

The Barnard Bulletin

PL. XVIII. No. 13

NEW YORK, MONDAY, JANUARY 5th, 1914

PRICE 5 CENTS

Mr. Cyril Maude Addresses Wigs and Cues

A large audience gathered in the theatre to hear Mr. Cyril Maude on Tuesday, December 16th. Although this is the second lecture that has been given under the auspices of "Wigs and Cues" the first one was such a success beside the members of the club, friends of the girls came to the aid. In fact there was at least one eminent actress present in the audience Mrs. Thomas Whiffen, who is playing the part of "Mrs. Talcott" in "The Stage." All those who attended were more than repaid for their effort by hearing a charming speech, delivered by a charming man. Mr. Maude's sense of humor is only one of his many delightful qualities.

He has given us his kind permission to print as much as we can of his speech. Unfortunately we have not space to print it in full, but we have attempted to pick out the most interesting parts:

"I must confess," he began, "I must confess when at first I was requested to address you upon 'The Stage,' I was at a great loss to know upon which branch of that vast subject to try to concentrate your attention. I recall very well the fact that you probably know a great deal more than I do of the history of the stage, and that I should only be wasting your valuable time if I were to attempt to ask you to read that history.

I might have told you some interesting details, perhaps, about the Greek theatres I have seen in Athens—how beautifully they are situated—how wonderful it is to see the names of the actual holders of the stalls carved upon the backs of the seats, names well known in the annals of ancient Greece. I might have told you with enthusiasm on my discovery of an ancient pillar of some 300 years B. C., on which are inscribed the names of the members of an actors' association of that time—a sort of 'union'—300 years B. C. I think it might have interested you if I had told you of an ancient theatre in Rome, and the private box of the Emperor, which I was shown and which had not only a good view of the amphitheatre, but a private hole through which the king could enjoy the groans of his prisoners, who were in the adjoining prison cells. They knew how to do things very well in those ancient days, didn't they? Then coming to slightly more modern times, some 900 years ago, the time of miracle plays, I might have told you something that perhaps you don't know—that the three knocks which precede the French theatre, always precede each act are a relic of the miracle plays, and signify 'in the name of the Father, Son and Holy Ghost.' Then, perhaps, I should have dwelt for a time upon the theatre of Shakespeare's day—the old Globe, for instance, with its queer, partially thatched roof open in the center to the sky, the ground floor upon which were no seats whatever—people stood—its stage upon which at

(Continued on Page 5, Column 8)

'16-'17 Basketball Game First Interclass Game—'17 Wins

1911 the Second is in our midst. They won the basketball championship in Freshman year, and held it through their college career. 1917 bids fair to follow their lead. They were assuredly too much for 1916, in spite of the fact that the Sophomore centers played a better game. They more than evened up their advantage through this by stepping over the line continually so that '17 was able to secure two points out of several free shots. The Freshmen redeemed themselves for the Horace Mann game by playing good, clean basketball except for a few wild passes now and then, and for a little too much speed in place of shooting. Both teams took a while to warm up, but both ended with vigor. "Tony" Gubner tossed in five nice goals, with Helen Alexander a close second with 4, 2 of which she secured during the last minute and a half of play. It seems a shame that the gallery has to be picked on constantly, but the cheering was too weak to pass by unnoticed. Do get up a little class spirit, if not college, or odd-even, and come out to encourage your own team. The line-up was as follows:

'16	Position	'17
P. Gubner	R Forward	H. Alexander
H. Langdon	L Forward	A. Pollitzer
E. Van Duyn	Center	I. Hahn
R. Salom	Side Center	C. Arkins
C. Weiss	Right Guard	R. Lawrence
G. Aaronson	Left Guard	H. Bausch

Substitutes (second half): E. Wallace for H. Langdon; Z. Lingo for H. Bausch.

Score by Halves—First (field goals), Gubner (2), Pollitzer (1); fouls, Pollitzer (2). Second Half (field goals), Gubner (3), Alexander (4).

Total: '16, 10; '17, 12.

Referee: Mr. Williams. Timekeeper: E. F. Astruck. Scorekeeper: M. E. Hillas.

