

The College News

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BRYN MAWR (AND WAYNE), PA., WEDNESDAY, JAN. 15, 1930

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Miss Finch Quotes the Alabaster Princess

On Friday evening, January tenth, under the auspices of the Parents' Association of the Thorne School, Miss Lucine Finch presented *Her Mammy's Stories* in Goodhart Hall. Miss Finch commenced by announcing that she would tell these stories exactly as they were told to her by her old Negro mammy. Miss Finch's Negro mammy had been bought in the New Orleans slave market and died in New Orleans a few years ago after giving loyal service to three generations of the Finch family. She was of royal blood and always called herself an *Alabaster Princess*. At the end of a long life, said Miss Finch, she was as much a princess as in the beginning, for slavery had not touched her inner aristocracy. Her father was a high-class Moor whose daughter, later Miss Finch's mammy, was stolen and sold by the Moors when he became converted to Christianity.

Miss Finch assured her audience that she told these stories in a true spirit of reverence—reverence for the stories themselves and for the old woman's religion.

The first number in Miss Finch's program was the story of *Moses in the Bulrushes*. This was followed by two old songs chosen from a collection of Negro lyrics which Miss Finch has compiled. "Not," said Miss Finch, modestly, "that I pretend to be a singer, but because I think it is beauty to preserve them."

The songs were: *Nobody Knows de Trouble I See* and *Who Build de Ark?* Miss Finch then told a few amusing anecdotes about an old slave, a whimsical character named Uncle Carter, who was famous among the grown people because he never did any work at all and among the children on account of his

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Changes in Faculty for Next Semester Announced

On Tuesday morning, January fourteenth, Mrs. Manning announced in Chapel the changes planned in the faculty and the work, during the second semester of this year.

In the department of Archeology, Dr. Edith Hall Dohan will take over several of Miss Swindler's courses. Miss Swindler, who has not had a vacation in twenty years, has been granted leave of absence to take a trip to Egypt. Mrs. Dohan will give her course in Greek Sculpture, and will take over her graduate work, giving a seminary in Cretan Civilization. Miss Swindler's course in Latin comedy will be taken over by Mr. Broughton, and her course on Ancient Rome will be taken over by Dr. Louise Adams Holland.

Dr. Dohan graduated from Smith in 1899, and got her Ph. D. in Archeology and Greek, at Bryn Mawr, in 1908. From 1903-05 Mrs. Dohan held a Fellowship in the American School of Classical Studies, at Athens, and from 1909-11 she was instructor in Archeology at Mt. Holyoke College. In the year 1912-13, she was Assistant Curator at the University Museum, in Philadelphia. Dr. Dohan substituted for Dr. Carpenter at Bryn Mawr in 1923-24, and again in 1926. The Latin course in Roman Life, given by Dr. Broughton in the first semester, will be given by Dr. Holland in the second, and Dr. Holland's course in Advanced Latin Prose will be given by Dr. Taylor.

Miss Eleanor Grace Clark, of the English Department, has been offered an important position at Hunter College in New York, which she will take after the end of this semester. Thus, she has to give up her undergraduate work at Bryn Mawr, but she will continue her seminary by coming down here over week-ends, and giving it on Friday or Saturday.

The Major Drama course will be taken over by Miss Glen, who is also an English specialist, and who has taught drama at Vassar. Miss Finch will take over the course in Victorian Poets during the second semester. The resulting changes in the Required English courses are that Miss Grierson will take Miss Glen's Freshman Elective Course, and

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Whitehead Lectures On History of Ideas

Slow Progress of Humanity Illustrated by Growth of Freedom.

U. S. ABOLISHED SLAVERY

The Second Event in the Bryn Mawr Series was "Pygmalion," by George Bernard Shaw. The play was presented by the Theatre Guild in Goodhart Auditorium, Tuesday afternoon, December 17. A play of Shavian thrusts and jibes, tested by years of theatrical use, "Pygmalion" is of itself solidly entertaining. The characterization by the Theatre Guild players, although it seemed not always to hark back to a just interpretation of Mr. Shaw, was adequate; it was more than adequate in Mr. Doolittle as rendered by Dudley Digges, and in the not over-ranting moments of the eccentric Higgins, Pygmalion himself, as rendered by Elliot Cabot. Mr. Shaw, as usual, has a text for his sermon: phonetics; in his preface, he affirms, with one cannot tell how much malice aforethought, that the play "is so intensely and deliberately didactic, and its subject esteemed so dry that I delight in throwing it at the heads of wiseacres who repeat parrot-like that art should never be didactic."

Higgins, a teacher extraordinary of phonetics, becomes professionally enchanted by the tones of the Cockney wench, Eliza, and resolves to take her into his flat and "make a duchess out of this draggled gutter snipe." Moreover, Higgins succeeds, and produces an exquisitely empty-headed "lady"—Eliza herself has wits in plenty—of long drawn-out syllables; Eliza's manufactured airs are absorbed as the latest mode by the social aspirant Clara Hill, and enslave her brother Freddy. This Pygmalion however is a boor in his extravagant whimsies and unmanly conduct; his interest in Eliza is merely scientific and practical: she is the product of a "job," and incidentally she is a good girl for picking up his slippers; that the girl may have "feelings" is not his concern, and he is rather tired of the whole affair by the time he has finished her off. Eliza, cut by his indifference even to her phonetic achievements, throws the slippers at him, rouses him to self-righteous indignation and runs away. Higgins finds her at the house of his mother, and he, using abominable language, comes as close as ever he can to apology; Eliza gives him a final rebuff and ends the play with a threat to rival Higgins in his profession. The action is thus left up in the air, but in the wicked postscript those interested may discover a statement telling of Eliza's subsequent marriage to Freddy Hill.

