

The College News

VOL. XVIII, No. 14

WAYNE AND BRYN MAWR, PA., WEDNESDAY, MARCH 2, 1932

Price, 10 Cents

Mr. S. A. King Gives Shakespearean Recital

Traditional Gestures and Pure Speech Assist Interpretation

CLIMAX IN "WITCHES"

John Drinkwater once said that statesmen and politicians should read a little Shakespeare every day. With May Day so near, this is equally good advice for Bryn Mawr, and it was with this in mind that we heard a Shakespeare recital by Mr. Samuel Arthur King last Tuesday night. Mr. King reminded us that the full effect of Shakespeare's blank verse can only be attained by giving due recognition to its construction. In reciting the ten-syllable lines, accented on the second, fourth, sixth, eighth and tenth syllables, one must keep the "impression of alternate accents," and one must not overlook the legato effect where certain consonants are slurred over to the next word. Legato was used in Mr. King's first selection—Buckingham's Farewell from "Henry VIII," the speech which made Forbes-Robertson famous—and its impressiveness is helped by the extra syllable at the end of a line being an emphatic monosyllable.

The second piece was the description of Queen Mab from "Romeo and Juliet," an example of the traditional rendering of description handed down from the days of Keats to Walter Lacey, the effect lying in the onomatopoeia. For all those who, tired of the old manner of presentation, are ever trying to start innovation in the acting of Shakespeare, Southern once said that true art is premeditated. "It does not do to despise tradition," and this is "worthy of contemplation even by born actors." Mr. King then recited Clarence's dream from "Richard III." The dream is told to evoke horror, and in order that the voice may achieve this there are great numbers of vocal consonants upon which the voice may linger. From "As You Like It" Mr. King did the seven ages of man, a speech which has inspired illustrators of all years. The scene of the witches from "Macbeth" followed—the most interesting piece on the program, because Mr. King's vibration and high pitch of voice gave it all the eeriness of supernatural beings. Shakespeare probably wrote this with full consciousness of its sound effects, for in the first grammar, written by Ben Jonson in 1584 and now in the British Museum, is found a chapter on the

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Calendar

- Sun., March 6—7.30 P. M., Rev. Richard Gurley, rector of St. Martin's Church, Radnor, will speak in Chapel.
- Mon., March 7—3.45 P. M., the Bryn Mawr College Choir will broadcast from Station WCAU, Philadelphia; 8.15 P. M., Rev. Dr. Kirsopp Lake will speak on "The Problems of the Text."
- Tues., March 8—4.30 P. M., Dr. Kirsopp Lake will speak on "Excavations at Samaria" in the Common Room.
- Sat., March 12—8.20 P. M., Glee Club concert, followed by a dance in the gymnasium.
- Sun., March 13—7.30 P. M., Rev. Groton will speak in Chapel.
- Mon., March 14—8.20 P. M., Dr. Eugen Kuehnemann, professor of philosophy at the University of Breslau, Germany, will speak on "Goethe and the Modern World" in Goodhart Auditorium.
- Wed., March 16—8.20 P. M., Miss Jennie Lee, M.A., LL.B., former Labor M. P. from North Lanark, will lecture in Goodhart Hall. Her subject will be "Is Westminster Played Out?"



Mr. Ernest Willoughby and Bryn Mawr College Choir

Dr. Schumann Speaks on Music of the East

Pentatonic Scale Necessitates Simplicity of Instruments Though Music is Varied

-tone values big aid

"Oriental music from Tunis to Japan" was the subject of Dr. Hans Schumann's lecture on February 25. Dr. Schumann, who is Professor of Music at the University of Pennsylvania, was introduced by Miss Petts.

To us, he said, the music of the Near- and Far-East seems strange, far away from our mentality, from our emotions and our expression of them. The Oriental musician does not, as we do, hear sounds in their vertical connection; he hears only horizontally in a melodic line. Even when two melodies are combined, there is no accidental chord structure as in the polyphonic music of Bach and Palestrina. What interests the Oriental are the tone values in themselves, not the intervals, or what is between the tones. Emotionally, F sharp is always the same, although by pushing higher or lower its treatment is varied. Thus, if there is "oneness" in the harmonic sense, the opposite is true in the dynamic sense.

It is natural that in a musical system whose basis is the pentatonic scale, the instruments will be far simpler than those required by a system such as ours, which adds chromatic to diatonic usage. As a matter of fact, most of the instruments now used in the East have had their present character for some 3000 years.

But, as Dr. Schumann illustrated by means of records, there is a great variety within Oriental music; its strangeness augments as we progress East. Egyptian music, for example, with its minor melody, though chiefly influenced by the Arab, might still be heard in Spain and Southern Italy. The Dervish song, used for religious dancing, is perhaps the best illustration of the mentality of Islam as a whole; the soloist and chorus—the latter repeat continually—quicken the tempo of the monotone as the dance progresses, until it culminates with the dancer foaming at the mouth, and falling to the ground in a faint.

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Summer School Positions

Undergraduates interested in going to Summer School here may apply during the next two weeks. Two places are reserved for Bryn Mawr students, preferably Sophomores or Juniors, though a member of any class may be accepted. Application blanks and further information may be had from A. Lee Hardenbergh, Rockefeller; W. McCully, Merion, and V. Butterworth, Pembroke West.