More Money for the Endowment Fund

At the meeting of the Board of Trustees of Barnard College, held December 12th, the announcement was made that Mrs. Clinton Ogilvie had promised to contribute \$10,000 toward the million dollars now being raised for endowment. The fund thus established will be known as the Clinton Ogilvie Memorial Fund. The Jersey City Endowment Fund Committee, under the chairmanship of Miss Agnes T. Dickson, made \$157.32 at the card party and cake sale which they gave for the benefit of the Barnard endowment.

Chapel Notice

Monday, Jan. 5.—Academic Chapel, President King of Oberlin College.
Thursday, Jan. 8.—Academic Chapel, Dean Gildersleeve.

Christmas Party to the Settlement Children

On the Wednesday afternoon before vacation the Y. W. C. A. and the College Settlement Club gave a Christmas party for over one hundred children from various settlement houses in the city.

At 4 o'clock the theatre was crowded with little ones, who greeted the brilliant big tree set up on the stage with long, shrill "Ohs!" and "Ahs!" A very conventional Santa Claus introduced a number of familiar looking Barnard Bears and joined them in a dance about the tree. While ice cream and cake were being served, the bears condescended to shake hands with those who dared approach them, and a lively game of ball kept the children away from the big pile of presents that stretched along the footlights. Isabel Randolph, the chairman and master of ceremonies, found the distribution of these presents a hard task. The children formed lines and approached the stage singly, each one being allowed to choose a gift from the wonderful little mountain range of delightful things. Many of the tots had to be lifted up and became so confused by the array that choice was quite impossible. The girls who contributed the toys had shown good judgment as well as thoughtfulness, and each child finally received that which most appealed to it. A generous box of candy was added to the burden that each of the children joyfully carried away.

The party was helped by donations from friends and members of the college. Donations of candy were given through the kindness of Frederick Loesser & Co., Brooklyn; Park & Tilford, Huyler's and the College Drug Store.

Constance vonWahl Prize

The trustees accepted from the friends of the late Constance William von Wahl of the Class of 1912, president of the Undergraduate Association, the sum of \$200, to provide for a senior prize to be awarded in 1914 and 1915. This von Wahl Prize will be awarded to that member of the graduating class who in the opinion of the faculty and of her fellow students has best exemplified those high qualities of character which Constance von Wahl herself represented during her college life—that is, devotion to high ideals of duty and helpfulness and effective service to her fellow students and to the college.

Important Notice Scholarship Aid

Students in need of financial aid for the second term of 1913-1914, who have not already received grants from the Scholarship Committee, are requested to file applications at the Dean's office before Wednesday, January 21st. Blanks for this purpose may be obtained from Miss Young, secretary to the Dean.

BARNARD BULLETIN

Published Weekly throughout the College Year, except the last two weeks in January, by the Students of Barnard College

Editor-in-Chief

LOUISE H. FOX, 1914.

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EDITH F. MULHALL, 1914.

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Entered as second-class matter October 21st, 1908, at the Post Office, New York, N. Y., under the Act of March 3rd, 1897.

Address all communications to
BARNARD BULLETIN
Barnard College, Columbia University,
N. Y., Broadway and 119th Street

NEW YORK, MONDAY, JAN. 5th, 1914

Editorial

"Yes, I had a wonderful time during the vacation, and now I've come back to college to rest up." For several years we have heard some of the girls make this mild little joke after the Christmas recess, and it is typical of our life here at college. We work until we are tired, and our pursuits begin to lose their savor, then a stretch of holidays comes and we rest by leading the frivolous life until we are tired, when we return to college and rest from the frivolous life until we begin to be tired from college life again.

Every one knows that dainty little saying, "Life is just one thing after another." It might be altered—and, incidentally, made more ladylike if less forcible—thus "Life is one grand rest after another." The full life—that which gets the most out of everything, self included—is just that. It is alert, wholesome, energetic, with many interests and activities which exercise all the powers. The college girl who leads such a life will spend her day in some such fashion as this: First, she studies, say, chemistry until she is tired, when she refreshes herself on economics, until that, too, tires her, when she "fools" with the girls in the study, or goes to a class meeting until being indoors begins to pall, when she goes out and exercises, when she returns and studies some

more—and so on in continuous sequence all day until tired with all activity she goes to bed. This is the full life, and (except when it is so full that it is overflowing and one has to rush and leave duties undone) it is the most wholesome, satisfying and effective life. It is because one activity rests us from the fatigue caused by another, that we have so many clubs, plays, parties, athletics, etc., etc., at college. We are healthy people and we want to be "up and doing" all the time, and since we are physically unable to "up and do" one thing all the time, that we like to be busy the desire for variety arises. Let us not have so many activities that we dissipate our energies, but let us have enough so that no one lusty energy goes unemployed.