Shaw's plays are not spectacles; the scenery is negligible and success depends upon the "getting across" of the lines and the implications. The opening scene under the portico of St. Paul's Church in a London fog purposes to jostle the characters against each other and to display the Notetaker's efficient-detection of twangs. But either the point of the remarks was obliterated in the swish of the rain, or the confusion depicted became too realistic, for the total effect was as indistinct as the background. The four succeeding acts moved smoothly with clearly spoken lines, disturbed only in the uproars staged by Eliza and Higgins. However, considering that Shaw's assertion may be half-way trusted, and that he is after all preaching phonetics, this feature of the play is barely marked in Higgins' articulation, and Eliza, although her shrill "gutter-snipe" tones were good, was not in her diction the "lady" one would expect. In their actions also Higgins and Eliza were rather broad caricatures of personalities than personifications of Shaw's ideas. It was in the interludes devoted to Middle Class Morality as expounded

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Mrs. Manning Discusses Curriculum Committee

In Tuesday chapel Acting-President Manning gave an explanation of the investigation being carried on by the Curriculum Committee at present. Mrs. Manning last year wrote a letter to President Park pointing out some defects of the present system, and the Committee has also welcomed suggestions from the undergraduates. The difficulty with the curriculum in all schools and colleges of today lies in the number of subjects to be taught; the older type of education was more limited in its scope, and its problems were infinitely simpler; a good deal can be said for a curriculum limited to certain subjects. But when you teach only a half dozen subjects you necessarily narrow the outlook of the whole school community; no logical reason exists for such a limitation, since many subjects, such as Economics and Sociology, are closely related to every-day life, and without some range of knowledge a student is not educated when she receives her Bachelor of Arts degree.

Mrs. Manning considers that in the present arrangement of courses not enough time is allowed to make of the individual course what the members of the faculty want it to be. Students inevitably rush from one lecture to another, and the students in general do not have leisure to work out plans for themselves. Requirements and schedule sometimes seem to be unnecessarily complicated. The present demand for more time for individual work is in one sense new. A few years ago the students were always telling the faculty that they lectured too much, but the undergraduates then wished discussions in which all would take part. It has since then been shown that in some subjects reading and time for study are more necessary than discussion.

The Committee is considering new arrangements of courses which will make a more flexible lecture schedule. It has been shown that a course may meet two or three times a week, and the students do as much work as for a five-hour course. The real question is how many subjects the student should work on at once. The Committee believes that the student ought to spend one-third or one-fourth of her time on each of her fundamental courses. This would mean taking less courses, and many students object to such a plan. Their objection rests on the perfectly sound idea that they do not wish to miss one opportunity for becoming acquainted with many different kinds of subjects. The Committee would be glad if it could work out a system by which the student could inform herself along general lines while devoting half her time or more to a special line. But it is essential to give all major courses and required courses the time they deserve. The work of the college cannot accomplish what it should, unless the basic sources—major and required subjects, have the place they deserve in the students' work-time and leisure.

The Curriculum Committee may possibly not be ready with a definite plan this year. They are glad of suggestions from the undergraduates even when they cannot incorporate all suggestions into their plans.

Calendar

Wednesday, January 15: Professor Whitehead will give the second of his series of lectures on "The History of Ideas" in the Goodhart Auditorium, at eight-fifteen in the evening.
Friday, January 17: The last day of first semester lectures.
Monday, January 20, to Friday, January 31: Mid-year examinations.
Monday, February 3: Vacation.
Tuesday, February 4: The work of the second semester will begin at nine in the morning.

Pygmalion Given By Theater Guild

Interesting Interpretation Lays No Stress on Shaw's Moral.

DOOLITTLE IS SHAVIAN

On Wednesday night, January 8, Professor Alfred North Whitehead, of Harvard University, gave the first lecture on the Mary Flexner Foundation in Goodhart Hall. Professor Whitehead took as his title *The History of Ideas*. This title as such, he said, might be taken as symbolic of the history of the human race. But the human race must write its own history, and it is this fact which Professor Whitehead proposed to consider by illustrations and examples.

The facts in detail depend on scholarly criticism; for the scholar selects from his observations and gives his own interpretations of events, thus arriving at pure history. The notion of history must be devoid of personal and petty prejudices. The historian is dependent on his own judgment as to what is important to human life.

Take first the political history of mankind. Hegel observed it in the Prussian State, Macaulay later in England. One cannot consider the wisdom or folly of it except by some standard of judgment constituting the driving force of ideas.

The notion of mere knowledge is one to dismiss. Graduations appear in all generalities. Specific forms appear arising from the specific circumstances of the race and of the civilization. There is an emotional accompaniment to these generalities due to a feeling of one's own importance, and to the specific forms in which they are manifested: in a national anthem for instance.

Gibbon's *History* tells a two-fold tale. It tells of the decline and fall of the Roman Empire over a period of a thousand years; he describes administration, wealth, religion, and philosophy; he portrays greatness and smallness, soldier and statesman, happiness and horror. But throughout the whole it is Gibbon who speaks.

Transition in All Ages.

Comparing steam and democracy, and barbarism and Christianity, steam and barbarism are defenseless agencies, democracy and Christianity are articulated beliefs. A well-marked transition can be traced to steam and democracy. A period of change is one of hope or despair, of discovering new worlds or of being haunted on the shore. It is easy to exaggerate in contrasting the ages, for one's point of view depends entirely on surviving records and whosever's feelings they represent. In every transitional age there is an oncoming complexity of habit between which lies force of habit. All depends on the standpoint of criticism; a history of ideas depends on a knowledge of history.