B. M. Choir to Broadcast Program of Five Numbers

For the first time, the Bryn Mawr College Choir will be heard in a broadcast program over the Columbia network. This is the sixth of a series of seven broadcasts by the choirs of the seven Eastern women's colleges and is arranged by the alumnae committee of the seven colleges and presented through the co-operation of the Columbia Broadcasting System.

The choir is under the direction of F. H. Ernest Willoughby, A.R.C.M. The program is as follows:

Palestrina (1525-1594)—"Tenebrae factae sunt."

Vittoria (1540-1613)—"O vos omnes."

Byrd (1543-1623)—"Looke downe, O Lorde."

Bach (1685-1750)—Chorales from "Christmas Oratorio."

Morley (1557-1604)—Madrigal, "Arise, get up my dear."

The Bach chorales from "Christmas Oratorio" sung at this broadcast formed part of the work the choir presented with the Philadelphia Orchestra under the direction of Leopold Stokowski at the dedication of Goodhart Hall at the College, in 1928.

Dr. Rogers in Washington

Dr. Agnes L. Rogers, Professor of Psychology and Education at Bryn Mawr, and Head of the Department of Education, spoke February 23 in Washington at the Chamber of Commerce on English and American College Practices.

Editorial Board Try-Outs

The following people have entered the competition for reporter's position on the Editorial Board of The College News: E. H. Hannan, N. Hart and C. Robinson, '34; A. Denton, M. V. V. Hayes, P. Howe, P. Jones, B. Mather, G. Rhoads, D. Tate-Smith and F. Van Keuren, '35.

Dr. Lake Traces New Testament's Evolution

Revised Version in Modern Use is Reconstructed Synthesis of Many Early Texts

TELLS OF NEW WORK

(Specially Contributed in News Competition)

On Monday evening Dr. Lake gave the first half of his lecture on the study of the text of the New Testament. His theme was the evolution of the text which we now use.

The earliest English translation of which we know, a Vulgate, is that of Wyclif. The Vulgate is a revision of the New Testament made at the end of the fourth century by St. Jerome. Although we do not actually possess a Jerome text, we have a group of manuscripts so close to his style that we can easily reconstruct from them the original, which was very corrupt because it had passed through a long period of deterioration.

The first abbot of St. Paul's monastery, built by Benedict Biscop, and a centre of learning as well as of piety, presented a copy of the New Testament to the Pope. At first thought to be written by an Englishman, it was later proved by an analysis of the printing to have been written by an Italian. In the 9th century a partly erased note from this text was deciphered, revealing that the text had been copied from a manuscript traced back to Naples and Capua. The Pope gave away many of his manuscripts, one of which, the "Acts of the Apostles," written in Sardinia and located in Northumberland and Wurzburg, was used by the "Venerable" Bede and Bishop Laud,

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February Lantern Review Given by Miss Buchanan

The February issue of The Lantern opens with an editorial that states clearly the necessity for preserving literature in an economic depression. But, since the proof of the necessity for literature has much in common with the ideals of a college, there seems to be little need for the statement of the problem on the Bryn Mawr campus. The defiant tone of the editorial leads one to suspect that The Lantern has reached its period of depression and that it is pleading its cause in rather sweeping terms.

Fortunately the contents show little cause for melancholy on the part of the editors. They have chosen one sort of thing that undergraduates can do, and the knowledge of limitation makes for more finished work. The poetry lacks the completeness of the prose. Miss Perkins' "Scholar" will not bear the pitiless light of experience, since it is the delight of the scholar that his sticks and stones somehow fit together in the end. "Void," by Miss Grant, is not unified enough to achieve the form that places art beyond the immediate emotion. Of Miss Burnett's two poems "Doubt" is the best. In spite of its commonplace note, it has a certain simplicity and concreteness lacking in the more complicated "Theophany." The latter poem shows mastery of technique, but the double conception is not fused into a whole, and the dramatic contrast in the specific statement at the end serves only to disintegrate the sonnet. The sketches in The Lantern have more form than the poems, and through concrete details they imply rather than state conclusions. The note of unreality in Miss Reinhardt's "Through the Gate of Horn" is achieved by the use of light, shadow and solid color in contrast. Its three episodes form a delicate harmony unified by the central figure of the woman. Only through the reactions of the two characters to the external world can one see the death of love between them. In "Prelude," by Miss Lombardi, the most

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THE COLLEGE NEWS

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Kamerad!

As Easter vacation draws nearer we cannot help considering the amount of work to be done in the next three weeks. For most of us the prospect is terrifying. On the recommendation of the administration, all reports are to be finished before Easter, and all scheduled quizzes are included in the pre-Easter period. This means for most of us four quizzes and at least two reports. Last semester's Thanksgiving-to-Christmas period, dedicated entirely to reports, is only a pleasant memory.

We understand the necessity for having extra time after Easter to work for May Day. We wonder, however, if there will be anything left of us to work after carrying out the strenuous program just ahead. There will be more students than usual, certainly, who will find it extremely difficult to do well what is required of them in each class when demands are being made upon them by every course at the same time. Mental panic is very likely to result.

We are not suggesting a general plan for the students to get away with as little work as possible until Easter. The solution of this academic congestion lies with our professors. We hope they will realize that the pressure of quizzes and reports due simultaneously is extraordinary, and that they will make some allowances. We prophesy that any unfinished work can be completed in the time between May Day and the beginning of exams, with more leisure and more chance of success.