It is easy enough to find the desired plurality of interests in our college life—in fact, many of us find too many—but the problem is very different with the average working adult. Few business men or women have more than one kind of activity and sleep is their only rest except for a little reading or chatting with the family in the evening and an occasional dinner or theatre party. The pursuits of the woman who is a "household drudge" are still more limited, while multiplicity of interest and activity is perhaps even more seldom enjoyed by the so-called "social butterfly."

Almost the only person, man or woman, outside of college, who at present seems to have opportunity for a full life, of the kind we have described, is the woman with a family to take care of who yet has a servant or two to help her in her housework so that her "job," while absorbingly interesting, requires only five or six hours a day, and who spends the rest of her time, as the most intelligent women of this class do, partly in study and thought, partly in philanthropic work, and partly in frivolity.

Of course few of us will attain this sort of life after we leave college, but we can all, first by acquiring some "hobby" or absorbing interest outside of our main work, help to maintain that diversity of interest and employment of time which has been so valuable in our undergraduate days; second, indirectly by doing our best to further the growing effort to shorten the working day for all we may help to give ourselves and others the opportunity for lives which shall be just one grand (and energetic) rest after another.

Correction of Dr. Caughey's Statistics of Jewish Crime

The following correction of the statistics of Jewish crime, which were given in chapel a few weeks ago, is quoted from the "New York Sun":

"Recent statements regarding the proportion of Jews in the criminal statistics of New York City are made the subject of an editorial to-day in the 'American Hebrew.' The article says, in part: 'A recent issue of the 'Barnard Bulletin' gives a resume of an address delivered at Barnard College by the Rev. T. Lyon Caughey, of the Harlem Presbyterian Church, in which he said that more than half of the criminal cases and more than half of the women in the criminal courts of New York are Jewish.

"We have no thought that these Christian ministers have been wilfully bearing false witness, but they are guilty, nevertheless, since they took no pains to verify wild rumors before giving them further currency. The Kehillah has secured from various authentic sources the number of Jewish and non-Jewish

(Continued on Next Column)

Calendar of Events

Monday, January 5, 1914.

Chapel—President Henry Chur King, Oberlin College.
Alumnae Tea to Undergraduate Trustees' Room, 4-6.

Tuesday, January 6, 1914.

Y. W. C. A. Lecture by Prof. Room 134, 4-5.

Thursday, January 8, 1914.

Academic Chapel.

Friday, January 9, 1914.

Wigs and Cues. Address by M. Frohman and Mr. F. F. Mackay, followed by a dance. Theatre, 8:45.

Friday evening, January 9th, will day to go down in history, for Wigs and Cues, our budding young drama association, has prevailed upon Daniel Frohman to come up here, to give us an address, at least to a few words. Mr. Frohman has consented to introduce Mr. F. F. Mackay, a distinguished actor and teacher of the Dramatic School. A dance will follow. Each member of Wigs and Cues may invite seven guests.

Cannot Enter Princess Theatre Competition

Columbia University,
New York, Dec. 13,

The Editors of the "Barnard Bulletin":
My Dear Ladies: I am keenly interested in having one-act plays produced here, both for such achievement as it is possible to exceptional students still more for such training in dramatic sense and dramatic structure as it is possible to a much larger number. It is especially difficult to place one-act plays on the professional stage. Therefore the prize competition announced recently in your columns by the Princess Theatre seems most timely. I regret, to say that the type of play demanded at any rate the only type produced in this theatre precludes our participation.

Yours very truly,

CHARLES SEARS BALL

inmates in the State and city prisons and the number of Jewish and non-Jewish women arraignments in court. From November 1, 1912, to November 6, 1913, there were arraigned in the female night court 3,080 females. From November 1, 1912, to November 6, 1913, there were 598 Jewish women in the night court, of whom 344 were charged with offences relating to morality. Almost all of the remaining (196 in number) were strikers. It shows about 11 per cent. of Jewish women—not more than half, as Caughey says. The figures as to arraignments in the day court have not yet been secured.