Man is not young, and in all ages there is always transition. In the forest age some who tried to climb and live in trees became known as apes; then some of the race descended to the ground and became men. It is the order of history. The Huns had some ideas preferable to the degenerate Romans. Steam engines represent brute force.

Intellectual impulse is subject to general ideas and specific notions. Each age distinguished by high effort finds some profound cosmological outlook, which is only partly expressed. Intellectual strife is mainly concerned with generalities. In each period the form is transcendent, and only by an effort are we aware of it. Take the political history of the Mediterranean—Pericles and Cleon, Caesar and Cicero all differed, yet all agreed fundamentally that a large slave population was necessary for an active state. A substratum was needed because the civil community is not self-sufficient. The fact was derived from an earlier desire of the Egyptians for bricks, so they captured the Hebrews who supplied the mechanism for building.

The problems are still alive today and yet we differ on the only point to which they all agreed. To them slavery was

Miss Martin Speaks On N. S. F. A. Conference

In Chapel on Thursday Margaret Martin, '30, gave her impressions of the fifth annual congress of the National Student Federation of America which met at Stanford University from the first until the fourth of January. The first convention of this federation was held at Princeton five years ago. "Its aim was a permanent and inclusive organization of colleges and universities in America. This movement was a part of a general development of student organization in countries throughout the world, begun in Strasbourg in 1919, and resulting in the International Confederation of Students." This year the conference aspired to a complete understanding of problems of students in America and abroad which would lead to a sort of general citizenship of the world.

"The congress began on January the first with an informal tea in the afternoon and a reception at the President's house in the evening. Such social activities—luncheons, more teas, and another dance—continued throughout the conference. In the business meetings many pertinent problems were discussed, among them the question of self-government for men's colleges and self-government for women's colleges. These discussions were very illuminating. Apparently some colleges have quite surprising difficulties, especially the big universities where there are problems of cheating that are simply phenomenal. In comparison our college seems quite serene. . . . The Honor System was another subject for discussion, and there was put the question: 'Is the Honor System of enough importance that the N. S. F. A. should sponsor its promotion and extension?' Under the heading *Buying and Selling* the problem of 'hot' and 'cold' checks arose, and for a moment almost everyone was at a loss until it was explained that these were bad checks often passed by students at those colleges that had co-operative stores run by students. In the future it was suggested that there be regional conferences held before the large congress.

"As for general impressions one saw the distinct difference between the Eastern and the Western colleges, and between the large and the small colleges. The larger ones were so much more difficult to handle. The real value of the conference is in its international work, which is definitely constructive. This year the Bulgarian students are being helped.

"At the close of the conference several resolutions were passed: first, that there be elected an executive secretary to act as a definite managing head of the Federation; secondly, that delegates returning from the congress should establish local committees to make people N. S. F. A.-conscious, and thirdly, that a tax—finally determined to be two cents per capita—should be levied on students in all colleges participating in the Federation."

presupposed; to us freedom is presupposed. This growth of the rights of man is exemplified in the history of ideas. Its conclusion will be the trial of a later stage of civilization.

Idea of Freedom in Greece.

Historical civilization is remarkable for two reasons: first, there is a culmination of slavery in classical history—to be civilized was to be a slave owner. Some among them, Cicero and Pliny, were kind; some were efficient and therefore brutal. And second, we see in the classics an introduction of the modern critical system. Plato was an aristocrat by birth and by convictions, but we cannot read the *Dialogues* without noticing a question in his mind concerning the rights of human nature. Here we see the first appearance of new ideas having limited application. On the whole the social system was against the new idea, for general ideas are always dangerous to the existing order. But it was nerving men like Marcus Aurelius to rise to the height to which he ascended. For six

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HELLO, BABY

Although we realize that the New Year is already so well-established on its chubby legs that it needs no further support and encouragement from its elders, we cannot but feel that our organ of college life should at least acknowledge its birth and early growth. Already it has seen manifestations of Indian resistance to British rule, unprecedented collectivization of peasant farms in Soviet Russia, and the beginnings of a decisive conference to put world peace on a practical basis. We have read predictions of 1930's manhood also: Television will be perfected on August 1. A famous blond aviator and a royal personage of England will die. A battleship will visit our shores with unfriendly intent while foreign airplanes fly along the coasts, but the outcome of this fateful visit is not to be foretold. Such interesting events of international importance are ahead, if astrology is to be trusted.

For our own secluded group we venture to make a few predictions without consulting the stars. We are willing to stake our professional reputation on the fact that all resolutions made this year will be broken before 1931. It's very simple—when the digits of the year add to thirteen the resolver hasn't a chance; the Fates are against her. Also things will go on in the same way: Midyears will come and go, to be followed by Midsemesters and Easter vacation. Eventually finals will roll around with all the attendant confusion of packing and graduating: undoubtedly the most stirring event of our year. Even though the Bryn Mawr 1930 can be fairly well accounted for, there are still doubtful elements. Therefore to obviate any hitches in this promising baby's career, we wish to give it a guardian, and suggest the Senior class as having a likely eye, and one which could well be employed in this capacity.

JUGGERNAUT

A thought burst upon us, some time ago, which we can only now express because of the unjournalistic curriculum of our college which so times our calendar, that we can issue only one number of the NEWS in the otherwise satisfactory month of January. The idea whereof we speak is thought-provoking, and so we present it as preparation for mid-years, and as a thoroughly unfitting close to the Christmas gayeties. It treats of disaster, and unrelenting forces; hence our title, and our realization of the inappropriate position of our much introduced idea.

