction of the test, which will be supplied by *Time*.

The test will be prepared by Professors Eurich and Wilson, of the University of Minnesota, both of whom are experienced in making examinations of this sort. They are the co-authors of the Cooperative Contemporary Affairs Test of the American Council of Education. The particular questions which they are preparing for this contest include items on National Affairs, Foreign News, Business and Finance, Transport, Science, Music and Art, and Books. The test has been arranged so that students with different interests have an approximately equal opportunity. For each question asked there are five possible answers listed. The correct one is to be selected and its number placed on the answer sheet. No special preparation is necessary for the test, as it is designed to determine the extent to which students are interested in current events and to stimulate greater interest in world affairs.

French Players Come To Goodhart Feb. 28

A Bryn Mawr graduate whom many will remember, Olivia H. Jarrett, '34, is now playing with the "French Players" in New York. The company will be in Bryn Mawr on Friday, February 28, and will give a French play, Paul Gerald's *Son Mari*, in Goodhart Hall. The French Club of the college is delighted to be able to present this as a substitute for their own play, which cannot be given this year because of May Day. The play is a charming one, with very clever lines; it was given with great success in Paris a few years ago, and published in *La Petite Illustration* in 1927. The plot somewhat resembles that of Ibsen's *The Doll's House*. The players themselves are both French and American and the leading actors have had brilliant stage or screen experience in France and America. Unquestionably the production here will be of the first quality; it offers an excellent opportunity to see a modern French play well done.

The players are under the direction of Guy de Vestel, who has created several roles in Paris and has played on Broadway as well. Pierre de Ramey appeared in the French film of *Madame Sans-Gene* with Gloria Swanson, and has appeared in America in films and on the legitimate stage with Judith Anderson, Violet Hemming and other stars.

1939's Class Show Entertains College

Continued from Page One

by Pauline Manship. The Ethiopian royal household was completely under the capable thumb of Mrs. Selassie (née Cary); but the Italians were outspoken in their resentment of the Porcher regime. In spite of all such differences of opinion, however, the four executives managed to get to Geneva unseparated from their various wives. At the same time, Mr. Onion, who married a Vassar woman (a pleasant, old-fashioned soul, but rather poor at disciplining children) arrived at Geneva *sans famille* except for one objectionable young son called Oswald. There he and his four colleagues met to discuss a war, and accomplished little but the dispatch (by Manship) of Mr. Onion to Bryn Mawr.

This series of ill-connected events was related in three acts, the first of which was composed of five scenes. Each of these was directed and cast by the freshmen of one, or at most two halls, and each was set in a different country. The last two acts which brought the main characters of the first scenes together on the stage, were cooperative efforts, written by Barbara Bigelow and Jean Morrill. They were set in a Pullman car en route to Geneva, and in a conference room at the League of Nations; and the former at least was all too short.

The first scene of the first act (by Pembroke East) was the most amusing of all. In it, Herr Hitler, Frau Hitler and Goering conducted a fire drill, incidental (we assume) to their departure for Geneva. The Storm Troops entered with swastikas on their towels, singing a lively song about their disapproval of the regimentation involved in fire drill. They were reviewed by a rather sympathetic Hitler and his stern, uncompromising general and wife. Margaret Bell, who played Adolf, looked the part to perfection and gave an interpretation which displayed imagination and humor, in spite of her strange and unique idea of a German accent. A. J. Clark was sufficiently being-medalled and pompous, as Goering; but it was Sarah Meigs' characterization of Frau Hitler that made this scene the most successful of the seven. Her costume, voice and posture were perfect.

Denbigh presented the next scene, set in the throne room in Addis Ababa where Haile Selassie played solitaire, listened to a high-pressure salesman named Poliarchek, and kissed his seven wives goodbye, while Barbara Selassie knitted and submitted to an interview with the Press. Barbara Bigelow as Selassie, Dorothy Dickson as Mrs. Selassie, and Anne Ferguson as Poliarchek gave good performances, and the

make-up of both Selassie and his wife was admirable.

The scene next shifted to Rome, where Mussolini (Mary Meigs), Mussolinia (Frances Porcher—Constance Kellogg) and the discarded Mussolini family, all arrayed in black shirts and Turkish fezzes, staged a lively quarrel which was interrupted only by the flying entrance and exit of a very small and excited-looking Balbo (played by Laura Jennings). The Fascist women entered to sing a stirring, invective song to Mussolinia, while Mussolini stood stolidly with his chin in the air.