"As to general criminality, here are figures that are illuminating. On December 3, 1913, the number of Jewish inmates in Sing Sing, Clinton, Auburn and Great Meadow, the four State prisons of New York, was reported to the Kehillah as 457 out of a total of 4,633. The Jewish population of this State is about 1,200,000, in a total of about 9,000,000, or about 13 per cent. The State prison population is a shade under 10 per cent. On the same date the number of Jewish inmates in the Tombs, penitentiary and workhouse—the city prisons—was 494 out of a total population of 3,403, being 17½ per cent. of the whole while the Jewish population of the city is about 20 per cent. of the whole."

Monday Chapel

The Reverend Josiah Strong, president of the American Institute of Social Science, spoke in the chapel Monday. The fundamental law of the moral universe, according to Dr. Strong, must be the same as the physical. What gravity is to the physical, love is to the moral universe. Newton discovered the law and practical application of gravity, and Jesus interpreted the law of love; his two great commandments are a summary of the law. Love is the law of social life. The destruction of the law is resulting at the present time in the overthrow of law and order in two districts. The world is all with the team. Even though she and hurt her knee, she kept up bravely to the end without any noticeable slack in her speed. The line-up was as follows:

15.	Position.	'16.
Hillas.....	R. Forward....	E. Wallace
Lachman.....	Left Forward....	P. Gubner
Fries.....	Center.....	R. Salom
Williams.....	Side Center....	H. Langdon
Martin.....	Right Guard....	E. Haring
Astruck.....	Left Guard....	G. Aaronson

Substitutes in second half: A. Kutner, H. Lachman.

Score by halves—First half (field goals): M. Hillas (4), E. Wallace (1); Second half (field goals): E. Wallace (1), Gubner (1). Fouls: M. Hillas (2). Total: '15—10; '16—6.

Referee: Miss Beegle. Timekeeper: A. Schulte. Scorekeeper: A. Schulte.

Our Christmas Angels

Professor John Erskine, of Columbia, in his address at Thursday Chapel, made "Christmas Angels" his text. While most of our former beliefs, and many of our angels, we are reluctant to give up our Christ-

ask why the Christmas angels appear to have such power and charm, and that they are among the most beautiful things that man has ever known. These angels appeal even to those who are skeptical about the divinity of the Child, and show that faith is not acquired by any historical method. It was a long existing hope that was culminated in faith.

An ideal type of character, valid for all existences, had been the hope of man for all ages, and this ideal character was attributed to God. Separate attributes were attached to angels, and thus in early mythology they are represented as messengers from man to God. This idea makes one appreciate the significance of the Christmas angels. In Bethlehem was born one who seemed to represent man's universal hope. The character of Christ took hold on those who knew him as a looked-for truth, and held of a scientist. This universal character was the hope, and the origin of the message of Christ the experience. The Christmas angels express the sublime message of the character born at Bethlehem—peace between God and man.

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Columbia Criticism of Barnard's "Mice and Men"

It may be of interest to the college to know what our brothers across the street thought of our Undergraduate play, "Mice and Men." We print below excerpts from the "Spectator":

"Wigs and Cues," Barnard's new dramatic society, surpassed all expectations in the quality of the acting and staging of its undergraduate play. Though fired by glowing accounts of the dress rehearsals, many enthusiasts of the drama attended the performance of "Mice and Men" in Brinckerhoff Theatre last Friday and Saturday, filled with vague apprehensions that the Barnard...

R. Wheeler... K. Gray, '12

Half-backs.

G. Livingston... Centre... N. Harris, '13
T. Meyer... Right... H. Dwyer, '13
E. Henry... Left... D. Salwen, '11

Full-backs.

P. Cattell... Right B. MacDonald, '13
S. Rogers... Left... O. Ihlsing, '11
G. Moore... Goal Guards... ()

Score—Varsity, 2; Alumnae, 0.

Referee—Miss Beegle.

Timekeeper—F. Markwell.