It occurred to us that three of the four Theatre Guild plays presented in Philadelphia during December were concerned with the destruction of humanity by means of man's own mechanical ingenuity! The implication in *R. U. R.* was far too obvious to bear interpretation; however, it was a possibly noteworthy conclusion that human qualities and weaknesses, sentimentalized, it is true, were forced to a final victory, in the love of erstwhile impassive Robots. In *Wings Over Europe*, the cabinet of England, a very human body of men, struggles to obtain a most destructive invention of an unworldly youth, in order to

use it in warfare. This author, too, believes in the ultimate good of mankind, and idealistically delivers his machine into the world-saving hands of a far-sighted League of Nations, to be used as constructively as its bright-eyed young inventor had hoped. In *Major Barbara*, the title-role, Salvation Army idealist is brought into conflict with the unillusioned, practical point of view of a new-found father, who has made his millions, his name, and his philosophy out of a cannon factory, symbol of humanity's loudest tool of destruction-warfare.

Fan be it from our thought to point a moral; all we are up to doing is to point out this striking resemblance in the motifs of these three plays; they have been presented all over the country. Should we accept them as propaganda, as prophecy, or as delightful fantasy?

In Philadelphia THE THEATRE

Garrick—Mitzi, in a week's revival of her early American success, *Sari*.

Adelphi—The new play of the Professional Players belies its name, and treats most amusingly of the box-car inhabiting new-poor of *Dear Old England*.

Broad—Otis Skinner goes Spanish in a new characterization, *Papa Juan*.

Forrest—One of Romberg's best, *The New Moon*.

Keith's—A good revival of Victor Herbert's operetta, *Naughty Marietta*.

Lyric—*Journey's End* has been so much discussed in the past year, that it's even superfluous for us to demand that you see it, if you have not already done so.

Shubert—Another revival, *Robin Hood*.

Walnut—A cheery philanderer gayly reforms in a rather delightful light comedy, *Escapade*.

Coming

Adelphi—Helen Mencken in *The Infinite Shoeblick*; opens January 20th.

Walnut—Jane Cowl in *Jenny*; opens January 20.

Garrick—George Jessel in *Even in Egypt*; opens January 20th.

Broad—The Theatre Guild will present *Porgy*, starting January 20.

Shubert—Keith — *Babes in Toyland*; opens January 20th.

THE MOVIES

Aldine—John Barrymore plays the eighteenth century gallant, in *General Crack*.

Fox—Locust—War in the air, again, with John Garrick and Helen Chandler playing in *The Sky Hawk*.

Stanton—A well-acted version of Somerset Maugham's *Sacred Flame*.

Mastbaum—Ramon Navarro sings in *Devil May Care*, a Napoleonic romance.

Boyd—Marilyn Miller in *Sally*.

Earle—Billie Dove plays her first song and dance movie hit in a version of a Fannie Hurst story of a night-club hostess, *Painted Angel*.

Fox—Belle Baker, of vaudeville fame, sings a *Song of Love*.

Erlanger—Richard Dix plays in another exciting version of *Seven Keys to Baldpate*.

Stanley—Aine Harding, Ronald Colman, Dudley Digges and Louis Wolheim in *Condemned*, a story of Devil's Island.

Little—*Afghanistan*, a traveloguish picture which is said to show political and industrial aspects of the country. A second film entitled *Three Comrades and One Invention*, a Russian comedy. There is also an exhibition of block-prints, etchings and lithographs of the Print Club of Philadelphia.

Film Guild—A screen version of *Nana*, sponsored by Zola's family, and adapted by Jean Renoir, son of the painter.

Coming

Mastbaum—Ruth Chatterton opens in *The Laughing Lady*, January 17th.

Earle—Basil Rathbone opens as Philo Vance in *The Bishop Murder Case*, January 17th.

Fox—*Sunny Side Up* returns on January 17.

Little—*The Cabinet of Dr. Caligari*; opens January 18th.

The Orchestra

On Friday afternoon, January 17th, and Saturday evening, January 18th, Ossip Gabrilowitsch will conduct the Philadelphia Orchestra in the following program: Weber... Overture, "Oberon" Beethoven... Symphony No. 5, in C Minor Grieg... Two Elegies for String Orchestra Berlioz, Three Fragments from "The Damnation of Faust": (a) Dance of the Sprites. (b) Menuet of the Sylphes. (c) Hungarian March (Rakoczy).

Book Review

Twelve Against the Gods, Wm. Bolitho (Simon and Schuster)

South African, stoker, soldier, student, newspaperman, and author of *Murder for Profit*, William Bolitho has just written a series of twelve short biographies in a dynamically powerful style. I call these biographies; the term is hardly applicable. This versatile author actually assumes that his reader knows at least the outlines of a subject's life. With the mere details no one need bother, for these sketches are written to fulfill a general proposition, not to tamper with specific lives.

In his introduction Mr. Bolitho grips the reader's attention in the truly thrilling statement of this proposition. His twelve subjects are adventurers all, and according to his own definition: "Adventure is the irreconcilable enemy of law; the adventurer must be unsocial, if not in the deepest sense anti-social, because he is essentially a free individualist. . . . The adventurer is an outlaw. Adventure must start with running away from home.

"But in the mere fact that the essentially social-minded, the good, the kind and the respectable long to adopt the adventurer, it is clear that the opposition set between adventure and order, between the adventurer and society, is not exterior to humanity, but an inner antithesis, which divides our will."

