

BARNARD BULLETIN

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THE UNDERGRADUATE PLAY.

The Undergraduate Play, presented last Friday and Saturday, while not so good as in previous years, was a most creditable performance, considering the disappointments and drawbacks which had to be overcome. The scenery and costumes did extremely well.

Josephine Dempsey, as Sir Toby Belch, scored a distinct hit. Miss Dempsey is a stranger on the Barnard stage, and thus won untold glory on her first appearance. Her infectious laughter and jollity convulsed her audience and caused her entrances to be greeted with anticipatory smiles and exclamations. Throughout, she was particularly good in the scenes with Maria, such as the midnight carouse, the duping of Malvolio, and the gulling of the supposedly mad steward.

Marion Obendorfer gave a splendid portrayal of Malvolio, by far the most difficult part of all. His dignity, conceit, and scorn, his credulity, and his inability to allow for the weaknesses of others, were presented with the skill of long training in the part. Her greatest accomplishment was in the garden scene, where, in yellow stockings, and cross-gartered, she amazes and terrifies Olivia.

Eva vom Barr, as the clown, deserves especial mention. Well-known for her ability in the past, she displayed still greater powers in cap and bells. There was a lightness and daintiness, and an appearance of ease about all she did and said, that made an instantaneous appeal. She was particularly good in the scene outside Malvolio's cell, where she changes back and forth from "Sir Topas the curate," to the fool. Her singing, too, was excellent, in spite of the fact that she was suffering from a cold.

Another star part was that of Sir Andrew Aguecheek, played by Lillian Closson. His thinness and feebleness were almost alarming, and the voice in which he uttered his warlike sentiments was remarkably well assumed. He excited shouts of laughter whenever he appeared with his old friend, Sir Toby, especially in the scene of the duel with Viola.

Corsino, being a part composed mostly of sentimental speeches, was most difficult to make at all interesting. Hazel Wayt did her best with it, but the result was not startling. We sympathize with her efforts, but wish that at times she could have spoken more clearly and with more expression.

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FRESHMAN LUNCHEON TO THE SOPHOMORES.

Last Wednesday, at noon, the Freshman and Sophomores celebrated the final burying of the hatchet, which, in imagination, has been flourished between them all year. The Freshman study was overflowing with girls ready and anxious to call for their guests, and suddenly they made a dash for the Soph. study. Right outside they assembled, and sang a cheery and encouraging song to the Sophomores, who then joined the throng and mingled with the others, so that not even a Senior could have told them apart. The entire procession, amidst much cheering and singing, went down through the halls to the lunchroom where "luncheon was served" for them. There were sandwiches, plate after plate of them, and cakes and candies and all the good things one finds at a spread, only this time there was enough! A hearty cheer was given for Mrs. Wilson, 1912, who had ordered cocoa to be served to both classes.

Eleanor Myers, as toast-mistress, introduced a little speech in imitation of Cicero. Naturally there were appropriate references to the good feeling of friendship which now existed between the classes of 1911 and 1912. This element also appeared in Lucile Mordecai's speech, in which she represented President Butler: "the second greatest orator in the world." Maude Brennan, as Diogenes, rising from her tub, told how willingly the Freshman had always given in to the Sophomores, especially in athletics. Then amidst storms of applause, Mary Polhemus, 1911, commonly known as "Poly" was called on as Polyphemus to make a speech. She seemed more herself than the famous orator when she thanked the Freshman for "the good food and the good time."

After this came the ceremony of burying the hatchet. Pauline Cahn, with a blanket thrown over her shoulders to represent the Indian, and Maude Brennan as the representative of 1912, stood forth. The toast-mistress announced that as there was no minister in the Freshman class they would call on the Deacon of the Sophomores, whereat Edith Deacon, 1911, came forward to officiate at the ceremony. Amidst shrieks of laughter and some little blank verse from the "class mascots" the hatchet was appropriately buried in the fern plant presented to 1912 by the Seniors.