Craigie Club Entertainment

The members of the Craigie Club attended a party given in their honor by the Convent of St. Regis, on Saturday, December 6th. Salmagundi games formed the chief amusement of the afternoon. After the games refreshments were served at the individual tables. Florence Harrison, a member of the Teachers College branch of the club, won the Harrison Fisher picture that was offered as a prize for the best dressed doll.

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Editor H. D.

Dear Madam: For a long time I have pondered on this thought. Perhaps you can help me. Why do vacations end?

TRISTA.

Answer.—You ask about vacations. We have never noticed them and believe them to be pathetic fallacies of college life. Perhaps our readers can help you.—EDITOR H. D.

* * *

Notice to Readers.—If any of you can enlighten our sister, please address Locker 202, Junior Study.

* * *

LAUDABLE LIMERICKS.

There was a young lady commuter,
The time of the trains didn't suit her;
She stayed late in bed,
'There's a cut now,' she said,
'And soon I must get a new tutor.'

N.B.—We are informed that the foregoing was produced by a syndicate of five. This causes a complication. The prize may be a lunch-room dessert check, in which case each member of the corporation would receive only a spoonful or two of apricot ice. We have no desire to be harsh, but we must limit the membership of any Limerick-producing company to twenty-five. This is necessitated by the size of the lunch room sherbet glasses, as we wish to make the award in all fairness.

* * *

Advice of a well-seasoned Barnardite to a Freshman:

Go into the rest room, friend,
When you're tired of all the noise;
Go into the rest room, friend,
'Tis there you'll regain your poise.
When the din of the college seems endless
And you long for seclusion's sweet joys.

N.B.—Any Freshman finding the above-mentioned rest room will confer a favor by locating it for the rest of us.

* * *

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more—and so on in continuous sequence all day until tired with all activity she goes to bed. This is the full life, and (except when it is so full that it is overflowing and one has to rush and leave duties undone) it is the most wholesome, satisfying and effective life. It is because one activity rests us from the fatigue caused by another, that we have so many clubs, plays, parties, athletics, etc., etc., at college. We are healthy people and we want to be "up and doing" all the time, and since we are physically unable to "up and do" one thing all the time, that we like to be busy the desire for variety arises. Let us not have so many activities that we dissipate our energy, but let us have enough every time the door opens and even more quickly ejected by the stern doorman amid the pitying wails of those advanced altruistic students who believe in the immortal soul of the "beastie," and the consequent necessity of an education to raise him to a sphere of pure reason.

Buzzings

Odd Fellows must be cramming. Have you smelt that coffee?

M.Y. = Merry youth, much yowling, M. Y. and mid-years.

What, with the Mortarboard to death, the BULLETIN hot water, I don't see how we can Bear it!

Engaged Girl (walking in corridor during Undergrad. Show intermission): "Tom, have you a penny?"

He (flustered): "Why—er—yes, why—"

She: "Oh, I just want a drinking cup."

Thinking the Dean may need help, we offer our serenade.

No money, and exams. coming—oh, well, A Happy New Year.

Vivacia: "Why is she frowning and looking sad?"

Trista: "Sh, she's reading the Humorous Department."

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Wigs and Cues. Address

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Name of Editor, Louise H. Fox, post-office address, 222 Riverside Drive, New York, N. Y.

Business Manager, Lucy Rose Morgenthau; post-office address, 115th Street, New York, N. Y.

Publisher, Students of Barnard College, Broadway and 119th St., New York, N. Y.

Owners: Students of Barnard College, Broadway and 119th St., New York, N. Y.

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Monday Chapel

The Reverend Josiah Strong, president of the American Institute of Social Service, spoke in the chapel Monday. The fundamental law of the moral universe, according to Dr. Strong, must be the law of gravity. What gravity is to the physical, love is to the moral universe. Newton discovered the law and practical application of gravity, and Jesus interpreted the law of love; his two great commandments are a summary of the law. Love is the law of social life. The destruction of this law is resulting at the present moment in the overthrow of law and order in certain districts. The world is in bondage for the application of the law of

commands were given to the world—Jesus—love, service, sacrifice. These three expressions of the same law. Christian love is love which expresses itself in service and sacrifice. Service is that inspired by love and measured by sacrifice. Christian love springs from love and aims at the good of the world. The world is in bondage because it is not yet loosed by love, which binds and glorifies everything.

