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Sunset Hour.

THOMAS A. LAHEY, '11.

WHEN the first dim wisp of twilight floats across
yon vacant prairie
And the great round sun is burning scarlet streaks
into the West,
When each long, low, barren hillside, seared and
jagged 'gainst the sky-line,
Glories briefly in the splendor of a scarlet painted crest;
When the gold and saffron ribands weave themselves
into the night-mists,
Like unto an ancient garment from some old magician's
chest,
'Till it lights the undulations, 'till it shimmers on the
hill-tops,
Like a thousand sparkling jewels, tiny flames that
never rest;
When the sun on disappearing hurls a thousand
flaming lances.
Through each cloud-formed ægis shielding heaven's
blue, unsullied breast,
Ere the first few anxious star-points peep and hide
and dimly glisten,
Like to children half-way timid in the presence of
a guest;
Then I love to wander slowly o'er the broad, deserted
prairie,
'Mid the gently fading grandeur of the fire-laden West,
'Till each tree and rock-ribbed hillside seems to fade
into the distance
And I stand alone in silence on the borderland of rest.

Lanier's Theory of English Verse.

THOMAS CLEARY, '12.



HE "Epistola ad Acircium" by Adhelm and "De Arte Metrica" represent the initial steps of our forefathers into the science or technique of English verse—certainly an early beginning considering the age of our language, and yet even to-day the last word has not been said upon this subject.

The numerous treatises on verse published up to the Sixteenth Century were, as a rule, worthless, often absurd. Contributions of the Sixteenth, Seventeenth and Eighteenth Centuries, though the products of able men, did nothing to advance poetic technique, but rather aggravated pre-existing mistakes and absurdities.

The attempts to reduce English verse to the laws governing classic Latin and Greek metre met with failure. Mitford in 1804 in his "Inquiry into the Harmony of Language" admits the impossibility of using the Greek and Latin system of prosody in English, and makes the assertion that up to his time no rule could be found for English verse.

In the preface to "Christabel" in 1816 Coleridge announces that he has discovered a new principle of English versification, namely, accents. Accents, however, were used from the beginning of English, poetry and Coleridge simply points out and emphasizes a principle that was not generally recognized.

Poe, discrediting all that had been written on the subject of versification before his time, sets out to establish a new set of laws. Poe held that the accent makes every syllable

long, a principle that renders a large part of existing verse theoretically impossible.

In the light of these facts it will be interesting to note something of Sidney Lanier's theory of English versification as set forth in his "Science of English Verse." Lanier approaches the subject in a novel way by comparing verse to music. A skilful musician, a good critic and a poet of merit, he has succeeded in formulating a theory of verse which, if not perfect, is at least the most perfect of its kind, and his work is styled by many as the only treatise in the English language worthy the name.

Verse, Lanier declares, denotes a set of specially related sounds, whether that verse be read aloud, silently or even merely imagined. To quote literally from him: "When we hear verse we *hear* a set of relations between sounds: when we silently read verse we see that which brings to us a set of relations between sounds: when we imagine verse we *imagine* a set of relations between sounds." From these statements is derived the natural inference that the study of verse must begin with the study of sounds. Sound can be studied with reference to only four particulars: to wit, duration or the length of time a sound lasts, intensity, or the loudness of the sound, pitch, or the shrillness of a sound and tone-color, *i. e.*, the study of what sounds (vowels and consonants) a given sound is composed; consequently, there are but four possible relations between sounds. (1) The relative duration of sounds, in which the length of the silences or rests between sounds are included; (2) the relative intensity of sounds; (3) the relative pitch of sounds; and (4) the relative tone-color of sounds.

To quote again: "A formal poem is always composed of such sounds and silences (or of the signs or of the conceptions of such sounds and silences) as are not *generally* but *exactly* co-ordinated by the ear;" that is to say, these sounds and silences are "perceived by the ear with such clearness that it is able to compare them with reference to one or more of the particulars of duration, time, etc." As a matter of fact, however, observation shows that the ear can co-ordinate sounds in reference to only three particulars: duration, pitch and tone-color. As a result of such co-ordination we obtain respectively,

rhythm, tune and tone-color in formal poetry.

A secondary use is also made of these four relations in order that the ear may co-ordinate a long and complete series of sounds. For example, a set of eight sounds which have been individually compared with reference to the particular of duration and whose primary rhythm is thus determined, may be marked off into groups by making any sound of each group louder or softer than the other sound or sounds of that group by making the first sound of each group, longer, higher in pitch or of different tone-color from the other sound or sounds of the group. Finally, each group may be more effectively marked off for the ear by a combination of the aforementioned methods.

Lanier illustrates the primary and secondary grouping by comparing verse sounds to sounds of music, showing throughout his explanation the close analogy between the two arts. Separating the genus sound into the two species, music and verse, he thus defines the species: "When those exact co-ordinations which the ear perceives as rhythm, tune and tone-color, are suggested to the ear by a series of musical sounds the result is *music*."

When those exact co-ordinations which the ear perceives as rhythm, tune and tone-color are suggested to the ear by a series of spoken words the result is *verse*. Both words and 'musical sounds' are musical sounds, that is, the spoken word is a musical sound produced by the speaking voice; the note played upon a musical instrument merely gives a musical sound of a different quality and character.

The differentiation between voice sounds and musical sounds is effected (a) by the generic and specific tone-colors of the human speaking voice, (b) by the peculiar scale of tones used by the human speaking voice. To illustrate, the generic tone-color is that peculiarity of tone-color which enables us to recognize the note played upon a piano as being different from the note played upon the flute or violin.


Different players may produce different tones upon the same instrument, although playing the same notes at the same pitch. These various tone-colors are called "specific tone-colors." By scale of tones is simply meant that the tones of any instrument differ in tone-color, as they are high or

low, or made upon different parts of the instrument.


As the written notes are a system of notation for the musician, so print and writing are a system of notation for the human speaking voice. The various letters bring to our minds certain positions of the muscles of the throat necessary to produce those sounds. This fact reveals one of the differences between verse and music, inasmuch as music has no system of tone-color. The kind of instrument upon which a certain strain of music is to be played may be indicated; the key or string on which the notes are to be played may be pointed out, and certain other marks may incidentally convey a notion of tone-color. Beyond these few suggestions there is no system of tone-color in music. Another difference arises from the circumstance that music employs only a small part of the tones theoretically capable of being employed, while the human voice utilizes all these tones.

The sound in verse is represented by the syllable. All English sounds are primarily rhythmic, since the English habit of common utterance gives to all sounds definite and simple relations of time; therefore, time is the essential basis of primary rhythm. Accent alone does not produce rhythm, but merely emphasizes it.