Something Burning to Be Said

To everyone, most especially to those who are trying out for The News:

Now that you have heard all the shining platitudes about the good things which come from being on The News, we have an admission to make that is not so dazzling, but much more practical.

Gray days come when the doubtful glories of our editorship seem small beside the time and drudgery of attending, with our notebook, some lecture on a subject unknown and uninspiring to us, for we have never gone to lectures, having had by lunch time enough for the day. Strangely and contrarily, we have never failed to listen to, enjoy and draw conclusions from the hated lecture. However unknown, it has always taught us something; however uninspiring, it has always stimulated an idea or two. If we grudge The News the time it consumes out of our curriculum, we find ourselves much wiser at the end of the time, with a wisdom which we admit (to our shame) we would never have sought without coercion.

You know all the fair promises of The News and what you can get from them; this is its bad one and what you get from it.

Dr. Lake Traces New Testament's Evolution

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and now resides at Oxford. By means of this manuscript, reconstruction is now being done by the Benedictines in Rome. The original text has been changed twice, once by Sixtus V in 1590, whose translation the College of Cardinals refused to ratify.

Jerome, in reconstructing his text, had certain things on which to go. His three main manuscripts were the current Latin text of the 5th century, which added to the interest of the revision but not to its clearness, and which was the basis of his version; older Latin versions made in Africa; and the regular Greek text of the day. Jerome took them, compared them, and produced "the most beautiful monument of late Latin," the Vulgate. The history of the Greek text begins with the Reformation, when Erasmus first began to print Greek texts, all of which were afterward rewritten. From all these numerous copies, up to the 19th century, we have had only one, the "Textus Receptus," which is that of Erasmus with a few variations.

Bentley, the great English classicist, helped to arouse the interest of the people, and a generation arose which went out to look for new manuscripts. As a result, we now have three thousand, from which we can reconstruct and trace those very steps by which our text became the Revised Version. From the beginning, however, it was obvious that the oldest manuscripts differed in text from that of Erasmus. Tischendorf found at Mt. Sinai a text which was very similar to that of Erasmus, the Codex Vaticanus. Although skilled in col-

lecting, Tischendorf was unable to carry on the work of editing, a task which was finally entrusted to three Englishmen: Wescott, the philosopher of the group; Hort, the pure scholar, and Lightfoot, the historian. They analyzed the Codex and concluded from it that both it and the Textus Receptus were a combination of earlier texts and the Western Text.

At the end of the last century, two active English ladies, Mrs. Gibson and Mrs. Lewis, found a Syriac manuscript and discovered that it consisted of two texts, one written over the erasure of another. They photographed some of the pages and brought them to Oxford, where the form was found to be even older than that of the text in the British Museum.

At the end of the lecture, Dr. Lake gave a summary of his own work on reconstruction. In his first text of the New Testament, he stated that a certain group of manuscripts might be Caesarean, but, unable to prove his theory, he finally dropped the idea. A manuscript found some months later at Tiflis, Georgia, confirmed the supposition. This Georgian version was worked on by him in collaboration with Blake and Streeter, and the result was a treatise on the Caesarean text. On November 19, 1931, Sir Frederick Kenyon announced that a papyrus of the 3rd century, containing a Caesarean text of the Gospel of St. Mark, has been found. "We are planning now," concluded Dr. Lake, "a reconstruction of the very earliest text from a comparison of grouped manuscripts: the Caesarean, Alexandrian and the Western, the component parts of the Textus Receptus."

The Pillar of Salt

It being spring, we have felt it might perhaps be apropos and extremely convenient for the editors who have just as many reports and paper flowers on their minds as you, my little lass, and, you to quote all the poetry we know anent the season; follows all we and our more intimate friends can cull.

Er—Spring—(this is English, verry.)
Er—spring—you perfectly priceless old thing;

There's a twang in the air, if you know what I mean,
And the grass, as it were, is so frightfully green.

There's a trend towards burgeoning, seen 'mongst the leaves—
The bally old sap in the topping old trees—

The ripping old lilac and that sort of rot,
Well, it rather well cheers a chap up, does it not?

We shall soon see the jolly old bee on the wing,
Er—spring.

And then it is, always about this time of year that the Biology students (and we always manage to have several friends among the Biology students) begin to sit in seats apart at the table, slink around corners and bathe thoroughly in Listerine in the privacy of the wee small hours. Once in our early and not too inspired youth, we can remember having been moved to song on this theme. It went something like this: (the tune was a merry thing about dreamers, aren't we all?)

I'm a dog fish, aren't we all?
Embryonic, mean and small.
In the lab, cruel children jab
With glee, at science's call.
They're so hardened, strong, and tall,
Still my ghost will haunt them all;
When I'm gone, my scent will linger on
For I'm a dog-fish, aren't we all?
(and many of us wondered).

All of which brings us to those Wyndham songs—for it was at Wyndham that the little gem above was conceived. There was the famous rat siege, when they died in the walls of the telephone booth, and served to cut very short all conversations, long-distance and otherwise. Failing to rout us completely, one large and feeble old rodent, dragged himself into Libby's bathtub, and breathed his last, just for spite, curled around the drain. Oh, the lyrics that burst forth after this! The favorite is included below.