There are four kinds of service. The first is that rendered by natural forces, such as wind and rain, which is unconscious and involuntary. The second is the kind of service rendered when the world's work was done by slaves. It was compulsory but involuntary. The third, a de-
higher, is the conscious, voluntary service rendered for compensation. The highest and best kind of service is that rendered by love. It is conscious, free, intelligent, joyous. As love inspires service, so it inspires sacrifice. At the upper table the Master took the cup, represented His blood about to be shed, and gave thanks. Until we have this feeling we have not the real service of the Master. He who is not willing to die for something he would gladly die scarcely began to live. The five loaves of bread which fed the multitude were less than half a loaf for the twelve hungry men; but away there were twelve baskets of scraps left over.

The prospect of giving ourselves for the world may seem, when we consider it as a cathedral window from without, but as the window from within is lit from the light streaming through the stained glass, so a life of service seen from within is glorified by the light streaming from the cross.

Actions at Trustees' Meeting

At the meeting of the Board of Trustees, held December 12th, officers of the board for 1914 were elected as follows: Charles B. Brownell, chairman; Mrs. A. A. Anderson, vice-chairman; Frederic B. Jennings, clerk; George A. Plimpton, treasurer; Pierre Jay and Mrs. Gino C. Speranza, members of the Executive Committee, serving until 1916.

The three-year term for which she was originally appointed having expired, Virginia C. Gildersleeve was reappointed as Dean of Barnard College, to serve during the pleasure of the trustees.

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"Wigs and Cues," Barnard's new dramatic society, surpassed all expectations in the quality of the acting and staging of its undergraduate play. Though fired by glowing accounts of the dress rehearsals, many enthusiasts of the drama attended the performance of "Mice and Men" in Brinckerhoff Theatre last Friday and Saturday, filled with vague apprehensions that the Barnard amateurs would not be equal to the task of carrying the male roles. But before the first act was over these fears were dispelled. "Mice and Men" was produced on Broadway earlier in the year by Forbes Robertson. With a professional company it scored a noteworthy success. But no matter how popular it may have been on Broadway, the production of such a play with a cast made up entirely of girls is an altogether different matter.

Grave doubts were expressed when this play was first considered by "Wigs and Cues"—the more so that of the principal characters, six are men, while but three are women. How ill-founded were these doubts was evident Saturday.

As the serious Mark Embury, Miss Kenny was easily the star of the evening. The audience hung rapt on her every word, and soon forgot the speaker's sex. (Indeed, all of the actresses, one might be tempted to say actors, were very clever in this respect.) During the tense moments of the last scene, Miss Kenny was at her best. Tears came to the eyes of many of the audience out of sympathy for the broken-hearted Mark Embury as like Enoch Arden he gazed from without upon another enjoying the paradise which he had planned for himself, and pondered that "the best laid plans of mice and men gang aft agley."

Miss Randolph's rendering of the part of Peggy, the ward, was equally clever. Impersonation of this simple, vivacious girl, now light and dissembling, now serious and contemplative, but always ingenuous, was by no means easy. Miss Randolph's acting was always commendable, particularly at the times when she was alone on the stage.

Miss Schorr, who took the role of Captain Lovell, is likewise entitled to her full mete of praise. Costume, acting and speech were alike enchanting, and young Miss Peggy was not the only girl in the theatre to become enamoured of the dashing young officer. It might be suggested, however, that a little less obvious attention to the approval of the audience would have wrought considerable improvement in the rendering of the part.

We might expatiate at length on each of the other characters, had we the space. The impetuous Roger Goodlake, his fickle spouse, Mrs. Deborah, the housekeeper, Kit Barniger, "her second cousin twice removed"; Peter, the old family servant; Sir Harry Trimblestone—all these contributed to the success of the play. The dancers at the masquerade ball also deserve comment. It might be said in passing, that this scene was most realistic. The music of the fiddles and the tripping feet, faintly audible, and the continual passing in and out of fancifully garbed masqueraders, all suggested the ante-room adjoining the grand ballroom.

The play as seen in Brinckerhoff Theatre was one of the most delightful it had been our privilege to witness.