In Latin and Greek prosody, verse sounds are characterized as "long" or "short" and bear to each other in point of duration the simple proportion of one to two. In classic poetry a "long" verse sound was always long, a "short" was always short. But this does not hold true in English poetry, because the verse sounds bear to each other proportions other than one to two, and are not fixed in quantity, the same verse sound sometimes doing duty as a "long" sometimes as a "short." This peculiarity in English verse Lanier illustrates by the following lines representing the rhythm by the musical system of notation (the character ' indicating accent, ♪ and ♫ denoting duration of the verse sounds or rhythm, the quarter note ♪ being twice the length of the eighth note ♫)



 Rhythm-i-cal round-e-lays wav-er-ing down-ward



 Rhythm-ic round-e-lays wa-v'ring down-ward

The rhythm of the two lines would be interpreted by the ordinary reader as here represented, affirms Lanier.

The reason for the reader's giving different time values to the same syllable he thus sets forth by Lanier: "First, the English habit of uttering words in prose and verse is to give each sound of each word a duration which is either equal or simply proportionate to the duration of each other sound." Again, "the English habit of uttering words is not only to utter them in primary rhythm, but to make a difference of intensity (of loudness or softness, the essential principle of all rhythmic accent) which renders one sound in each word prominent above every other sound in that word. The particular sound to be thus distinguished is fixed for each word by agreement, so that in seeing a series of written or printed words, the reader understands which syllable of each word is rendered prominent by the aforesaid difference of intensity.

"Now the series of words 'Rhythmical roundelays wavering downward' reveals a difference of intensity recurring at regular intervals of time, and as the differences of intensity recur at intervals of three ♪ sounds each time the series is divided into four bars each separate bar becoming a unit of measure for the *secondary rhythm* as each separate sound is a unit of measure for the *primary rhythm*." This secondary rhythm or grouping into bars suggests to the reader that the very same sound "rhythm" which has the value of an eighth note in the line



Rhythm-ic-al roundelays wavering downward has the value of a quarter note in the line



Rhythm-ic roundelays wav'ring downward.

The swing or rhythmic movement of English words in two syllables reveals to the ear always the primary rhythm of ♪ ♪ (where the accent falls on the first syllable) or ♪ ♪ (where the accent falls on the second syllable); and the ear will always interpret it as such unless other suggestions are made by the general grouping. If, for example, the grouping was obviously into fours, that is, if each bar evidently was intended to contain four equal units of time, as in the line



Rhythm-ic round-e-lays a-float up on the mountains where the accents "round" and "float" occur at the distance of four sounds apart, and thus group the whole into bars of four eighth notes each, then the two sounds "rhythm" and "ic" would be interpreted and uttered by the reader as ♪ ♪, for the obvious necessities of the secondary rhythm require four eighth notes ♪ ♪ ♪ ♪ or their equivalent, and the equivalent in the case of the two sounds "rhythm" and "ic" would be filled out by making each sound a quarter note in length."

To sum up what has been said, the quantity or duration of English sounds is variable, and primary rhythm, though always existing, may, since it depends upon the relative quantity, vary within the proportions of one to two, one to three, one to four, and so on. Lastly, the primary rhythm of a doubtful word is indicated by the secondary rhythm or grouping into bars.

(CONCLUSION IN NEXT ISSUE.)

The Over-Zealous Suffragette.

WILLIAM CAREY, '11.

For months she had been agitating among the various Women's Clubs of the West, calling upon them to do their duty toward America, and help save the nation from ruin. She vehemently protested against man's usurpation, and confidently predicted that if the women did not at once make a final stand, they would soon have that inferior social position which they had in the ancient days.

"Woman's political rights have always been basely ignored," she declared, "even though they have in the past unquestionably swayed the fate of nations." And copious examples from history were cited to substantiate her statements. "Did not Venice once save Rome by finding guns and ammunition for the general?" she argued; and did not Molly Pitcher save the day at "Monmouth," and finally, "was it not Carrie Nation who gave the prohibition movement its great impetus?" Ever since

the great political conventions she had been travelling around delivering her message to the various Women's Clubs.

The strain was too great, however, and she was forced to relent for some months. Accordingly, on the advice of her physician she retired to the Glen Springs Sanitarium to rest and recuperate her strength. In announcing her intention to retire, she faithfully promised her followers that she would soon be at her work again, fighting for the cause.

She therefore set aside her plan of campaign against child labor and went to Glen Springs. But the rest was poor, for she was all impatient of such inactivity. She felt that she was doing an injustice to herself and the nation by remaining idle while thousands of youths were being permitted to toil away their lives in shops and factories. Here in the quiet and tranquillity of Glen Springs this problem revealed itself to her in its true light. What, thought she, could possibly be a more vital question to a nation than the welfare of its children? And to think that the recent congress had let it go unsettled!

Thus did she pine and fret, seemingly disappointed in the fact that she could find no more serious problem for the country. While looking over the paper one day she chanced to see a copy of the *Chicago Tribune's* "Appeal to the women of America to do their duty in defeating the new tariff bill." Her zeal was at once aroused. Of course she did not quite understand the reference to the "Dingley Bill," nor was she certain whether imported stockings were those which come into or go out of America. But this she did know, that the price of hosiery was a very important consideration to the American woman and that they were already dear enough for the average woman. Her anxiety about hosiery became intense, while the child labor problem slowly faded into insignificance. She noted with no little satisfaction, however, the closing lines of the *Tribune's* article: "Women can make themselves felt in this fight by writing to their congressman or senator. Do it to-day." It was surely encouraging for her to know that so influential a paper as the *Chicago Tribune* had at last acknowledged and was even championing women's rights.

She immediately decided upon her plan of action. Mrs. R— and her husband, Senator R— from Utah, were soon to start for Washington. She would write a personal letter to President Roosevelt admonishing him of the attitude of every woman on the Pacific slope toward the proposed tariff bill. She felt certain that she could speak for all of them.

Accordingly on March 21st she prepared a long, forcible letter to President Roosevelt, stating her objections to the proposed tariff, laying particular stress on that section which she termed "so basely prejudicial to the interests of the women of America." The letter was ended by this sentence: "President Roosevelt, the tariff must be revived!" and she stamped her foot as she read this aloud.

The letter was sent at once to Senator R—. He was not in Washington at the time, however, but the letter reached him three days later in New York. To the suffragette patient those were days of indescribable agony, fearful anticipation and keen chagrin at the way American women were being treated. She fretted and feared lest the bill might be passed before the President read her letter. In the meantime the senator received the letter and immediately telegraphed the following reply:

"A wireless from Teddy says he is having a fine voyage, sends love to the American people. The tariff bill will be defeated."

The nervous patient received and read the telegram with unspeakable amazement and satisfaction.