The English scene which followed gave May Chow an opportunity to do one of her slow, graceful Chinese sword-dances for the entertainment of a heterogeneous tea party. After the entrance of Pauline Manship and her husband, the Prime Minister, a short broadcast was given by Lord Chomondley (about his Geneva plans), which was unfortunately cut short because Pauline insisted upon interrupting with various profanities. The harassed hostess at the tea was admirably portrayed by Peggy McEwan, and Betsy Harvey caused much amusement by her entrance (as Lord Dangerforth) with an Australian bushman named Walla Walla (Marian Diehl), whom he introduced as "my fag at Eton." Another bright spot was furnished by Delia Marshall (as Pauline) singing a parody of Sir Joseph Porter's song from *Pinafore* ("When I was a lad I served a term").

Evening in Union Isle, with Caroline Shine as Mr. Onion, was chiefly distinguished for loud noises made by the eight members of the improperly-reared Onion brood, and for a huge pink and grey Vassar banner which hung over the mantel.

In the last act, the four Bryn Mawr women were re-united at Geneva, where they celebrated by singing a little ditty, the burden of which was that their husbands were "mere worms," at the same time exhibiting an authentic specimen of *Lumbricus Terrastris* to show what they meant.

If any comparison can, in fairness, be made between this Freshman Show and that of the class of 1938, we might say that the idea of this year's presentation, while less unusual than last year's, offered more comic possibilities. The dialogue was better on the whole, but the structure of the play itself was worse. The scenery (constructed by Katherine Hemphill and Mary Wood), was simple but extremely effective; there was more music (a large proportion being parodies of Gilbert and Sullivan); the original tunes by Patricia Robinson were as pleasant as last year's; but the dancing was not nearly so ambitious nor so well done.

On the whole, *1936 And All That* was lively entertainment. It moved rapidly except for one or two embarrassing moments when the cast forgot their lines. The acting was usually better than the dialogue and most of the songs were better than the singing. Costumes and make-up (managed by Eloise Chadwick-Collins and Nancy Wood) were well done; and the scenic effects were often striking, as, for example, in the short second act laid in a *wagon-lit*, when the green Pullman curtain swayed to the rhythm of the train.

J. T.

Theorems Are Sought For Modes of Meaning

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Words are like signs, they stand for what is not present. A word takes the place of an omission. Like other signs, it does its work through its context.

Meaning Rests on Causal Events
In its familiar literary sense, the context of a given word depends on its relationship with other words, or can even be conceived of as influenced by all knowledge relevant to its interpretation. In attempting to define it as a technical term, one must recognize governing factors of interpretation. In a broad sense, all meaning depends on causal occurrences.

The causal law, stated in general terms, says that under given conditions of two events, if one happens, the other also happens. The first event then would be the cause, the latter the effect. In certain cases

cause and effect occur simultaneously, as when one claps his hands, both palms tingle. In other instances, the last event is the reason for the first; it is a final cause. Accordingly, a lecture which is to be given is the cause of "the gathering of the audience."

These definitions are, of course, arbitrary, as all definitions must be. In discussions of cause and effect one may take the motion of the world or the ticking of a clock as one event. A coroner defines the cause of the death of a victim of homicide as the murderous act of his slayer, whereas it might also be defined as the victim's meeting with the murderer, or of his failure to wear a bullet-proof vest. The coroner selects that event as the cause in which he is particularly interested.

In the same way it is necessary in attempting to find a definition of the context of a word, arbitrarily to interest oneself in that type of causal occurrence which is concerned with delegated efficacy. In a meaningful context a word is an item. It takes the duties of the absent part of the context, it is an abridgement. What a word means is the missing part of a context.

Psychological Means Unknown

How the delegation of this efficacy in words is accomplished cannot yet be explained. Even in the simplest conditioned reflex, the previous conditioning experience is recalled in a manner quite mysterious. One can assume residual effects of the conditioning factors on the nervous system, or one can go even further and imagine a sort of telephone system in the brain. But how the neural archives are consulted in the case of a conditioned reflex, and how the proper telephonic connections occur, is a problem which has not been solved.

Nevertheless, one can progress further toward the understanding of the context of a word without solving the question of how the delegation of its efficacy occurs. When one conceives a concrete object, primordial generality makes the conception meaningful. Impressions are the products of the coming together or concrescence of former sortings, and these sortings were made, in the last analysis, in accordance with the abstract mental conceptions by which all sense experiences are recognized. In understanding this concept, one must not confuse the intellectual process of abstraction with primordial abstraction which existed before there was any thinking. Things are instances of laws; concrete meanings depend on fundamental abstractions.