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Mr. Cyril Maude's Address

(Continued from Page 1 Column 1)

the side gallants sat, and smoked, and made fun of the actors; of its curious method of avoiding expense of printing programmes by having a separate entrance for each actor over which was inscribed in large letters the name of the character he presented, and then, I dare say, the times of Charles II. and his licentious court might have held you for awhile. And then the theatre of the Georgian period—the theatre of bombast and false sentiment—and then the brilliant comedies of Sheridan and others which have lasted until now, and will probably last for all time.

"Then comes, shall I call it the American era of the stage? For American it surely is, and will shortly be even more so; the era of invention in things connected with the drama—the era of the preservation of the human voice by Edison—think what that would mean to the preacher who could take up John Wesley and listen to it for inspiration awhile; to the singer if she could re-arouse her enthusiasm by listening to Jenny Lind; to the historian if he could actually have heard the voice of, say Mark Antony or Demosthenes. How I wish we had preserved for us the voices of Henry Irving, of Edwin Booth, of Sarah Siddons, of Forrest.

"This is the era of another wonderful form in which the actor's art is to be preserved—I mean, of course, the cinema. How dearly I should have loved to be able to see what Shakespeare looked like when acting. Of course in a way it is an age of enemies of the drama, but who can doubt but that gradually what you call the "movies" is educating a class of people who heretofore have taken life a bit sadly and not gone in much for dramatic entertainment, encouraging in them, as I mention, an increasing desire for the theatre. Who that has listened to a Caruso on the gramophone does not long to hear the great original? Who that has seen the incomparable Pavlova does not pray that her grace and charm may be preserved for all time in the moving pictures?

"But who that has been to the cinema does not long to hear the human voice and to be moved by that wonderful power of which at present we know really nothing. I mean the magnetic power. It is a quality of which we know as little now as we did of wireless telegraphy before Marconi came upon the scene. This marvellous magnetism, a friend of mine, a very distinguished officer in the army, said to me the other day that he could not mention one single successful soldier who had not got it. Lord Roberts, our own great English hero, he maintained, would never have been what he is without this marvellous magnetic quality, and it is per-

(Continued on Page 6 Column 1)

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Mr. Cyril Maude's Address

(Continued from Page 5, Column 8)

sonal thing; it is not really conveyed through the gramophone or the cinema, and I am told that both these things are called the kindergarten of the drama.

"I suppose, though, it is as regards how the stage affects and is affected by your own sex in England that I had better talk to you. Well, the stage as a profession for women is the most magnificent one in the world, if a woman is successful, and the most unhappy, miserable one if she fails, or even if she is only what most women are—moderately successful.

"I think that for women there are few professions in which they can do more good both by their art and by their lives. At least in England and America.

"Thousands of well-educated young British women are continually going on the stage; my books are full of their names and addresses. The type of girl taking up a stage career becomes better and better every year. She takes it all more seriously. She begins by going, in all probability, to our Academy of Dramatic Art, which is governed by a body comprising Bancroft John Hare, Herbert Beerbohm Tree, George Alexander, Williard, J. M. Barrie, Pinero, George Bernard Shaw, Forbes-Robertson, and myself. At this school, which we run entirely as a non-moneymaking concern, they learn the grammar of their profession—elocution, fencing, dancing, the Delsarte system of graceful action and deportment, and many other accomplishments, and then do what is best of all—they rehearse under good stage managers, innumerable parts in innumerable plays. The work is extremely hard, but very enjoyable to the really earnest student. We are now engaged in building a beautiful little theatre attached to the college. Every year we have public performances at which the pupils show off their gifts to as good advantages as any well-trying professional. Many of us actors, actresses and actor-managers, the latter a class I understand you do not possess here, go to the school and give lessons gratis, in addition to those the pupils receive from good professors, who are chosen, by the way, from among some of the best actors and actresses.

"A girl usually works for three terms at our school, but long before that, if she has any talent or beauty or both, she will have gotten what we call a walk-on part at one of the London theatres, and so she is able to relieve her parents of something of the expense entailed by her curriculum. The fees are about \$45 a term. We have taught several young American ladies there, some having come to the school even from California.