Carrying his train of thought another step upon its way, Mr. Bolitho adds that an adventurer who fails is a mere criminal. But, "it is when he imposes himself and gets out of reach of the police that society's reaction is most curious. . . . The consequences of their actions are turned into motives; boys are urged to imitate some version of their lives from which all their disgraceful, but practicable and necessary, stepping-stones have been carefully removed."

LOOKING BACK

The News is now the proud possessor of bound copies of all issues of the paper, including all numbers from its launching in the good year A. D. 1914. From now on, in competition with our metropolitan sisters, we will run a column of excerpts from issues of

FIFTEEN YEARS AGO THIS WEEK

Surprisingly Good Football Played at Bryn Mawr.

The odd class team won the football game from the even class team with a score of 6-0. The umpire said that the tackling was fearless, and that some of the team play and signaling was really good. "The Evens," he said, "had some good tricky plays; although quick, they weren't always quick enough, and they made a pretty forward pass. The Odd backs were a little slow. Both teams were better on the defensive than on the offensive, but, of course, that was due to their inexperience." In conclusion, he said, they certainly played surprisingly good football.

The support of the sidelines was very spirited. Red roses and violets, red and green and blue arm bands and peanuts were sold. M. Scattergood, '17; L. Chase, '17, cheer leader for the Odds; H. Chase, '16; L. Goodnow, '16, and E. Houghton, '18, the Even cheer leaders, walked up and down, encouraging the shouts of the spectators. The proceeds, over \$20, goes to the College Settlement.

The life of the adventurer is a hard one, and almost all of Bolitho's chosen twelve go down to an end which is less than deservedly glorious. This is because the adventurer is always faced by the natural laws of Order and of Chance. "The first he may win, if he does not, he will go to prison. The second he cannot

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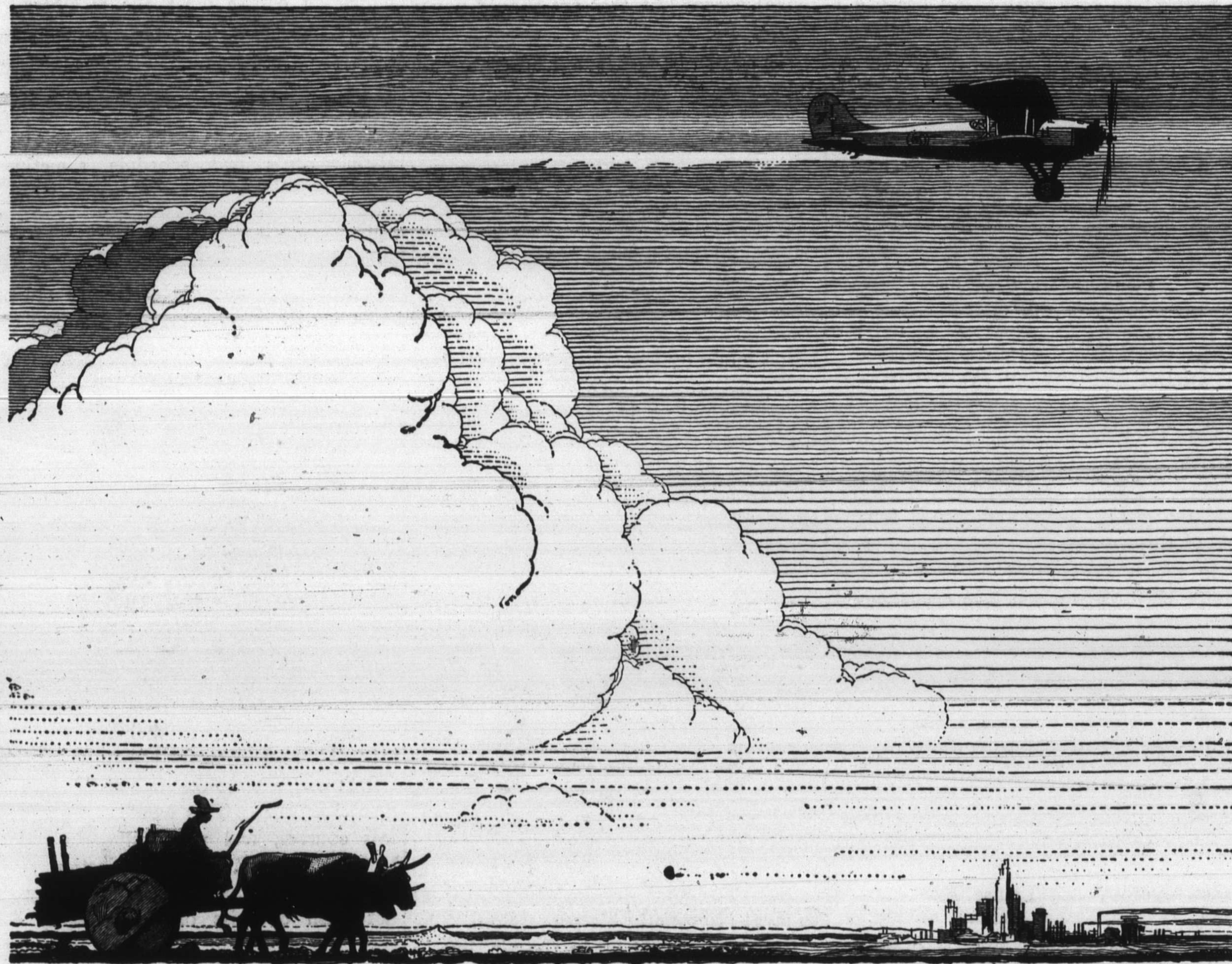
St. Peter's

By 1758 old Christ Church had outgrown its congregation, and "the Minister, Church Wardens and Vestry" set about remedying affairs. The result was St. Peter's on Third and Pine Streets. It was here Hugh Wynne waited while his worldly old aunt attended service, for the taboos of his Quaker training were still strong upon him; and here the wealthiest of Tories and Patriots assembled.