The Perilous Plumber (Words Without Song)

Adown the dark and desperate drain,
The perilous plumber peeps in vain
For some rodential remains.
And the mild maiden mincing goes,
Holding her kerchief to her nose.
You need not tell her, for she knows.
'Tis plain, you rats have not been trying

To mind old Taylor's edifying
Tract on the art of Holy Dying.
Else you would quit this life of need
Upon some green and pleasant mead,
That would be very nice indeed.
But if you needs must lie in state,
All creatures do it, soon or late,
Westminster Abbey, Poet's Wing,
Was made for just that sort of thing.

We think that one more ought to just about fill this column, and we have saved our favorite for the end. This piece is of unknown origin (we will probably be sued for plagiarism), and is sung to a tune, of equally obscure beginnings.

I'm a simple uni-cellular amoeba
Compared to me the oyster'd be
The queen of Sheba,
And jelly-fishes pass,
As a very brainy class,
And I fear I'll never hear
The words "ich liebe."

Chorus

I'm a simple uni-cellular amoeba,
Just an object of derision,
And nobody's very kind,
When they size me up and find,

News of New York Theatres

Texas Guinan, having tried all illegitimate rackets, is going to try her hand at legitimate, or something resembling legitimate, acting. She will make her bow as Aimie Semple McPherson in Charles Hopkins' "Sister Aimie." The play deals with the religious racketeer's life, and Helen Rowland will be Aimie the child. Edith Barrett will portray Aimie the girl, and then Texas ("Give the Little Girl a Hand") Guinan will lurch on as Aimie the woman. This ought to be good.

Eugene O'Neill, after viewing the success of "Mourning Becomes Electra," has set to work on three new plays covering periods of American life from 1776 to the present. The first will open with the Revolution, the second will deal with the '40's, and the third will be modern. Unless Mr. O'Neill reforms the morals of his families, we doubt if the line will be extant by the third period.

Robert Sparks' production of Sam Janney's detective comedy "Monkey" has had its title changed to "Inspector Henderson." The titles are said to be synonymous.

The opening of "The Warrior's Husband" has been delayed until March 14, which is a sign that something is wrong somewhere. The trouble seems to be connected with the fact that the lines have a tendency to emulate the back pages of Ballyhoo. Some respectable sightseers attended a rehearsal and left in a fury—the play is now being fumigated in order to make a bid for the trade of the W. C. T. U.

"The Terrible Turk," a play about New York and the life of sin the theatres back, is now in the hands of the producers. Jed Harris is the terrible Turk and is reported to be pretty pleased with the impression he has managed to make.

Feeling that what the American theatre needs is interesting characters, A. H. Woods has included in the cast of "Inside Story" the all-powerful monarch of crime; his satellites, tough and smooth; two reporters, one who is good and the other who is just a reporter; a weak Governor; an even weaker District Attorney; a swindling political boss; a baby girl, origin unknown; a heroine, all of whose past is not as an open book. The result is charming and full of murder, as might be expected.

By means of a device perfected by Frederick G. Ludwig, photographer for the Sterling Memorial Library at Yale, photostatic copies of rare books and manuscripts can now be made on standard motion picture film, providing readily available facsimiles for scholars and small libraries. The camera used in the apparatus makes one exposure of each page of the books to be copied, and 200 feet of film will record 3200 pages. The completed copies are viewed by means of a small projector.

"The record low standard of language," says Dr. Rufus von Klein-Smid, president of the University of Southern California, "has been reached on the college campus." In a recent address, Dr. Von Klein-Smid said that of the 500 to 600 words with which common laborers are presumed to be endowed, about half make up the college freshman's vocabulary. "The word 'swell' alone," he said, "is used to describe 4972 situations."

The Interfraternity Council at Minnesota University recently passed a resolution requiring a \$2 fee of freshmen accepting dates during the regular winter quarter rushing week. The measure was designed to help fraternities defray the cost of rushees' meals and to eliminate the entertainment of freshmen who might accept dates with no intention of becoming a member of any fraternity.

That I only propagate by sub-division.

I should like to have a sex,
Gentle misses,
And what's more, to explore
Conubial blisses.
And of this famous "it,"
I should like a tiny bit,
And to sweet my bitter cup
I'd like some kisses.

And then the chorus, ad infinitum.

In Philadelphia

Forrest: Queenie Smith in "The Little Racketeer"—a musical about a little girl and a big racket. Has many good points—very amusing and nice music.

Chestnut: "If Booth Had Missed"—what would have happened if Lincoln had lived to try his hand at reconstruction. Well done, but definitely serious.

Coming

Forrest: March 14, Katherine Cornell in "The Barretts of Wimpole Street." This needs no introduction—unreservedly recommended.

Academy of Music:
Philadelphia Grand Opera Company presents "Elektra" Thursday evening, March 3, at 8.15. Mmes. Roselle, Matzenauer, Boerner, Edel, Eustis, Bampton, Kendrick, Diamond, Jepson; Mm. Korell, Eddy, Vassar, Healy, Robofsky. Conductor, Reiner.

Philadelphia Orchestra, Bernardino Molinari conducting, Friday afternoon, March 4, at 2.30, and Saturday evening, March 5, at 8.30. Program: Corelli Suite from Opus 5
Debussy La Mer
Strauss Till Eulenspiegel
New York Philharmonic Symphony Society Monday evening, March 7, at 8.15. Sir Thomas Beecham, conductor.

Movies

Mastbaum: Joe E. Brown in "Fireman, Save My Child." The comedian is a small-town hero who is assistant fire chief and star pitcher of the local baseball team—his romantic adventures supply the plot. Well done and full of swell laughs.