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are over, and the young lady goes around and writes around to get an engagement. And then comes the time when she requires all her courage, for she finds herself up against the fact that our profession is terribly overcrowded—not overcrowded with great talent, but overcrowded with the average talent which we will say she possesses. Sometimes months and months pass, and she finds nothing to do. Hardly ever, at any rate, does she find anything to do in London itself. At last, perhaps, she gets some little chance in the Provinces, and maybe she goes on tour, and then finds herself up against another set of troubles. First, the loneliness of her life, arriving at different towns where she knows not a soul, and goes to cheap lodgings, which is all her small salary will allow her to do.

"In preparing or producing, as we call it, a play, it is curious to notice how each particular department in a theatre looks at it, from its own point of view, affecting its own particular branch.

"For instance, the musicians look at it from a musical point of view, and the dressmaker from hers. I remember once a famous wigmaker in London being asked if a certain play was a success, saying: 'Splendid; couldn't see a join.' He meant, of course, the join of the wig, where the scalp fits the forehead. Even the limelight man judges the play before the production.

"The greatest power in the theatre world in every continent is held to be women. It is seldom indeed that a play is complete without a woman in the cast, and in most plays of past times and of the present it is the actress who has the prominent part. By her talents, her passionate outbursts, her winning tenderness, her grace, her soul, her voice, her dainty ways, her beauty and her persuasive eloquence, she is on the stage able to set an example of all that is truest and most beautiful and attractive in woman. And off the stage the limelight of public scrutiny and public opinion makes her private life become of unusual power for good or evil. The temptations of a girl on the stage are great, and no girl who is not level-headed should go on the stage. It is a strong little mind that is able to stand the flattery that will be showered upon her. Poor little soul, perhaps she suddenly, with an average amount of talent, has the luck to be given some very strong part in which she can hardly fail to do well. She is thereupon hailed as if she were a genius and if she doesn't take care she will soon begin to think she is one.

"Woe to her, though! For the moment she loses her head and imagines she is something so far away above the rest of womankind, it is her first step towards failure. Pity the girl also who becomes what we call 'wedded' to the stage. I mean the girl who sets above all her stage career. The love of husband, of children, of father and mother and family become as nothing to her compared to her own insatiable love of the stage and her desire to shine upon it. She is thus a woman greatly to be pitied indeed.

"No delicate girl should ever go upon

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the stage. The life is strenuous hard; disappointments and sometimes spair are frequent among us. proud, haughty, exclusive sort of too should not go upon the stage. are a democracy of the democra daughter of a peer and the da a bishop are often dressing in room as the daughter of a se of the man who works in Everybody is as good as everyl among us. The only grades of of talent. Everybody has an chance and in the theatre itself actors and actresses there is n distinction.

"The actress is a very human c Do not believe people when th you that acting, continually por different emotions, destroys real in woman. It is untrue. Some sweetest, kindest, best-hearted and natural women in the world below my dear profession of acting. If I you all the kind things done by for people who have not succeede well as they have I should have t your patience very sorely.

"It is the young women, girls day, who have the future of the in their hands; it is the women, must keep the theatres open. It who, therefore, rule the theatre. the women who choose what s; play shall be a success in New it is the women, not the men. really a case in which you all ha deed the suffrage, the power of ing what type of play shall st There has been a great outcry la New York against a certain type tinctly unpleasant play. Play aft of the same kind was produced, h I hear. It was, I fear it must hav the women's vote that did it. A I hear every one is sorry the c flooded with such stories upon th. So take care, dear ladies, how yo cise the privilege of the vote whi trols the style of play that shall ceed. You have heard it said thana hand that rocks the cradle rule world. So it does, God bless i dear, dainty hand, and it also passe dollars over the box-office counter. care to make it hand them over worthy plays, not sordid, miserable, eased drama, the medicine chest dran the operating room drama. They a not good for any of us to watch, a believe me, they are the worst enem of the actor and actress, for they reall keep people from liking the idea c going to the theatre. And I am sur such delightful, brilliantly educated young ladies as yourselves do not wish to harm our calling—a calling which has passed through such terrible vicissitudes, a calling which I know you will agree with me is capable of doing an enormous amount of good in the world by ridiculing life's petty follies, by denouncing life's vices, and by doing what nobody will ever persuade me God did not intend it to do. I mean by taking us out of ourselves, waking in us the tenderest and deepest emotions and making us laugh all together and cry altogether, making us leave the theatre with what we call "a clean taste" in our mouths, refreshed in mind and heart and intellect."