"Oh bliss!" she exclaimed, then sank back into her chair, took another patent pill and calmly expired.

To a Violet.

J. P. K.

WHY silent, sad and lonely,
Gentle weeper, queen of flowers,
Ever mournful, weeping only,
Pining e'en in brightest hours?
Has thy heart lost all its gladness
That thou livest e'er in sadness?

Dickens, the Realist.

EDWARD K. DELANA, '11.

After the Nineteenth-Century romance, consisting of the historical novel, as represented by Scott, the romances of war as represented by Grant, the romances of the forest and sea as represented by Cooper and the renovated Gothic romance by Hawthorne came the Realistic Reaction.

This movement had its culmination in Charles Dickens. The political situations in England gave rise to the realistic productions of this great novelist. Heretofore the British Penal Code was, as is observed by Wilbur Cross, "a brutal anomaly." Crimes such as shop-lifting and pocket-picketing, which in our day are regarded as petty offences, were then punished by death. The prison conditions both moral and sanitary were in a most deplorable state.

The introduction of the power-loom brought about reduction in the wages of workingmen, the employment of women and children and their attendant evils. The workmen formed themselves into unions, and Parliament began to suppress these trade unions. They then rose in riots because of the famines and the high price of food products, which they thought were brought about by the Corn Laws. The English government then answered them by suspending the "Habeas Corpus" act and by passing laws forbidding public meetings.

Philanthropists, both in and out of Parliament, had for a long time been trying to better the conditions of the lower classes. During the Nineteenth Century, their efforts had become more and more successful. These efforts came to be reflected in the literature of the time, and gave us the humanitarian novel, as those of this period are sometimes called. The movement gave rise to the novel, and the novel in turn helped to promote the movement.

Philanthropic motive was present in the earliest Eighteenth-Century novels, such as those of Defoe, Fielding, Goldsmith and McKenzie, although it was combined with other elements, such as sentimentalism; but it is found at its height in the novels of Dickens.

Dickens was essentially a realist as opposed to the romanticism of Sir Walter Scott. His theme was always the lower classes and the oppressed. Cross says of him: "He was their advocate, for them each of his novels after 'Pickwick' was a lawyer's brief." He did not think that these lower classes could ever raise themselves to a high moral and intellectual plane by means of the elective franchise. He therefore kept out of Parliament and tried to arouse and urge the conscience of England with his novels of realism.

In addition to his realism the author has introduced other things such as satire, running all the way from light burlesque to fierce invective and tirade against the evils of the times. There is plentiful exaggeration in his novels. He has the work-houses notoriously mismanaged; he makes his overseers inhumanly cruel and harsh simply for the purpose of emphasizing the reality.

Dickens' faithfulness to details is regarded by some as pure sentimentalism. Even if the charge were well made, Dickens would not be altogether blameworthy, because when literature is forced to change by some public change of sentiment—its swing, starting from a cold picturesque treatment of life to the picturing of the heart and its affections—it does not stop until it reaches sentimentalism. The age before Dickens wished to be told of life from the romantic point of view. The age of Dickens wishes to hear the story of life from the point of view of the human heart. As a result of this, Dickens' novels border on sentimentalism.

The novels of Dickens were written for a purpose. He painted real life in its true colors and faithful detail. This purpose was to give something which was needed and which would be of service to society. In his preface to "Oliver Twist," he says in speaking of the thieves, etc.:

"I had read of thieves by the scores; seductive fellows (amiable for the most part), faultless in dress, plump in pocket, choice in horse-flesh, bold in bearing, fortunate in gallantry, great at a song, a bottle, pack of cards or dice-box and fit companions for the bravest. But I had never met (except in Hogarth) the miserable reality. It appeared to me that to draw a knot of such associates

in crime as really did exist; to paint them in all their deformity, in all their wretchedness, in all the squalidness of their lives; to show them as they really were; forever skulking uneasily through the dirtiest paths of life, with the great black ghastly gallows closing up their prospect, turn where they might; it appeared to me that to do this would be to attempt a something which was needed, and which would be a service to society. And I did it as best I could."

He then goes on to say that in all the books he knew, when such characters were portrayed there was always some glamor, allurements and fascination thrown around them. Dances on the moonlit heath or in some snug cavern, attractive dresses, the dash and freedom of the "road" were always placed around the portrayal of these low classes of people.

"But," he says, "as the stern truth, even in dress in this (in novels) much-exalted race, was a part of the purpose of this book, I did not abate one hole in the Dodger's coat, or one scrap of curl-paper in Nancy's dishevelled hair."

Again in his preface to "Barnaby Rudge" he says that he paints these things as they really are, because he thinks that they can teach a good lesson. This sentiment is expressed in all his works. He thinks he can fulfil his purpose better by portraying the evils of the time, the lower classes, etc., as they really are, stripped of all the glamor and fascination with which they were usually set forth.

The cause of Dickens being a realist is that he lived and wrote at a time when people wanted to hear and read about real things. While it cannot be said that they had grown tired of the romanticism of Scott, for it is hardly possible to conceive of such a sentiment as that, the realistic side of life nevertheless appealed to them very forcibly. The age itself was an age of doing things worth doing; that is, they saw the evils and mistakes of not only the government but also of society, and set themselves to rectify them if they could.

Dickens supplied the needs of the people, as he was the first modern novelist to find inspiration in the material of common, everyday affairs and in the common and lower classes of people. He had the skill and ability to set

forth this common everyday material in such a form that it was attractive, instructive and interesting reading. He made the people who read his novels feel that these things were real and true, and on these things rests his reputation of being the best author of the realistic novel. His novels have faults, indeed, among them a serious and fundamental one, in vaunting "the quack nostrums of good fellowship and sentimental tenderness of human institutions and the natural virtues, as remedies, for the sin, sorrow and weariness of life," but no discerning reader can fail to recognize him as the great master of realistic portrayal.

The Equestrienne.

MYLES SINNOTT, '11.