Earle: Local-talent vaudeville is enough to keep one and all far from "X Marks the Spot," with Lew Cody—the story of a tattling columnist who gets himself mixed up with murder.

Keith's: "Ladies of the Jury," with Edna May Oliver and Roscoe Ates. The tale of a half-and-half jury that can't agree. Very amusing.

Europa: Marlene Dietrich in "Three Loves"—a very upsetting picture because La Dietrich is not too smooth. We lost a lot of swell illusions about beauty being beauty under any circumstances.

Fox: Thomas Meighan and Charlotte Greenwood in "Cheaters at Play"—all about a steamer, jewels, thieves and love. Not much.

Karlton: "Tomorrow and Tomorrow." Ruth Chatterton is disappointing as the woman who ignores convention for "true love," played by Paul Lukas. Not much of a theme, and true love loses, as usual.

Stanley: "Broken Lullaby," with Lionel Barrymore and Phillips Holmes—once called "The Man I Killed." The story of a soldier's post-war remorse over killing a German. Very well done and really moving.

Boyd: George Arliss in "The Man Who Played God"—a personal triumph for Mr. Arliss, who plays a famous pianist embittered by deafness.

Stanton: Bela Lugosi in "Murders in the Rue Morgue"—just one horror after another—just the thing to cure insomnia.

Stanley: Wallace Beery and Clark Gable as the navy fliers in "Hell Divers." Excellent flying, but a good deal of maudlin sentimentality.

Local Movies

Ardmore: Wednesday and Thursday, Fredric March and Miriam Hopkins in "Dr. Jekyll and Mr. Hyde;" Friday, Lil Dagover in "The Woman From Monte Carlo;" Saturday, "Charlie Chan's Chance;" Monday and Tuesday, "Ladies of the Big House," with Sylvia Sydney; Wednesday, William Powell in "High Pressure."

Seville: Wednesday and Thursday, "The Secret Witness;" Friday and Saturday, Eddie Quillan in "The Tip-off;" Monday and Tuesday, "This Modern Age," with Joan Crawford; Wednesday, "The Speckled Band," with Raymond Massey.

Wayne: Wednesday and Thursday, Wheeler and Woolsey in "Peach o' Reno;" Friday and Saturday, Greta Garbo in "Mata Hari;" Monday and Tuesday, "Under Eighteen," with Marian Marsh; Wednesday and Thursday, "Dance Team," with James Dunn and Sally Eilers.

Professor John Q. Stewart, of Princeton University believes that the first trip to the moon will be made within the next century.

Foreign Policy Lunch Discusses New India

S. K. Ratcliffe Upholds British "Evolution vs. Revolution" Government in India

The subject of the Foreign Policy luncheon on last Saturday was "India, Evolution Versus Revolution;" and the two speakers were Mr. S. K. Ratcliffe, former editor of the Statesman and now editorial writer of the New Statesman in London, and Mr. Haridas T. Muzumdar, author of "Gandhi the Apostle," "India's Non-Violent Revolution," and "Men Versus Machine Guns." The discussion seemed to be a question of how soon India would be ready to receive Dominion Status or whether she was not already prepared for her full freedom.

The first speaker, Mr. Ratcliffe, began by saying that he was "too old to begin by defending the British Imperialist system."

Ten years ago the Government of India Act had provided a new co-operation between India and the British Government. This was unsatisfactory and that meant an advance toward the provincial autonomy of 1927, a revision of the act. In 1917 Montague said that full self-government was a goal obtained through autonomy and in 1929, the viceroy, Lord Irwin, made a supplementary statement that India was working for Dominion Status, the scheme and idea of which received great support. If Lord Irwin's declaration had been reaffirmed in England it would have been a great step toward the solution of the problem, bringing India within the scope of a new co-operation, but this clear interpretation in the home country was not possible. Thus the widespread civil disobedience and the cause of the two round table conferences arose.

The outcome of the first conference was to unify the demands of all the parties of India for self-government. It showed the readiness of the groups and Indian princes who ruled under the old paternal system to come under the federal system. The second round table conference was not so prominent because of the confused state of the British politics at the time. The second round table conference did, however, bring to light two questions: Firstly, if the authority of a responsible government was transferred to India what would be the basis for the new financial system, and second, had India faced the question of the defense of the country when responsibility should be in their own hands? At this conference Gandhi said that he was convinced that England had no idea of transferring the army and finance to India, and since then the Indian National Government has never really faced these two problems. At the second conference the Moslems, the 80 million minority, said through their delegates that they would accept no terms of settlement that would not give them protection from the Hindus. Secondly, because of the Gandhi leadership the depressed classes were inadequately represented at the conference, Gandhi said that these classes belong to the Hindu world, although they are disinherited religiously and socially and that it will not raise them to treat them as a minority instead of as the part of the class to which they really belong.

Mr. Muzumdar opened his discussion by congratulating Mr. Ratcliffe and saying that his statement was quite unsatisfactory. The difficulties arose from the personnel of the round table conferences. The delegates from India were all appointed by the British Government to "take part in the vaudeville show in St. James' Palace." The Indian Nationalist party, according to Mr. Muzumdar, has the loyalty of all the nations of India.

Two forces were responsible for the failure of the second round table conference: first, the English press, and second, the common Englishman who believed that one-fifth of his income was bound up in India. It is the aim of the Indian revolution to accomplish: unity among all, riddance of untouchability, discouragement of liquor and opium trade, home industries and the participation of women in the emancipation.