To end it all Miss Dakin, after her toast to 1911, gave a pipe of peace to the Sophs from the Freshman. Then everyone went upstairs and danced until the bell rang for one o'clock classes.

A PLEA FOR PLAYS.

During the last two years the productions at the Barnard theatre have come up proportionately to the increased revenues (or money taken in at the door). People have said that money, though rather nice to have yourself, is a curse when one has it, but there is something to be said to increase the reputation of a play. When a good play is produced on the college boards, and is deemed worthy by the student critics of being called the "best show" yet, its memory lingers still the longer and its value is all the more enhanced if the proceeds are good.

People object to the growing element of professionalism in "merely amateur" performances. They say collegiate stars and the histrionic spirit in the abstract has a violent tendency, a somewhat rabid predisposition, so to speak, towards downtown properties, magnificent scenic effects, extravagant coaching and "too dramatic" plays. These opponents to a new growth in the fast-wilting garden of dramatic plants contend that just as much could be accomplished with simpler means and in a simpler manner, which is simply this: there should be a shorter time for rehearsal, the plays should be of a more domestic and home-loving nature, and scenery and costumes should be more impromptu, perhaps even home-made. If things were done in this manner, plays could be even more frequent (if possible) and there would be none of the exhausting, work-destroying, nerve-making, exciting, labor entailed as under the present condition of things.

Suppose during the last two years we had tried these methods with our plays. Instead of Shakespearian productions, a jolly crowd of girls might have met in the theatre just before the evening of the Undergraduate play, and planned a charade à la our English cousins, and we might have been applauded by our loving relatives, while we strode up and down the bare brown boards clad in the portieres from the Sophomore study, and armed with rulers and broom-handles, lent by the ever-willing George. In scenery we could borrow some pillows from the dorm, and a few tasty pictures from the college halls, if it were allowed. The history department would supply papers for the walls.

But imagine the effect on the audience, if we tried to produce a play under these conditions. Francois Villon could capture the hearts of the audience and protect the fleur-de-lis of old France, in a bath-robe and the standing army might have as visible means of defence silver-paper lances. "Monsieur Beaucaire" might be played in the Elizabethan costume, to be original,

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BARNARD BULLETIN,
Barnard College, Columbia University, N. Y.
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NEW YORK, WEDNESDAY, APRIL 21, 1909.

The Barnard professor who asked his students one day to write down the names of all the pictures they had seen in the Barnard corridors received some very discouraging papers. If this same professor had asked how many girls had been to the Metropolitan Museum during the past six or eight months we fear the results would have been still more discouraging. In other words, Barnard girls are not living up to their opportunities, because in all probability they do not realize that they should gain general culture and breadth from their stay at college quite as much as an idea of the best way to teach Latin or English. A large majority of the Barnard girls will teach after completing their colleg course, and then there will be even more demands upon their time than in their college days and they will probably have no chance to take up the study of art by themselves. For this reason it seems to us that a course in art appreciation in the curriculum of Barnard would be a good thing for the students; in this way a girl could gain a

knowledge of the essentials of good art and the world's great masterpieces without taking a course with too much technical information in it. In connection with this, trips could be arranged to the different art exhibits, to the Spanish Museum and the Metropolitan, which would be of great value to the girls.

PROFESSOR GEO. R. CARPENTER.

Professor George R. Carpenter died on Thursday, April 8, after an illness of about two weeks. An attack of grippe had been followed by pneumonia, but the immediate cause of his death was meningitis.