"Git off'n that horse, Henry Perkins, and start right into churning this minute. I do declare yore dad has plumb spoiled you with his foolishness in taking you to the circus. You'll run ole Bill to death trying to gallop him around the pasture and a-doing your fool tricks on his back; come in here." The effect of this domestic speech was that a small boy hurriedly climbed the bars of the pasture and hastened to the spring-house where that bane of the country boy, the churn, awaited his coming. Sitting on the nail-keg turned upside down and leisurely working the dasher of the churn his thoughts reverted to last Saturday when his "dad" had entirely overjoyed him by seriously announcing that he was going to take Henry to see the circus. Henry's father was a typical man of the small town, the man whose sayings were law at the corner grocery store where all current events were argued and discussed by the village seers. His son, he thought, ought to be educated along all lines like himself, and hence the circus was one of the opportunities. The two of them went, and Henry saw—what he saw has been far better described by the author of "The King of Boyville" than my poor pen may attempt to picture. In the course of the performance the boy fell madly in love with a daring little equestrienne who performed marvelous feats

on the broad back of a galloping Norman. From his seat of vantage in the first row he watched her every movement with his whole attention. It seemed evident, to the mind of the boy at least, that his attention was reciprocated in some measure, and when at the conclusion of her performance she had thrown him her only flower, a red rose, his heart threatened to break its confines so full of joy was he. But now, probably she was miles away getting ready for the next town. Engrossed in his thoughts he did not perceive the shadow fall across the threshold, and was first aware of another's presence when a voice asked politely:

"May I come in?"

Looking Henry saw the vision of his dreams, the little girl-rider. With a bang the churn described a curve towards the corner, and the next moment the little Miss was seated on a stool fanning her hot face.

"We missed our train and I thought I'd take Jim and ride out in the country to look for wild flowers. It looked so cool in here and I was so hot that I thought I'd rest a while." Such was the explanation of her presence. Sufficient it was for Henry that she was there. The conversation was about to slacken when suddenly she asked: "Do you know where any flowers are?" Henry knew where they grew in profusion, and side by side they went up the path to the woods, the girl doing most of the talking. Henry, however, soon became at ease and ventured to tell his companion of his trials with Bill in the pasture to perform some of his listener's feats. She shrieked with laughter at his comical way of telling her the story. Next they were chatting of her life as old friends do when they suddenly meet after a long separation. Flowers were forgotten and Henry sat a mute and attentive listener to the tale of the checkered career of the little rider. How long they might have remained there no one knows, for she was just about to tell him how she learned to perform her most thrilling feat, when—"Henry Perkins, if you ain't the most good-for-nothing boy I ever laid eyes on; I'd like to know who is"—and Henry woke up to find his mother standing over him with an expression of virtuous indignation on her face.

The Voice of Love.

JOHN J. ECKERT, '11.

THERE speaks within my heart a tender voice,
In accents wondrous sweet, in words divine,
And ever do I listen and rejoice
To hear it in that sombre heart of mine.

For of a love it speaks which never dies,
Which neither years nor passions may destroy;
And thus I think of home, of gentle eyes,
Of faces that I loved when but a boy.

It tells me of a fairer home above,
Where no distress an endless glory stains:
Where angels bright sing canticles of love
In blissful chords, in never-tiring strains.

This voice of love, I hear it not in dreams;
But in those weary days of fray and strife—
'Tis then it speaks, and oh! 'tis then it seems
To bring but love to me, and thus—new life.

I love that voice which speaks within my heart
In accents wondrous sweet, in words divine,
And often do I pray it may not part,
But live forever in this heart of mine.

Lectures by Father Smith.

For the past month the students of the English classes have been exceptionally favored. Reverend John Talbot Smith, LL. D., of New York, author and critic, has delivered daily lectures on modern literature and literary criticism, and as his talks have been largely reminiscent, they combine the charm of intimacy with the singular value of experience. Father Smith's whole life has been spent in the study of literature, both finished and in the making, and he has come into direct contact with some of the prominent forces and movements in modern literature. Gifted with clear perception, keen foresight, and sound analytical power, he has been able to draw appropriate conclusions from his experiences, and these conclusions he has laid before the students with characteristic clearness and power. He warned his hearers against the critics and "long-haired people," he shattered popular idols, he exposed the shameless methods of publishers and press agencies, and gave a clear exposition of

the forces which have caused the latter-day decadence in literature.

The thesis of the series was the struggle between Christian principles and Neo-Paganism in the field of letters. We are prone to lament that in our day there are no great poets, no great novelists, that the writers of to-day are simply purveyors of information; but we are ignorant of the cause of this decay. According to Father Smith, Christ Himself laid down the principle of all true literature when He said: "I am the Way, the Light and the Truth," and again, "He that is not with Me is against Me, and he that gathereth not with Me, scattereth." This principle ruled in literature up to a few decades ago, but men grew impatient under its restrictions, and a few authors, bolder than their fellows, began the revolt which has been the cause of what Father Smith calls, "Dry Rot in Literature."

Of course, a principle is necessary in literature, and the men who chafed under the Christian conventions, experimented with one substitute after another. Naturalism, Pessimism, Agnosticism and "Nothingarianism," were all tried, until one was found which would successfully dupe the people, and is the ruling power in literature and in life to-day. The first substitute offered was Naturalism, fathered by Swinburne. Algernon Swinburne was one of the great masters of poetic expression; the inflexibility of English yielded to the magic of his genius, and yet he threw away the sublime opportunity to become, perhaps, our greatest poet, and deliberately flung down the gauntlet to Christ, announcing that man within himself is all sufficient, and that he must find his destiny here upon earth. Swinburne was, in a way, honest in what he did; but he did not see to what lengths his principle would go, until it was too late to check it, had he cared to. While he wrote of the beauties of Nature and the pleasures of life, his imitators, like Zola and Whitman, chose to sing of other phases of Nature, and so disgusted the reading public, that Naturalism died a natural death.

The next principle advocated was that of Pessimism, introduced by Schopenhauer, but it was too sordid to live. George Eliot and Matthew Arnold adopted a modified

form of Pessimism, which; while retaining the original contention that this is the worst possible world, maintained that we should meet everything as cheerfully as possible, with elegance, candor and courage. While this principle is still alive in everyday life, its days in literature seem to be numbered. Ibsen is the most active exponent of this principle to-day.

The third principle, and the one which has been most successful in its efforts to supplant the principles of Christ, is Agnosticism, which in this country takes the form of "Nothingarianism." Absolute Agnosticism as advocated by Emerson was a failure in the United States, but the easy-going and more crafty Secularism is the rule of the day, and does more harm than any of the other principles advanced, because through the subtleness of the attack upon Christ, Christians are deceived and fall in line with it.

Father Smith gave a fine delineation of the reaction which has stemmed the tide of anti-Christianity in literature. This reaction began in England with the Oxford Movement, one of the greatest movements of all times. He gives great credit to Bulwer-Lytton for his little-known share in this movement, and characterized "Richelieu" and the "Catholic Drama," which was evolved from that one production, as "the unknown chapter in the Oxford Movement." The Romantic Drama, which was the one citadel against the assaults of the revolutionists, still clung to the old time conventions; made possible the production of this species of drama, and is, perhaps, more than any one element, responsible for the Catholic revival which has been in progress since 1850, as it broke down the barriers of prejudice which existed against the Church.