Catherine Rieser Stars at Hedgerow Theatre

It is certain that no one can ever accuse the Hedgerow Theatre group in Rose Valley of being in the dilettante class in the matter of play production. Most "little theatre" groups are well satisfied if they do a half-dozen plays a season; twelve is considered a momentous undertaking.

Yet Saturday night the Hedgerow Players presented their thirty-eighth show of their season (which they date from April 6, 1931, to April 6, 1932) and their thirteenth brand-new show. If that isn't an accomplishment suggesting industry, ambition and a willing spirit, we would like to know what is.

Their most recent offering was St. John Ervine's "The Ship," written about twelve years ago and produced in England, but never, as far as we can find out, in this country. It is one of Mr. Ervine's more serious efforts and reflects, incidentally, England's post-war bitterness. Dramatically it falls a good way behind "John Ferguson," easily the best of the author's plays, and the aforementioned note of bitterness detracts somewhat from its artistic balance, but even at that "The Ship" manages to be considerably better than two-thirds of our contemporary theatrical output.

The play's greatest asset is a powerful and moving last act—an act that works havoc with the emotions and leaves the auditors limp as the final curtain falls. This act's merits atone to a considerable extent for the talkiness of the first act and the irrelevancies of the second.

The principal characters are old people; that may account for the fact that it has never been produced here professionally. It concerns a prominent shipbuilder in an English sea-coast town whose whole life centers in his beloved plant and in the boats that it turns out. Accordingly, it amounts to tragedy when his only son declares in heated and forceful terms as antipathetic toward machinery and commerce and expresses the desire to get back to the soil. He refuses to work "at the yard" and chooses to buy a small farm instead, aided by a financial contribution from his elderly grandmother, who understands his feelings.

The father does everything in his power to ruin this agricultural scheme; he stoops so low as to try to bribe the boys' partner to "throw him down" deliberately. Failing in this, he finally prevails on his son to leave his farm for a few weeks in order to make the maiden voyage on the firm's newest and finest ship, his plea being based on his own bad health and his doctor's refusal to let him go.

The steamer strikes an iceberg and goes to the bottom, the son being one of its many victims. The ship-owner's pretentious and dominating house of cards comes tumbling down. He has lost his two dearest possessions—his boy and the steamship Magnificent. His pride and his arrogance are cast down in the dust and he is even considering suicide, when his mother, cool and level-headed autocrat of the household, gives him wiser counsel. He is to become a grandfather in the near future, and it is the advise of this wise matriarch of the Thurlow family that he "carry on" the famous shipbuilding firm so that he can hand it down to future generations.

The best scenes are those between Thurlow and his mother; in fact, the character of the latter really dominates the action. She is played by Catherine Rieser (Ex-'31, Bryn Mawr College) and well played, too, although Miss Rieser is obviously far too young to assume such a role. There are times when the thin, high voice of age which she assumes is inclined to artificiality, but her sincerity and her splendid pantomimic skill overcome these minor handicaps.

Al McGranary, as Thurlow, is also excellent, especially in the later scenes. Ferd Nofer gives a good account of himself as the son's farming partner in the second act. The role of the boy, difficult and not always sympathetic, is only fairly well filled by Alfred Rowe.

Not a great play, "The Ship" is decidedly worth while. Mr. Ervine never writes shoddily or cheaply,

Religion to Survive Must Have Three Prerequisites

Specially Contributed in News Competition

"Cultus, creed and conduct are the psychological and historical elements necessary to any religion which shall survive," declared the Rev. Malcolm E. Peabody, of Chestnut Hill, speaking in Chapel, February 28. As the basis for an informal discussion after the service he gave a short talk on "How Religion Works."

The interesting fact about Christianity, he pointed out, is that although in the past its church has often overemphasized one aspect of religion at the expense of others, it has always shown its ability to return to a proper balance. Today, we are weakest in cultus, and show an unwillingness to recognize worship as the necessary inspiration for a Christian code of conduct. In remedying this defect, we should use the experience of nineteen centuries of Christianity as the basis of reform.

The savage, desiring to do something for the superior power of which he knows nothing, sets aside holy places to which he brings sacrifices. Gradually however, (as in the history of Israel), increased knowledge of God results in the substitution of a pure heart for the sacrifice of material treasure, and a code of conduct is developed reflecting the conception of God. (The individual, passing through the same experience, feels God, finds about Him, and then does something.) "Not really necessary—in a chapel write-up where you want to cut as much as possible.

In America, the Puritan God of hellfire and damnation was early set aside, but the Puritan code of conduct persisted unchallenged until after the war, when an unsuccessful attack first on creed, then on conduct, resulted only in a cleaner understanding of the necessity for worship and prayer.

The discussion in the Common Room afterward revolved around the question—"How do you learn to pray?" Dr. Peabody answered questions on the subject, and then offered his system, which he uses in confirmation classes and for himself. Be quiet and somehow get a sense of God's presence and what He has to say to you, not you to Him. Praying is made easier by frequent reading of the Bible and by working to ally yourself spiritually with God, so that you can talk to Him. The only way to be good is to start the day with prayer, and place yourself at one with God.