He was born on October 25, 1865, at the Eskimo River Mission Station in Labrador, where his father, Rev. C. C. Carpenter, and his mother had gone (1858-1865) as the first missionaries to that land, latterly known to us through the remarkable work of Dr. Grenfell. He was educated at Phillips Academy, Andover, and at Harvard College, whence he was graduated in 1886 with high honors. On his return from two years' study abroad on a traveling fellowship, he became instructor at Harvard and in 1890 was made Assistant-professor of Rhetoric at the Mass. Institute of Technology. From 1893 to his death he was Professor of Rhetoric and English Composition at Columbia. He published over a score of books, a few of which were done in collaboration. Many of these dealt with writing and the "Exercises in Rhetoric and English Composition" has long been well known in the form both of a college and of a preparatory school text-book. In the more purely critical field, he wrote an admirable "Life of Longfellow," and excellent "Whittier" in the American Men of Letters Series, and a "Life of Whitman" for the English Men of Letters, which appeared a few days before his death and which is his ablest work. Professor Carpenter's activities other than those of teaching and writing were many, and he had latterly done much in valuable administrative work as member of various important committees and as Chairman of the Committee on Instruction of Columbia College.

To the Editor of the BARNARD BULLETIN:
Madam:

May I, through your columns, say a word to Barnard students and graduates about the work at Barnard College of the late Professor George Rice Carpenter, and the loss that we all sustain in his death? He had taught at Barnard College since his coming to the University in 1893 and was consequently one of the oldest members of the Faculty. Nearly all the students in the earlier classes came under his influence and, though the continuity of his teaching here was of late years interrupted by duties elsewhere in the University, his influence on the destiny of the college as on the students that he taught, continued ever to increase. At the meetings of the Faculty and in the administration of the college there

was no wiser or more devoted counsellor.

To Professor Carpenter is due, to a very large degree, the organization of the English Department here, as in other parts of the University. This is particularly true of the work in English composition which he originally established and which has never, either in form or in spirit, departed widely from the principals that he first laid down. Almost all our teachers of rhetoric were trained, directly or indirectly, under his guidance, and he was the inspiration of us all in our work. The influence which he exerted here was widely diffused, and it was extended to the limits of the land by his many valuable books and other publications. These books, as well as several others on more purely literary subjects, tended to increase the name and fame of the college as well as of the university.

He was in all respects a great teacher. Comparatively few of the present generation of Barnard undergraduates came under his direct influence, but those who knew him, found in him an able scholar, a wise counsellor, a sincere friend, and a man of noble mind and gracious personality. The qualities which endeared him to his many friends,—no one was ever a better friend than he,—were those that animated him in his teaching. He had faith in the future of his pupils and a deep affection for them. He estimated them not so much for their passing performance as for what he felt that they would become, and herein his judgment was as good as his concern was great to do all he could to further their welfare. No one could work under him or with him without becoming a better person. He was generous, industrious, careful, patient, affectionate, original, independent, and wise. He added distinction to this community, his services were of high quality, and his loss is not likely soon to be made good.

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(Continued from page 1, col. 1)

Hazel Woodhull made a lovely and dignified Olivia. One can scarcely wonder that Sir Andrew fled before her gaze. She was especially good in the scene where she reveals her love to Viola, excepting that here, as elsewhere, her voice was pitched too low, and the words did not carry.

The Viola of Frances Randolph was most charming. The words were spoken clearly and expressively, and her action was graceful and easy. Her scenes with Olivia, especially in the last act, were marvels of good acting. But her one trick of facial expression, that of bewilderment, became rather tiresome.

Mildred Woodhull succeeded pretty well with the minor part of Sebastian. Aside from the identity of costume, there was but slight resemblance between him and his sister, either in face or in voice. She spoke clearly, but with little force or expression.

Maria, as portrayed by Louise Allen, did not become a very forceful or interesting part. A little more liveliness, coupled with less giggling, might have made a great improvement.

If Fabian had taken his task a little more to heart, and made more of an effort, he might have become almost interesting. Olgo Ihseng seldom rose above a very low level, excepting in the duel scene, and, in fact, did not seem to care very much about the part.

The other parts were conscientiously done, but not so cleverly as to deserve special comment.

The introduction of the minstrels between the scenes was evidently new to the audience, who recovered from their surprise and were quite cordial at the second appearance. These little workers deserve special praise, as the songs were practiced only once or twice altogether, and were practically first heard of about four days ago.

COLLEGE SETTLEMENTS ASSOCIATION.