Much like the mother Church in architecture, it is almost as rich in glory. If Washington had his pew in old Christ, number forty-one of St. Peter's claims him too, and if old Christ has its "Signers," St. Peter's has its Decatur.

However you enter, you must pass through a delightful graveyard, and, mathematician or philosopher, you will be the better for it. There are remarkable pyramids and fluted columns, highest among them the shaft of Decatur. You will discover little lambs, natural and unnatural calla lilies, and roses perfect to their five-part compound leaves. Real or marble ivy clammers over every stone and softens the rough old stumps whose roots are well black and solid from the ground. There is a drooping thorn tree, the counterpart of the weeping willows on old stones, and through the east end runs a path of big flat stepping-stones. A graveyard is really a place for the highest art, and the culmination has been reached in St. Peter's. Crosses of every variety vie in marvels with solemn funeral urns, and low beside the walk, like a child's creation, stands a little Church, steeple and all. There is a charming atmosphere of quiet repose, and the dove-nest with its two eggs and fluttering birds on a neighboring stone

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UP FROM THE OXCART

"Acceleration, rather than structural changes, is the key to an understanding of our recent economic developments."—From the report of President Hoover's Committee on Recent Economic Changes

YESTERDAY, the rumble, creak, and plod of cart and oxen. To-day and to-morrow the zoom of airplanes. Faster production. Faster consumption. Faster communication.

Significant of electricity's part in the modern speeding-up process is the fact that during the last seven years, consumption of electric power increased three and one-half times as fast as population.

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GENERAL ELECTRIC



GUILD

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hundred years this general idea haunted the Mediterranean world, and yet the basic weakness remained until a new order dawned.

Meanwhile Christianity rose with fierce ideals and enthusiasms for a program of reform, and rapidly the world began to assimilate the Platonic doctrine of the human soul. The founders of Christianity believed that the end of the world was at hand, which greatly influenced its early followers. For instance, the Galilean peasantry were neither rich nor poor; they were protected from the disturbances of the Roman Empire, and led simple lives of purity. This tone of life made fertile ground for the excellent concepts in which mercy prevailed over justice.

In eternal ideas we find examples of formulated ideas effecting a transition. The great ideas in Christianity are specializations of Platonic generalities. Thus religious ideas are the specific notions of generalities.

In the eighteenth century skeptical humanitarianism appeared derived from Bacon, Newton, and Locke of sixteenth century England. The French broadened, clarified, and universalized the idea of these men. But it was the British government which was the first to take effective steps to abolish slavery.

Eighteenth Century Democratic.

A great idea in the sub-conscious mind is like the ocean slowly lapping at the base of the new order. In the last quarter of the eighteenth century, democracy came into being, and freed the slaves. And then the nineteenth century nerved itself, two thousand years after Plato, to face the problem of slavery. The difficulty always lay in the fact that it was almost impossible to remove the evil without introducing a worse one. Humanity is so complex that human progress creeps along from point to point, testing each step as it goes.

Many factors contributed to the final emergence of human thought in the eighteenth century of Rousseau and Voltaire. The religious motive was then the chief one, and one which gave a new direction to the emotions. The great Methodist movement deserves untold credit, but herein we can appeal to no intellectual motive, although it was one of the most noteworthy events in the history of ideas. In the aristocratic England of that age, the Methodist appeal to the working classes worked wonders; and the idea of the brotherhood of man became so vivid a reality that slavery was no longer possible among civilized nations. There was also heroism among the Catholic missionaries.

But neither Catholic nor Methodist alone abolished slavery. The honor belongs to the Quakers, and America, in which the Civil War was climaxical. In the evolution of thought is interwoven the heroism of Methodist, Catholic, and Quaker, but the origin lies back two thousand years, when philosophy pressed itself on the human soul in a world of flux.

ST. PETER'S GUILD

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quite expresses your mood.

Filled with expectancy, by its peaceful surroundings and the simple, direct, thrilling quality of its spire, you enter the Church itself, and a wealth of white flashes back at you from pulpit and woodwork and pews. The floor is a pattern of gray stone, and your footstep is as loud as your whisper. You look over the edges of the old box pews and imagine children with big eyes just peering above the high backs. You reach over and turn the buckle on the inside of the door and put one foot up and wonder at the upholstery and the carpets and the cushions, different in every pew. You notice the big pews and the little ones and the medium-sized ones, and imagine a family for each.

The altar and the pulpit are at opposite ends of the Church, and the organ is above the altar. The windows are disappointing, for they have no central theme or color scheme, but the whiteness all about dazzles you and keeps your attention on the centre aisle. Before you go, be sure to study the enormous "H and L" hinges on the door. They are a foot high at least, and contrast sharply with the white ground.

If you are interested in Colonial architecture, Revolutionary history, or just in graveyards, you will find at St. Peter's beauty, inspiration, and "the Cherub Contemplation."

(Sunday service is at 11:00. St. Peter's has one of the finest choirs in the city.)

BOOK REVIEW

Continued from Page Two

beat for it is a manifestation of the universal."