February Lantern Review Given by Miss Buchanan

(Continued from Page One)

precise writing of The Lantern is done. Certain of the phrases are perfect in diction and rhythm. The excellence of "Prelude" consists in its recognition of the complexity of the mood of a 15-year-old girl—a mood

while the earnestness of his purpose and the literary quality of his writing are both in evidence in the present instance.

—Arthur B. Waters, Phila. Public Ledger.

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that might have been crudely disposed of as vanity. Miss Lombardi goes too far, perhaps, in giving the child's world a design. The young girl dissects experience, but she rarely perceives the relation between the parts and their place in a whole. It is to Miss Clews' critical essay on "Mourning Becomes Electra," however, that the highest praise must go. It is the brilliant contribution to The Lantern. Miss Clews has a mature knowledge of what constitutes great tragedy. She perceives the pretense, the senseless repetition, the commonplace exposition and technique of O'Neill's latest play. She has written not only the best piece of work in The Lantern, but a criticism that stands far above most of the reviews by her more famous elders. The long essay holds one's attention to the end by its vigor and vitality of thought and expression.

It is this vigor and vitality that one misses in the creative work of The Lantern. If the editors have reason to be depressed, it is because the spirit of the writing is as dead as Miss Reinhardt's characters. The contributors are to be praised for their delicate writing, their sensitiveness to the complexity of experience and their blending of separate parts into a whole. What they have done, they have done well. But the noise of the campus and the joy in the absurdities of little things are not in their pages. And, while The Lantern is to be congratulated on realizing its limitations and on attempting only what lies within the range of an undergraduate, it is perhaps to be censured for making that range too narrow, for choosing the path that leads to decadence rather than to life.

DOROTHY BUCHANAN.

Dr. Kuehnemann to Make Memorial Address on Goethe

Dr. Eugen Kuehnemann, professor of philosophy at the University of Breslau, Germany, will deliver the centennial address in memory of Johann Wolfgang von Goethe, greatest German poet, who died in Weimar on March 22, 1832. The lecture will be given in Goodhart Hall on Monday, March 14, at 8.20 P. M. The topic will be "Goethe and the Modern World."

The lecture, which is to be given in English, will be open to all members of the College and to the general public.

Professor Kuehnemann, who is touring the United States at the invitation of the Carl Schurz Memorial Foundation, ranks as one of the greatest living Goethe scholars. In his monumental two-volume work "Goethe," which appeared in 1930, he takes the drama "Faust" as the basis for his interpretation of the poet's development. He has also written books on Kant, Herder and Schiller. His reputation rests equally on his achievements as a philosopher and as a literary historian.

Dr. Kuehnemann was appointed as the first rector of the new Royal Academy at Posen in 1903. He has been professor of philosophy at the University of Breslau, Silesia, since 1906. From previous sojourns this German scholar is well known in the United States: He was visiting professor at Harvard in 1906-07 and 1908-09 and at the University of Wisconsin in 1912-13 and holds honorary degrees from both institutions. He visited America during the early years of the World War.

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Dr. Schumann Speaks on Music of the East

(Continued from Page One)

In the Persian folk-song, with its monodic accompaniment of violin and flute, we find the harmonic simplicity which, as has been said, is so characteristic of Eastern music. Indian music, on the other hand, is very chromatic and has great variety of rhythm. Tremendous skill is required by the singers, who pass their knowledge down secretly to each successive generation.

We now come to China, and in her we find the mother of music. There it was that music first became an art. While we, just before the time of Bach, were struggling to produce a tempered scale, China had made the discovery some 2000 years before Christ; there is on record the order of an emperor to stop the use of hundredth octaves, and return to simple pentatonic music for the sake of tradition. Today Chinese music is decadent, but we can still see its original simplicity; there are no leading-notes, and the ratio 3 is the only one used. The center-tone to which the melody always returns is what provides a great deal of the strangeness to our ears, which are accus-

tomied to cadences. In the "Mikado" and in the transfiguration motif of Strauss' "Tod und Verklarung" we have an example of center-tone. Thus Chinese music is balanced in itself; any record may be played backwards!

Gongs play a large part in this music. It is also interesting to note that the songs are intermixed with dramatic speaking, and that the two sexes are never combined in one piece. Modern Chinese drama is very emotional and dynamic.

The Japanese, although they have received their culture from China through Korea, have changed the pentatonic system of music by the addition of half-tones leading "downward." The intonation they have taken over from the Chinese. Dr. Schumann let us hear a spring song sung by the women all over Japan at the time of the cherry blossoms; it says, "spring itself has come to the plum tree. I can already see shadows on my window." Then the lady greets her beloved and offers him some tea.

It is in Java that, free from the disintegrating influence of war, old Chinese music is preserved in its purest form. The Java song itself is also influenced by Moslem, and even by European music, as we could see

by the excellent flute-playing in one of the records. The singer himself was typically oriental, his voice being full of "gurgling sounds." The religious ceremonial music of Bali is very quaint, with long-resounding tones, though European influence can be seen in the cadences. The instruments are of metal, with bamboo resonators. Especially interesting is the dance music, which is sung by four choruses, two older and two younger, who sit facing each other and sway to the music, which ever-increases in tempo. And so, concluded Dr. Schumann, we see that if in some ways Oriental music is more simple than ours, in others it is far more complex.

International Labor Office Issues Ford Wage Report

"An International Enquiry into the Costs of Living" is the title of the

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210-page report issued last month by the International Labor Office in Geneva, the so-called Ford wage report. This is the study made in answer to the question, "What wage should workers get in each of the Ford European factories to let them live at a standard equivalent to that of a \$7-a-day man in Detroit?"