The success of that wonderful genius of the Oxford Movement, Cardinal Newman, stands out in sharp contrast to the failure of Swinburne. If Newman had been an ambitious man he could not have chosen a worse moment for his conversion, for at that time a wave of bitter anti-Catholic feeling was spreading over the whole civilized world. He had his days of gloom until he issued his "Apologia pro Vita Sua." With that book he thrust himself upon the people and

captivated them with his marvelous power, delicate irony, singular humor and sweetness. For our own country, Father Smith cited the singular success of Longfellow's Christian principles, so violently opposed by Emerson and his clique of Transcendentalists. But the subject upon which he most loved to dwell, was the glorious triumph of Henryk Sienkiewicz, the Polish author of "Quo Vadis" and the Trilogy, "the greatest novelist the world has ever seen." While Father Smith's views appear iconoclastic, he supported them with well-founded arguments, and in his analysis of the works of Sienkiewicz, and of his rivals for first honors, he left no doubt as to the right of Sienkiewicz to supremacy.

Father Smith was merciless in his denunciation of the fraud and pretense of the publishers and critics who use all manner of devices to deceive the public, and pawn off imitation literature as genuine. He recognizes three types of imposition: the natural process, such as that by which Ibsen made his entrance into New York; the Literary Fad, which consists in temporary popularity for an author of no merit, obtained by artificial means, and Literary Idols, which are the creations of the press agents who magnify the real power of an author until he appears to be a demigod. His earnest counsel to his hearers is "to put no faith in critics," but to study everything out for themselves, applying the principles of Christianity in their analysis. Father Smith closed his series with an appeal to the students to go out into the world and to use their best efforts to combat secularism and restore the principles of Christ in every sphere of life.

A series of lectures such as this should be a great power for good. In this day of sordid subservience to the publisher and critic, it is refreshing to hear a courageous defence of the truth. He has corrected many erroneous ideas, and has given a sound basis for many beliefs to which we have clung only through Faith, without being able to give a philosophical reason for them. His lectures have been received with great enthusiasm, and it is with regret that we part with him.

JOHN F. O'HARA.

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—Although it was our race that produced the greatest dramatist the world has ever known, Shakespeare, the master-maker of comedy and of tragedy, yet it remains for other nations to set us the example of national protection for the drama.

The American remains for other nations to set us the example of national protection for the drama. France has that great institution, the Comédie Française, which has not only carefully kept the traditions of its founder, but has nurtured, too, every new dramatic movement of real value. Modeled after the Théâtre Française, Austria, Sweden, Denmark, Russia, and Norway, all have national playhouses. But it would seem that the puritanical spirit and narrow-mindedness, which led to the suppression of the drama in England in 1642, still survives in the indifference of the English countries in the matter of national patronage of dramatic art, and has proved an obstacle in the path of those who would elevate the stage and make it not only a pleasure but a great power for enlightenment. The drama has been, to use the words of John Corbin, "the Cinderella of

our arts." But the time seems to have come for the metamorphosis. A fairy godmother, or rather a combination of fairy godmothers, comprising such men as Morgan, Gould, Astor, Vanderbilt and Mackay, has used the magic wand with great effect, and the result is a New Theater, situated in New York City, evolved from an old idea, with the laudable purpose of cultivating the drama as an art and not solely as a financial venture. What the government has failed to do these men have taken upon themselves. And it is to be hoped that when this Cinderella, so long neglected, blossoms forth in all her young glory, the prince, in the person of the American public, will take kindly to the rôle of suitor, and will see to it that for her the hour of twelve may never strike.

—One of the serious problems in our national life to-day is the forestry problem. Forty years ago it was one of destruction; to-day it is one of conservation and reproduction. Public prodigality, private vandalism and forest fires have so far destroyed

this once abundant natural resource that nothing short of the most widespread and skilful application of the methods of forestry can in any measure restore to coming generations that portion of this resource which is rightfully theirs. Recent information sent out by the Bureau of Forestry in Washington is to the effect that the public graded schools of the District of Columbia, of parts of Iowa, the normal schools of Cleveland, Rochester, N. Y., and Joliet, Ill., have courses in Elemental Forestry, both theoretical and empirical, while there are more advanced courses in many colleges and universities. In this work the Federal department lends every aid. The study inquires alike into the culture and classification of young trees and the best methods for the preservation of the virgin growth. This movement is timely and of interest to the public at large. Indeed, were there no other than the economic aspect of the problems involved it would warrant the most serious attention, and our colleges and universities ought to give it due, prompt and practical consideration.

Concerning the Interstate Oratorical Contest.

On Friday, May 21st, the representatives from the several states which constitute the Interstate Oratorical Association met at Appleton, Wisconsin, for the Annual Interstate Contest. Mr. Ignatius McNamee having been chosen by six judges: President Charles F. Thwing, Western Reserve University; Prof. Frederick E. Bolton, University of Iowa; Prof. Felix E. Schelling, University of Pennsylvania; Mr. Samuel D. Miller and Mr. Evans Woolen, both of Indianapolis; and Prof. George H. McKnight, University of Ohio, as the best representative of Indiana in a public Inter-Collegiate Contest, held at Indianapolis before several thousand people, and his manuscript having been favorably criticised by the Interstate Judges on thought and composition, went prepared to enter the contest in behalf of his state and college.

At 2 P. M. on the day of the contest, the Association met to transact its usual business, which occupied it until nearly evening. After this some outsider from Ohio, who had no right to a seat in the assembly, asked permission to address the members and received it. He brought charges of plagiarism against the representatives from Indiana and Missouri. A committee was hastily formed, and after a short sitting the two young orators from Indiana and Missouri were declared ineligible. The case was pushed by the delegate from Wisconsin, who was a member of the committee, and the delegate from Iowa, in the interest of their own representatives, who had been disqualified on thought and composition by the judges some time before, because they knew that if Indiana and Missouri were thrown out, their men would fill the vacant place so as to make a total of seven speakers. The Ohio delegate was astounded when he found that even after Indiana and Missouri were rejected, his man couldn't get in.

The delegates from Indiana, Missouri and Nebraska protested very strongly against such action, demanding that the young men should be allowed to defend themselves, but they were over-ruled, chiefly through the efforts of the Wisconsin delegate, and

the rulings of the president, who was the representative from Iowa, who favored the admission of his orator and the Wisconsin orator at every point. And right here is the most contemptible part of the whole proceeding—that those accused were not granted what is given by law to the worst reprobate in the country, namely, a hearing. Nebraska, Missouri and Indiana declared their belief in the innocence of the two orators, as did also the secretary, but he had no vote. One delegate stated that he wished to disclaim any connection with the affair, and that he would take no responsibility by condemning the two young men, because he feared that the other delegates were making themselves actionable for libel.