To this proposition the twelve adventurers are fed, in a form so pre-digested, though rarely too obviously deformed for recognition, that they are very acceptable to its task. Alexander, the first of them, is taken as a kind of fundamental type hero: "In him, more than anyone else, are contained the secrets of the growth and evolution of the character that unites them all." He and Casanova are depicted as under the influence of a "Fate, which all languages have made feminine perhaps because it is usually impolite to women." Columbus is the third, influenced by a more personal fate. He is characterized as a "pathological liar," an adventurer because he was "the tremendous outsider." To Columbus, "Geography was Adventurer's rich game preserve." The next adventurer is Mahomet, characterized as an adventurer of the spirit, who really began his religious mission "as a Rotarian enthusiast racking his brain for a world-beating slogan for the town of his heart." Mahomet wanted to make Mecca the aim of all travelers, of all religions; thus, his "Come to Mecca slogan." The next two sketches are of Lola Montez, and of Cagliostro and Seraphina. Number seven is Charles XII of Sweden, in my opinion treated with as much sympathy and insight as any of these adventurers, Wilson alone excepted. Napoleon I is considered a worthy study, but (and this is typical Bolithon prose) "We have first then to perform a slight osteopathian operation on the backbone of history, if we are not only to admire but understand. It is a matter of restoring his (Napoleon's) spinal motive to its right position, rescuing him from legend and restoring him among humanity." Lucius Sergius Catiline, "the Rich Young Racketeer of Rome," now precedes Napoleon III, who is rounded out by another typical word twirl—"poor devil, he never had much style." Isadora Duncan is characterized as, perhaps the greatest of women adventurers, and then Woodrow Wilson is treated in what

Lo, the Drama

Helen Louise Taylor, 1930, has the distinction of having very recently had her first play published. *Angelus*, written during a course of *Playwriting* given for two years at Bryn Mawr, has appeared in the Fifth Series of *One-Act Plays for Stage and Study*, published by the Samuel French Company.

seems to me a very beautiful, though, perhaps, too idealistic, tribute. "Whereas, so commonly that we have been tempted to make it a rule, every other adventurer has fought for himself, or at most for his family, or indeed, as Mahomet, for his native town, Wilson adventured for the whole of the human race. . . . In Wilson the whole of the human race breaks camp, sets out from home, and wrestles with the universe and its gods."

Bolitho's style is often chatty, often pure, journalistic, but it is never dead. His wordiness has an unending vitality, it turns itself into the most fascinating corners of imagery and symbolism, and it always unravels itself before his meaning is quite obscured. The man's vocabulary is an amazingly large one, as is his fund of general knowledge, and he seems to make the most possible use of both these attributes. He often sets out quite definitely, as in parts of the Columbus sketch, to debunk historical legend; often, I think, as perhaps with his interpretation of Mahomet, he goes a step too far, and verges on the merely smart. All in all, however, his book is a fascinating one. E. S. R.

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WHITEHEAD

Continued from Page One

by Mr. Doolittle that the Shavian tradition was preserved. The supporting cast were more colorless than seemed necessary, with the exception of Mrs. Pearce, who gave a sprightliness to the stereotyped housekeeper. Nevertheless, even though Higgins was not in every sense of the word acting for Shaw, and even though Eliza was not wholly convincing, the sum total of effects offered plentiful entertainment. Mr. Cabot was a charming boor, despite his strenuous imprecations; Miss Inescort was a coy and ingenuous slut and an almost pathetic "lady," and though the value of phonetics was not impressed upon the audience, the values of human nature were scathingly

Continued on Page Four

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**"THE HORSE AWAITS WITHOUT"
HISSED LORD DUZZLEBURT**

"If you ask me," replied Aletia coldly, "you seem to have brought the hoarse in with you. The hoarseness of your voice repels me, sir! If you wish me to go buggy-riding with you, you'd better change to OLD GOLDS."

"When my heart leaves me, it will go to the man who smokes this queen-leaf cigarette. There's not a throat-scratch in a trillion."



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FASTEST GROWING CIGARETTE IN HISTORY... NOT A COUGH IN A CARLOAD

FINCH

Continued from Page One

old-fashioned peg-leg, which he called "her." Miss Finch concluded her program with her mammy's story of the creation, which, she said, was her favorite story and the favorite also of all who had heard it.

It would be impossible to transmit these songs and stories to print for they must be heard to be appreciated. In preserving them Miss Finch preserves a literature of great beauty and value for they contain a wealth of poetry and of imagery. They reveal the unstudied humor and

deep pathos of the old-fashioned Negro's heart; they express an emotionalism, a spiritualism, a philosophy. Strange and wierd they may be, sometimes almost grotesque, yet at the same time they possess a pathetic seriousness. And with a remarkable facility in reproducing the Negro dialect and a sympathetic understanding of the Negro character, Miss Finch on Friday evening charmed and delighted her audience.

No More Romance

Munich, Dec. 5 (AP.).—To millions of men and women the world over love may still be life's great romance, but to

Dr. Waldemar Schweisheimer it is nothing more than a disease to be compared with measles. This physician has just published a volume—"Love Only a Disease"—in which he subjects love to purely clinical laboratory analysis.

He draws a parallel between love and measles and contends that, in the person "afflicted" with love, there is a disposition for the "disease." He explains that, just like a cold, it is not caught by every person who shakes hands with another, so that the love germs are not inoculated in every one indiscriminately. He then argues that, as in all infections, the "love disease" has its incubation period between its inception and

crisis. This, he writes, is similar to the incubation period in diphtheria. The infection does not make one violently ill immediately after the germs have lodged themselves in the human system. Love at first sight, the physician holds, is as exceptional as the sudden breaking out of scarlet fever.

GUILD

Continued from Page Three

yet good-humouredly revealed.