The above theorem does not attempt to define the procedure for solving problems of meaning, for example by tracking down the missing part of the context of a word or group of words. It is only meant to eliminate certain practices and beliefs common in the older study of rhetoric. One example is the belief that if a passage means one thing, it cannot mean any other.

Many Possible Meanings

Just in this way the knowledge of the basic laws of physics eliminates stubborn beliefs like that of Gladstone that snow possesses a property to penetrate leather that water does not possess. As Freud taught us that dreams can be interpreted many ways, the new method of rhetoric teaches that all discourse (except for certain technical terms, mostly scientific) is distinguished by having a multiplicity of possible meanings.

This is illustrated strikingly by controversy, which is the exploitation of misunderstandings for a purpose. The context theorem will expect ambiguity almost everywhere in discourse, not, as in old rhetoric, as a fault to be eliminated if possible, but as a fundamental characteristic. In considering the rival aims of discourse, it will recognize ambiguity, of course, as a nuisance, but at the same time it will realize that pure exposition is a highly specialized function for which our language is not yet adapted.

The next step is to apply the theory to specific problems. If one wishes to consider the problem of the meaning of words which are put together in sentences, one should reverse the process, and attempt to isolate discrete meanings of separate words out of the complete context of the sentence. When this procedure is applied to various real sentences, the problems will be literary, not philosophical.

Current Events

(Gleaned from Dr. Fenwick's Talk)

Music Room, February 18.—The biggest news of the week and next to the AAA decision, the biggest news of the winter, was the Decision of the Supreme Court in favor of the constitutionality of the TVA. One of the great ideas of President Roosevelt when he was governor of New York was to harness the rivers of the state and make cheap electricity. He carried the idea to the White House and expanded it into a vast project to build several dams the length of the great Tennessee River to control the floods and the erosion which had made a waste tract of the river valley. Muscle Shoals built in wartime for nitrates and since then idle, was the beginning of the projects. With the new project went an entire new deal in plans for the future fertile valley, including large sums of money for dams, power plants at the dams and housing projects.

The great power companies of the South objected that the government would produce cheap power to compete with private business. Cries of "Socialism" and "unfair public utilities" brought mutual accusations. The Supreme Court was to decide, and by a vote of five to four stated that the stockholders of a company could not appeal to the court and "enjoin" its corporation not to do something because it was unconstitutional. That disposed of the immediate technical question on which the stockholders of the Alabama Power Company had appealed. The second decision on the merits of the case by a vote of eight to one said that the government could build

dams to control navigation under interstate commerce, that the surplus water could be used for water power, that this power could be sold to the public, and that the lines of private companies could be rented to get the electricity to the consumer. The government as private business has a right to dispose of its property. The case was, however, limited to Muscle Shoals, built in wartime, and therefore leaves many problems unsettled. Whether the government can continue the entire vast project for reclamation is an unanswered question.

The neutrality bill was shelved until May 1, 1937, thus disappointing many who had hoped that by limiting U. S. oil exports to Italy to a peacetime basis the Italian-Ethiopian War could be speedily forced to a close.

Miss Pritchett Urges Photographic Careers

Common Room, February 17.—"If you are the sort of person who feels that she must always have perfectly manicured hands and pink fingernails, you may at once dismiss all thought of taking up photography as a profession," Miss Ida Pritchett told undergraduates. Photography is an excellent hobby. It is infinitely varied; it takes you out of doors, and it sets a multitude of challenging problems. No one, however, should go into the work professionally until she knows the worst about it, and those who have done their own developing do know some of the worst.

When you have once decided to take up the work seriously, there is no use to try to take short-cuts, as any such attempts will result in an

ultimate loss. First, then, Miss Pritchett strongly advocated going to a photographic school. There one can learn the fundamentals and all the dirty work. A knowledge of physics and chemistry will prove a great asset to the photographer, for it will aid her in varying her methods and will point where troubles may lie.

Miss Pritchett suggested that after this preliminary training, you should go into an active photographic studio even if you must do it only as a volunteer. Such work will give quite a different point of view, as the student is now looking at the subject from the professional angle.

When you have completed this second course, you are ready to set out on a career of real professional photography. There are several courses that can now be followed, but sooner or later the ambitious photographer must branch out for herself if she wants to do her own work in her own way. She who sets out to do her own work will find all sorts of fascinating fields awaiting her. She may take pictures for magazine articles; she may do various still-life and indoor studies; but the mainstay of the work in a photographic studio is portrait studies.