The evidence submitted was of the poorest kind. The passages on which Mr. McNamee was condemned occur, the first one immediately after a part quoted and immediately before another quotation, the second immediately after a part quoted, simply showing a misplacement of quotation marks. At most these two passages contain three lines each. The third part cited consists of a sentence in which the quotation marks were placed in the center when they should have been at the end.

It is very easily seen that the plagiarism was entirely unintentional, and this should have been taken into consideration. If the writer had wished to plagiarize he would certainly have been wiser than to quote from Mr. Spargo and use his name in the following paragraph,—so that anyone could look up his plagiarism.

Now, who were the men that sat in judgment on the case? They were young students who certainly could not deal wisely or with any experience in a case of this kind. The orations had been carefully scrutinized by six judges in the State Contest and five judges in the Interstate Contest before the Association met. The judges for the Interstate Contest were: Prof. Thomas C. Trueblood, Michigan University; Mr. C. Hildreth, President State Bank, Franklin, Neb.; Attorney Robert Stone, Topeka, Kan.; Rev. George Reynolds, Kansas City, Mo.; Rev. B. F. Rhodes, Ashland, Ohio. These five men with the six that judged the State Contest were Professors of literature

and economics, lawyers, congressmen and professional men, persons of broad education, wide reading and large experience, and yet they found nothing objectionable in the manuscripts. It remained for a few young students to reverse the decisions of all these men and misuse the power of membership in the Interstate Oratorical League that they possessed by daring to condemn the young men without so much as a hearing.

The association adjourned at 7 P. M., the delegates went to supper and scattered. Mr. McNamee was not informed until eight o'clock that he was not to be allowed to speak. The scheme had evidently been concocted some time before, because the speakers from Iowa and Wisconsin, who had been ruled out by the judges and notified not to appear, were in Appleton before the assembly convened. One of the delegates stated that a caucus, to which he was not invited, was held in the morning and everything rushed through, probably because it was currently whispered about the hotel that the Indiana man was sure to win. The meeting adjourned at 7 P. M., and when the contest began at 8 o'clock, the programs were at the theatre, not only with the names of the Indiana and Missouri men left out, but so completely rearranged that the inserted names of Iowa and Wisconsin were placed in their proper order according to the constitution. These changes, and the printing of two thousand programs, could not have been accomplished in one hour.

As far as we are concerned at the University of Notre Dame, Mr. McNamee's reputation for honesty is too well established to suffer through such unworthy and un-American proceedings as took place at Appleton on the 21st. It is time that the Interstate Oratorical League be established on a proper basis so that such low actions may not again be attributed to it.

G. J. F.

Personals.

—Joseph E. Logsdon, student '74-'76, is located at Shawneetown, Ill.

—Aloysius J. O'Donnell, student 1903-'6, is Assistant Treasurer of the Union Trust Company, Donora, Pa.

—Clarence J. McFarland, student 1897-'06,

is in the People's National Bank, Wapakoneta, Ohio. He has sent a rush order for a 1909 *Dome*.

—Joe Hirtenstein, Minim 1904-'5, spent a few days at the University this week. Joe is now in business with his father, 213 Halsted Street, Chicago.

—Wilbur O. Emerson, student several years ago, writes from Los Angeles that he will probably be present at Commencement. His address is 319 Delta Bldg.

—William E. Perce (LL. B., 1906; LL. M., 1907) has been elected City Attorney at Elgin, Ill. Bill's feats as a slab artist during his years here were a source of joy to many a loyal fan.

—Emil Frossard, student 1901-'6, a graduate of the Commercial department, is with Westheimer & Company, general merchants, Marietta. In renewing his SCHOLASTIC subscription he sends good wishes to all old friends.

—Charles L. Kane, student 1903-'04, formerly with *The News* of South Bend, is now on the editorial staff of the *Inter-Ocean*, Chicago. Mr. Kane has been very successful in newspaper work, and his appointment in Chicago is an evidence of ability.

—John Rigney, well-known to students of the past generation, has been touring the country as leading man in "The Holy City." Mr. Rigney is greatly interested in his profession, and it would be a surprise to his friends here if he does not attain high rank in it.

—William A. Pinkerton, student 1859-'61, now head of the Pinkerton Detective Agency, writes that if it is possible for him to do so he will attend the Commencement. He adds: "Notre Dame was comparatively a very small institution when I left in 1861. I have watched its progress with pride, never failing to recommend it to friends who have children whom they wish to educate. I feel that it is a part and parcel of my life, and I would be delighted to pay a short visit to you and other friends. If it is at all possible to do so, you can count on my coming. The Hon. Thomas H. Carter, who is to address the Graduating Class, is an old friend of mine, and it would be an additional pleasure to have an opportunity to see him."

University Bulletin.

Entertainment by Glee Club.

The final examinations for Preparatory classes will be held June 9th, 10th and 11th; for collegiate classes June 14th and 15th. Classes taught at 9 A. M., in preparatory department will be examined June 9, 7:30 P. M. No special examinations before these dates will be permitted under any circumstances whatever. In cases where real necessity seems to exist students may see the Director of Studies and arrange to have their examinations on their return in September.

The Mass and Sermon for Baccalaureate Day will be held on Friday, June 11, 8 A. M. Classes and examinations will resume at 10:15 A. M.

Classes in the Preparatory Schools resume September 10. Classes in the colleges resume September 17. It is absolutely necessary that students be on hand promptly on the date assigned for the opening of their schools. No rooms will be reserved for preparatory students after September 10, nor for collegiate students after September 17. A certain per cent will be deducted from examination marks for every class day missed after the date set for the resumption of classes. Under no circumstances will old students be allowed reduction of expenses for the time lost at the beginning of the school year.

SENIOR EXAMINATIONS.

Monday, June 7.—At 8:30 A. M. Latin. At 2:00 P. M., English.

Tuesday, June 8.—At 8:30 A. M., Greek. At 2:00 P. M., Economics.

Wednesday, June 9.—At 8:30 A. M., Law, Philosophy. At 2:00 P. M., Law, History.

Engineering and Science classes will be examined during those days at the hours indicated by the Deans of the Departments.

* *

The candidates for graduation in the Commercial Department will have their examinations June 7th, 8th, 9th, and diplomas will be conferred June 11, 10:30 A. M.

Conferring of medals, premiums, certificates and closing exercises in St. Edward's Hall will be held June 10, 8:30 A. M.

Conferring of medals, premiums, certificates and closing exercises in Carroll Hall will be held June 10, 7:30 P. M.