The cast: Clara Hill, the Daughter, Phyllis Connard; Mrs. Eynsford Hill, the Mother, Winifred Hanley; a Bystander, P. J. Kelly; Freddy Hill, the Son, Geoffrey Harwood; Eliza Doolittle, the Flower Girl, Frieda Inescort; Colonel Pickering, Percy Waram; another Bystander, Maurice Wells; the Sarcastic Bystander, Edgar Kent; Henry Higgins, the Notetaker, Elliot Cabot; Mrs. Pearce, Ruby Hallier; Alfred Doolittle, Dudley Digges; Mrs. Higgins, Jane Wheatley; the Maid, Margaret De Mille.

CHANGES

Continued from Page One

give up her own Second Year Section, as Miss Finch is giving up her First Year Section. These two sections will be taken by a new instructor, Miss Margaret Goodell, from Barnard College.

In the art department, Mr. Edward King, of Princeton, will take the place of Dr. Ernest Diez, who has been granted leave of absence for the second semester. The course will be changed from the Art of the Far East to the Minor Arts of the Middle Ages, but Mrs. Manning sees no reason why this should cause the disarrangement of the courses of any of the undergraduates.

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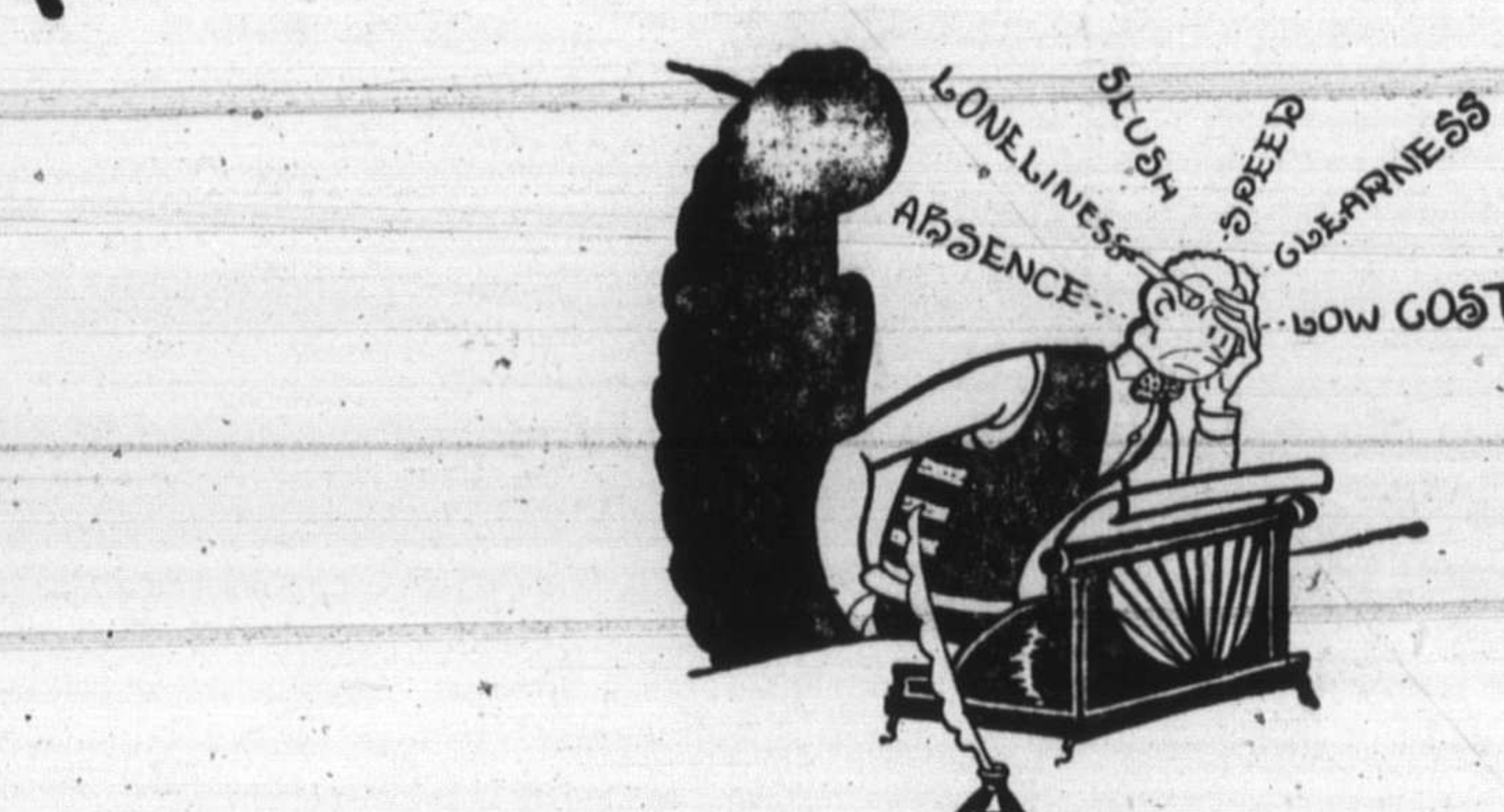
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Advertisement for Vanity Footwear featuring silhouettes of women and text: DIVINELY LOVELY SLIPPERS FOR THE EVENING. Some are bright as the starry night— Some are pertly toed— In every shade, they're all hand-made Because they're Customode. Includes descriptions for Fiesta, Valencia, and Alcazar shoes.



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The first approach might appeal to their sentimental streak; the second, to their "practical" side. So, one appeal is as good as another, in our estimation.

Take your pick. And write your own headline to this ad by going to the nearest telephone and getting yourself an earful of H-O-M-E!