Portraits and still-life work open up a field of special interest because it is one in which the photographer can control the conditions—the lighting in particular. The good photographer must learn to know what lighting is best for each different sort of face, for it should be different for the old and the young, for people with round faces and people with angular faces. If necessary the photographer should accentuate an angularity or oddity of feature, but above all the picture must be true to life. If a little flattery may be

worked in also, it will be all the better.

It is worth while for the student of photography to go to museums and see how painters work out their portraits. She should study the infinity of lighting effects, for every painter uses a different effect.

Nobody can tell you how to take your pictures, nor what equipment to use. You must choose for yourself. Miss Pritchett prefers large cameras. Her big camera is six and a half inches by eight and a half, and her smaller one is nine centimeters by twelve centimeters. If you get used to using a large camera, it proves almost impossible to go back to a small one.

Photography is an excellent field for women. It is one of the few professions in which they can successfully compete with men. They come in contact with all sorts of people; and in the variety in subject matter and in methods of printing is almost infinite.

Tentative Casting of Plays is Announced

Continued from Page Three

Second Brother, Ruth Stoddard, '39; Charlotte Peirce, '37, and Barbara Merchant, '36 (two out of three to be chosen, the third to be a Merryman in *Robin Hood*); *Senex or Erestus*, Huldah Cheek, '38; *Huanebango*, Matilda Tyler, '38; *Corebus*, Margaret Fairbank Bell, '39; *Venelia*, Suzanne Williams, '38; *Lampriscus*, Mary Elizabeth Reed, '37; *Sacrapant*, Gertrude Leighton, '38; *Furies*, Mary-Louise Eddy, '37, and Elizabeth Shovlin, '36; *Delia*, not yet cast; *Eumenides*, Lois Marean, '37; *Wiggen*, Mary Sands, '38; *Church Warden*, Doris Frank, '38; *Sexton*, not yet cast; *Zantippa*,

Maryallis Morgan, '36; *Celanta*, Elizabeth Wyckoff, '36 (understudy, Suzanne Williams, '38); *Head in the Wall*, Amelia Forbes, '37; *Ghost of Jack*, Margaret Kidder, '36; *Fiddlers*, not yet cast; *Harvesters*, M. Askins, '36; R. Atkiss, '36; E. Bailenson, '39; K. Bingham, '38; H. Cotton, '37; P. Schwable, '36; L. Steinhardt, '37. Ten more harvesters will be announced later.

Gammer Gurtons Needle

Diecon, Constance Kellogg, '39; *Hodge*, Letitia Brown, '37; *Gammer Gurtun*, Edith Rose, '37; *Chat*, Pauline Manship, '36; *Tyb*, Jill Stern, '36; *Bayle*, Agnes Allinson, '37; *Dr. Rat*, Grace Dolowitz, '39; *Cooke*, Joan Howson, '38; *Scapethruff*, Anne Woodward, '36; *Doll*, Lillian Ransom, '39.

Song during the intermission by Helen Shepard, '38.

The Creation

Creator, Barbara Colbron, '37; *Eve*, Mary Howe DeWolf, '38; *Adam*, Margaret Otis, '39; *Serpent*, Frances Fox, '38; *Angel*, Alys Virginia Welsh, '39; *Dolor*, Sarah Ann Fultz, '37; *Misery*, Anne Leigh Goodman, '38; *Heavenly Spirit*, Alicia Stewart, '36 (if not in *St. George*); *Prologus*, Ellen Newton, '38.

The Deluge

Deus, Helen Kellogg, '36; *Noah*, Ellen Stone, '36; *Noah's Wife*, Eloise Chadwick-Collins, '39; *Ham*, Josephine Ham, '37; *Ham's wife*, Barbara Cary, '36; *Japhet*, Jean Rauh, '39; *Japhet's wife*, Olga Muller, '37; *Shem*, Sophie Hunt, '36; *Shem's wife*, Caroline C. Brown, '36.

Gossips: Irené Ferrer, '37; M. Anderson, '36; A. Biddle, '39; E. Bingham, '36; J. Devigne, '38; L. Estabrook, '39; H. Hamilton, '39; M. Hartman, '38; M. Howson, '38; L. Russell, '38; C. Wescott, '38; A. Wight, '39.

The Call
for a Milder
better tasting
cigarette