On Monday evening, May 24, the University Glee Club gave its first annual song-and-dance program in Washington Hall. The affair proved a real treat, both in the humorous and artistic numbers, and furnished an opportunity for several "dark-horse" stars to show their quality. Some of the features presented were remarkably good, and all who took part deserve credit for the smooth precision with which the program was run off. The credit for arrangement and training goes to Prof. Petersen, whose effort and pains in the preparation made the entertainment possible. Under his efficient direction the Glee Club has developed into a most capable organization, offering an entertainment worthy of high appreciation. Their numbers last Monday evening were exceptionally well rendered, and unfailingly met hearty applause from the house.

Joseph P. Murphy made his usual hit in the vocal numbers, adding new laurels to the reputation he has already gained hereabouts as a vocalist. His voice is a rich baritone, with never a more pleasing effect than in the interpretation of catchy Celtic songs. Mr. Felite del Hoyo shared with Murphy the vocal honors of the evening. This was the first public appearance of Mr. del Hoyo at Notre Dame, and he scored heavily with his hearers. His interpretation of the difficult Italian melodies was a notable feature, and brought out noticeably the fine control of his tenor voice.

The feature of the evening in a humorous way, and indeed one of the best performance of its kind ever seen at the University, was the work of "Bill" Ryan and his team, composed of "Mike" Moriarty and "Billie" Burke, in a variety of comic stunts that took the house by storm. The ability displayed by this trio, and especially by Ryan, surpassed all expectations. Though responding to repeated encores, they were never at a loss for a new antic. The evening's entertainment was an entire success, and should take rank as one of the dramatic features of the year. Such an affair as that of last Monday should become a regular annual event, for the present example is

ample proof that efficient talent for the undertaking exists among the students.

Below we print the program of the evening:

- (1) OPENING CHORUS. Glee Club.
- (2) SY CLEVERS,
Sometimes known as Devers,
in his monologue,
"How Ruby Played."
- (3) The Silver-voiced Songster,
JOSEPH P. MURPHY,
In Choice Selections.
- (4) "WRASTUS" PORTER
The Man with the Nimble Feet.
Presenting his usual Terpsichorean Numbers.
- (5) RYAN AND MORIARTY
The Irish Coons,
Offering
"Darktown Antics."
- (6) Another Songbird,
FELITE DEL HOYO.
Even the Nightingales Take Notice.
- (7) Sousa's Rival
RYAN'S BAND
First appearance—also the last.
- (8) The Pajama Trio
RYAN, BURKE AND MORIARTY.
Assisted by the Old College Idol,
"DREAMY" SCANLON.
- (9) More Vocalizing
UNIVERSITY GLEE CLUB
Singing, "Kentucky Babe."
- (10) Wait for
THE BIOGRAPH
But don't wait too long.

Athletic Notes.

Notre Dame, 9; Penn State, 0.

On Friday, May 21st, the Varsity put up an exhibition of ball playing of the superb variety, and when the smoke cleared away after the ninth inning the battle-scarred veterans of Penn State wended their weary way from Cartier Field to the step of 9-0.

"Billy" Burke pitched an excellent game; the team behind him gave him perfect support, and when hits were wanted hits were made. Only three of the Penn State bunch reached

first base throughout the whole nine innings. In the third inning Thomas, hypnotized by Burke's snaky curves, stood transfixed at the plate until Burke put one too close to see if he were still alive. He was, and walked to first, but he didn't live long, as the next two men were so elated by such an unlooked for event that they fanned. In the seventh, Penn secured two hits, but all their other finds were mere bingles.

To sum up, Burke gave no bases on balls, allowed ten hits, hit one man, and struck out thirteen. Only twenty-nine men faced him in nine innings. Apart from Burke's splendid twirling; Hamilton's batting and Connelly's fielding were the features of the game. Out of four times up, Don secured a single a double and a triple; and Connelly took everything that came his way, accepting six chances without an error.

THE GAME IN DETAIL.

1st Inning—Kelly and Voorhis fanned. Eberline went out, Moloney to Daniels. No runs.

Connelly flied out to McCleary. McKee out, Lynch to Herschman. Daniels fanned. No runs.

2nd Inning—Herschman fanned. McCleary and Blythe went out. Connelly to Daniels. No runs.

Kelly lined one to his namesake, who threw him out at first. Hamilton doubled to right. McDonough popped one up to Lynch and Moloney went out, Lynch to Herschman. No runs.

3rd Inning—Workman fouled out to McDonough. Thomas was hit in the arm, but Lynch and Kelly struck out, retiring the side.

Bothwick walked. Burke sacrificed. Connelly singled, sending Bothwick to third, and then stole second. McKee flied out to Kelly. Daniels hit to right, scoring Bothwick and Connelly, but was caught later in an attempt to purloin the second sack. Two runs.

4th Inning—Voorhis and Eberline each took three swings and retired to the bench to think it over. McKee gobbled up Herschman's skyscraper. No runs.

Kelly lifted a high one to Workman. Hamilton singled to centre. McDonough reached first on Blythe's error. Moloney drew a pass filling the sacks. Bothwick came to

time with a neat hit to left scoring Hamilton and McDonough. Burke fouled out to Voorhis and Connelly to Eberline. Two runs.

5th Inning—McCleary fanned. Blythe grounded to Moloney who threw him out at first. Workman flied out to Connelly. No runs.

Herschman captured McKee's fly. Daniels was safe at first on Blythe's wild heave. Daniels stole second and scored on Kelly's single. Hamilton tripled to right, scoring Kelly. McDonough singled to centre and Don scored. McCleary was called in from center field to relieve Lynch, Carson going to the outfield. His first move was to send McDonough to second on a balk, and this he followed up with a pass to Moloney. Bothwick went out on a fly to McCleary. Burke was safe on Herschman's error and McDonough scored. Eberline caught the fever, booting Connelly's grounder, and Moloney came home. McKee drew a pass. Daniels bunted to McCleary who threw Burke out at the plate. Five runs.

6th Inning—Thomas fouled out to McDonough. Carson went out, Burke to Daniels, and Kelly did the giant swing for the third time. No runs.

In order to keep in touch with the Eastern fashions, Kelly and Hamilton both were retired on strikes. McDonough went out, McCleary to Herschman. No runs.

7th Inning—Voorhis singled to right center. Eberline fanned. Herschman singled to center. Voorhis was caught stealing third. McCleary went out, Connelly to Daniels.

Moloney singled to center. Bothwick and Burke went out, the former on a foul bunt after two strikes, the latter on three healthy swings. Moloney found the ball but was thrown out by Voorhis. No runs.

8th Inning—Blythe fanned. Workman went out, Burke to Daniels. Thomas beat the atmosphere frantically three times, and then beat it for right field. No runs.

Connelly knocked to Eberline who threw him out at first. McKee struck out. Daniels singled past short stop. Kelly fouled out to Voorhis. No runs.