When this question was raised early in 1929 by the head of the Ford Motor Company in Europe, the Labor Office undertook to reply, with the help of a \$25,000 fund furnished by Edward A. Filene, of Boston, and a two-year study, culminating in the report described above, was the result.

The volume is a mass of statistics,

from which one must dig out conclusions. It appears, however, that a wage lower than that of Detroit would permit the Detroit standard of living in all the fourteen cities investigated, except Stockholm, where it would need to be about 4 per cent. higher. In the other thirteen cities a wage equivalent to the Detroit standard would range from as much as 42 per cent. lower in Barcelona to 7 per cent. lower in Frankfort. Or expressed somewhat differently, the Ford standard could be duplicated in Cork, for example, for 85 per cent. what it costs in Detroit, in Warsaw for 67 per cent., and in Istanbul for 65 per cent.

—(NSFA.)

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Mr. Warburg Exhibits Paul Klee's Paintings

His Interpretation of Pictures Emphasizes a Symmetrical Balance of Form

HUMOR SOPHISTICATED

Four paintings by Paul Klee are now on exhibition in the Common Room. They were hung Tuesday afternoon when Mr. E. M. M. Warburg gave a short talk on their author, Paul Klee, a contemporary German painter. Klee was one of the leaders of the movement at the Bauhaus in Dessau, where modern German painting is taught. Mr. Warburg told of his visit to Klee's home, where he found the artist playing a Bach violin solo. Klee did not greet the visitors until he had finished the selection. His love of music is manifest in his works, in which he plays Air and Variations with form in pictographic paintings.

The American point of view, said Mr. Warburg, has always been, "Why not do this or that," the "Try anything once" attitude; while the European point of view is "Why?" The reverse is now true of these paintings. Herr Klee has said, "Why not paint a picture like the CAT AND BIRD, the SHEPHERD, the LAST SNOW, or the DEPARTURE OF SHIPS?" And we, looking at them without any attempt at understanding them, say, "Why paint these meaningless daubings?" This is why this modern artist does paint in this manner: an artist has line, color and mass with which to compose, and he builds up his composition from nature. He can paint either objects of nature or architecture. In the latter type of painting he builds up his picture with forms into a kind of facade. He weights his picture with symmetry, balancing its component parts obviously. As we always look at faces and hands to judge character, these most telling features are most frequently used to balance a picture. This is one type of architectural painting. Another is the use of stylized patterns and decorative motifs. A third is Klee's type of painting, the juxtaposition of ideas, with which he builds a mood.

In the CAT AND BIRD, the bird is thought to be between the cat's eyes, because the cat is looking at it. The fascination of a cat watching a bird is established here; the painting is symmetrical in design and amusing in color. Klee has a great sense for surface texture, and has done this in plaster. The SHEPHERD is composed of hieroglyphs like the portmanteau words in ALICE IN WONDERLAND in the verses,

"'Twas brillig and the slithy toves
Did gyre and gimble in the wabe;
All mimsy were the borogoves
And the mome rathes outgrabe."

The ideas in the picture are pulled together by form, and stay well in the center of the canvas with no danger of their sliding off the canvas, or even out of balance. The LAST SNOW is less admirable in ideology. It is merely a balancing of form, color and texture in a frame like a less happy exaggeration of some of the paintings of Picasso. The DEPARTURE OF SHIPS, which is owned by Mr. Warburg, is a delightful composition. It gives us pleasure because it is built up of little forms which we recognize, and from this point we go on to embroider on the

theme of the picture in our own minds. It is Romantic because it pulls us and demands a certain concentration, as it is the mental associations suggested by the forms of the painting which make it a completed entity.

Klee is a serious painter, but he has a sense of humor. He is very fond of cats and one day when one was walking on one of his drawings he would not allow it to be shooed off. "In two hundred years," he remarked, "people will say, 'How did he ever get that effect?'" His pictures are simple, but are executed with sophistication and are complete entities created with balance of form. In them he says what he means and nothing short of it. They are not to be judged with the standards of Shakespeare, but with those of ALICE IN WONDERLAND. If seen in this light without prejudices, there is much enjoyment to be derived from his paintings.

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K. Hepburn in New Play

Miss Katherine H. Hepburn, formerly of Hartford, has been cast to appear in "The Warrior's Husband," the comedy by Julian Thompson, sponsored by Harry Moses, which is going into rehearsal. Miss Hepburn is the daughter of Dr. and Mrs. Thomas N. Hepburn. She was graduated from Bryn Mawr College in 1928, and shortly after graduation joined the Knopf Stock Company in Baltimore, thereafter being seen on Broadway in "Night Hostess" and "Art and Mrs. Bottle," in addition to acting as understudy to Hope Williams throughout the long run of "Holiday." During the summer of 1930 she appeared with the Berkshire Players in Stockbridge.

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One hundred and forty-two graduates of Bryn Mawr are members of the College Club.

The town of Hanover, New Hampshire, requires all eligible Dartmouth students to vote in order that it may collect a poll tax from them. In retaliation, the students attended a town meeting, where they introduced and passed two bills, proposing the building of a wall around the town eight miles high and the construction of a city hall one foot wide and a mile high. Hanoverians had to take the affair to Washington to get out of building the two structures.

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