9th Inning—Parson struck out. Kelly lined one to Connelly and was thrown out at first. Voorhis went out, Burke to Daniels. No runs.

Penn State	AB.	R.	H.	PO.	A.	E.
Kelly, 2b.....	4	0	0	2	1	0
Voorhis, c.....	4	0	1	9	2	0
Eberline, 3b.....	3	0	0	1	1	2
Herschman, 1b.....	3	0	1	7	0	1
McCleary, cf, p.....	3	0	0	2	2	0
Blythe, ss.....	3	0	0	1	0	2
Workman, lf.....	3	0	0	1	0	0
Thomas, rf.....	2	0	0	0	0	0
Lynch, p.....	1	0	0	1	3	0
Carson, cf.....	2	0	0	0	0	0

Total 28 0 2 24 9—5

Notre Dame	AB	R.	H.	PO.	A.	E.
Connelly, 3b.....	5	1	1	2	4	0
McKee, cf.....	4	0	0	1	0	0
Daniels, 1b.....	5	1	2	10	0	0
Kelly, lf.....	5	1	1	0	0	0
Hamilton, rf.....	4	2	3	0	0	0
Moloney, ss.....	2	1	1	0	2	0
McDonough, c.....	4	2	1	14	1	0
Bothwick, 2b.....	3	1	1	0	0	0
Burke, p.....	3	0	0	0	3	0

Total 35 9 10 27 10 0

Penn State—0 0 0 0 0 0 0 0 0=0

Notre Dame—0 0 2 2 5 0 0 0 x=9

Three base hit—Hamilton. Two base hit—Hamilton. Bases on balls—Off Lynch, 2; off McCleary, 2. Struck out—By Lynch, 1; by McCleary, 5; by Burke, 13. Hit by pitched ball—Thomas. Sacrifice hits—Burke. Stolen bases—Thomas, Connelly, Daniels. Balk—McCleary. Umpire, Deehan. L. C. M.

Local Items.

—Lost.—A lady's watch. Finder please leave same with Brother Alphonsus.

—Found.—Some fountain pens, cuff buttons, pins, a watch and other articles. Owners may obtain same from Brother Alphonsus.

—The Minims are now engaged in their annual prize baseball series between the Black and Red teams. Five games will be played, and the members of the winning teams will be awarded watch fobs as prizes.

—The Philopatians, under the guidance of Brother Cyprian, went to Benton Harbor Thursday where they spent the day enjoying the sports afforded by the lakeside resort. This is an annual trip for the members of the society and is always anticipated with great enjoyment.

—"Rosy" Dolan is the proud possessor of a cameleon, which was presented to him by a friend who purchased it on circus day. "Rosy" says that the little reptile changes color in the most approved cameleon fashion, and that it is not a bit vicious. It will soon be a pet of the younger element of Sorin Hall.

—The Hoosiers of Carroll defeated the second team of Holy Cross last Sunday

in an exciting game of eleven innings. The in the ninth, and so remained until Hoosier Loeb, tired of the sociability, lifted a neat one over second which netted two runs and ended the game.

—While fishing in the lake the other day, Rubshaw, known as the clothes-pres-
sing man, was upturned from a boat and compelled to swim ashore with his clothes on. "Rub" says he does not mind the ducking, but he lost two good fishing rods and four silk lines during the excitement.

—Invitations have been issued to the members of the Alumni Association to hold a meeting in conjunction with the commencement exercises. Last year's meeting proved to be so enjoyable that it was decided to make these gatherings annual affairs. It is expected that many of the most prominent members of the Alumni Association will be present, and a general good time is anticipated by all.

—Mr. C. E. Griffith, who appeared in Washington Hall a few weeks ago, returned Wednesday and entertained the students of the English classes with a reading of Dante's "Inferno." Mr. Griffith is endowed with the dramatic gift, and his interpretation of the scenes described by the immortal Dante was very effective. The reading was given during the time scheduled for the regular English lecture.

—Father John Talbot Smith was the guest of honor at a smoker on Thursday evening by the residents of Old College. During his stay at the University Father Smith has come to be regarded as an esteemed friend by the Old College boys, and the affair was in the nature of a farewell to him. Father Cavanaugh and Father Quinlan were also guests of the evening, and a general good time was enjoyed. Refreshments of sandwiches, ice-cream, cake and coffee were served, and the "Cuban Orchestra" furnished music for the occasion.

—The students of St. Edward's Hall stole a march on the rest of the University, by getting up before sunrise on last Wednesday and making a large flower bed in St. Edward's park. The night before there was no sign that such work was even contemplated, but when the student body went to breakfast in the morning, there was the bed all ready for the rain which came a short time afterward. The magic change might have been attributed to the fairies, had not several Minims been seen scurrying around with rakes and spades.

—Although the date set for the handing in of the graduating theses expired some time ago, it was found necessary to make some extension of the time. Those seniors who did not present their theses to the

Faculty on the original date are now busy completing their work. In the departments of Liberal Art and Science the theses cover a range of subjects and will show much research on the part of the graduates. The engineers are busy designing bridges, engines and works of masonry, and these designs show the vast amount of patient work involved in an engineering course.

—Shortly after the close of school next month, the students who do not go home for the vacation period will go to San José Park at Lawton, Michigan. The University owns a good summer resort at this place where the grounds and a beautiful lake afford a variety of vacation pleasures. It is thought that more students will go to the lake this summer than in any previous vacation. Those who have gone in former years, report that a vacation spent there is thoroughly enjoyable. Boating, bathing and fishing are the favorite pastimes and the University Hotel offers splendid accommodations to all.

—The engineering shop is a busy place these days, and to the visitor it presents the appearance of a full-fledged foundry. Thirteen students of the Department of Mechanical Engineering are building gasoline engines, this being part of the regular work of their course. These engines have been under the process of construction since February and will be completed within a week or two. They have been made entirely by the students themselves and promise to serve all practical purposes for which such engines are generally used. The workmanship is excellent and they are a credit to their makers. Twelve of the engines are constructed with one cylinder, while the other is equipped with two.

—At a meeting of the Senior Class, held on Monday evening of this week, much business of interest to the class was transacted. The dance committee rendered its report, and it was found that despite the bad weather, the Easter home-going and other attractions that promised to detract from the dance, the event was a great success financially as well as socially. Several letters, received from alumni and expressing regret at their inability to attend the dance were read at the meeting. The banquet which will be held on the evening of the first Wednesday in June was also discussed and plans were laid to make it one of the most enjoyable events of the year. This function will be held in the banquet room at the Oliver and an elegant menu will be served. The banquet committee has been appointed and are now at work arranging the details. This is the last regular business meeting that will be held by the Class before Commencement.