The Report of the College Settlements Association for 1903 has been placed in the Library and in the Undergraduate Study. The report contains interesting statistics concerning both the Barnard and other college chapters, as well as an account of the work done by the three college settlements.

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FRESHMAN VS. SOPHOMORES

The recent Freshman-Sophomore spread reminds us of the altogether laudable spirit at Barnard between these two classes; just enough playful opposition to give spirit to mysteries and Greek Games and to create the need for a sister class, but at bottom the best of feeling between them, collectively as well as individually.

In some colleges the traditional feud between the Freshmen and their alleged superiors has been entirely done away with; this seems a pity because so much fun is lost. What Freshman feels herself an integral part of the college before she has walked up and down the basement stairs, blind-folded, five or six times, said the alphabet backwards and received purification by air, water, and fire? Who would have the heart to deprive unsophisticated Freshmen of this unique experience? The Faculty may in the course of college and human events wrest mid-years and finals from them, but no feminine student council would be so unfeeling as to abolish the mysteries.

Then the Greek Games! Many a classic profile would "blush unseen" among the under-classmen, many a Greek bardess, many a fleet Diana, were it not for this bitter but noble feud. Many a Junior could not sing for her tender sister; many a Senior yell in all its originality and vehemence would sink into oblivion.

Let us turn to another and still greater loss—for the worst is now to come—the loss of spreads; for instance, what a gap the loss of this recent spread would have made in Freshman-Sophomore annals! The world might never have known that "for once there was enough" at Barnard; the practical value of an acquaintance with Greek and Latin orators might never have been convincingly demonstrated.

No, Sophomores and Freshmen must continue feudal, hostile, and inimical, if it be only to give the Juniors a chance to pose as saving graces, protecting angels, and guardian spirits.

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(Continued from page 1, col. 3)

and Babbie and Gavin might learn to realize each other's charms on a simple ordinary park-bench. This might not suit the audience, but still they would realize that we had coached it ourselves. So good and brave of the dear girls to take the time for the college's sake, you know.

But to take it seriously, is there any harm being done by these plays of ours? Verily they are hard work, but everything worth while is hard work. And surely to produce a good play which gives girls a chance to bring forth hidden talent, which awakens college spirit, and which teaches self-control and common-sense, is of some good. If plays interrupt work, they should be done away with. But if girls go into plays with spirit and zeal, in a college where there is no place for outdoor athletics or pastimes (as at out-of-town colleges) there seems to be no reason why they should not expend the best of their time and energy, outside of college work, in giving what we call a good show. Shakespeare is an education in himself, an atmosphere of culture, and surely in an institution for the promulgation of culture, under the above limitations, we can find no objection to the production of plays with a bit of professional atmosphere.

THE DEUTSCHER KREIS ENTERTAINMENT.

The Deutscher Kreis gave one of its usual patriotic (auf Deutsch) entertainments in the theatre on the afternoon of April 15th, at which the guests were amused by a long and hair-raising search for eggs.

After everyone had waited expecting to win some generous prize in return for their labors, it was announced that the contestants might now eat all the eggs they had found. Since this was impossible, due to the pride and refinement of Barnard girls, German songs and Mrs. Jameton's refreshments constituted the program for the rest of the afternoon.

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PERSONALS.

Marguerite Israel, '07, now Mrs. David Dessau, is living at 629 West 114th street.

Next year Margaret Bailey, '07, will be at the National Cathedral School in Washington, where she will act as secretary to succeed Mrs. Julia E. Young, '06. Mrs. Young expects to be principal of a girl's school in Paris. Harbours Walker, '07, will be bookkeeper at the Cathedral School of which her mother, Mrs. Walker, is principal.

Beatrice Bernkopf, '07, is teaching in a Mott street kindergarden.

Josephine Brand, '07, is substituting at the Washington Irving High School in German.

For field work at the School of Philanthropy, Gertrude Stein, '08, is assisting Miss Maud Miner, the Probation Officer, in her work with wayward girls. Agnes Miller, '08, is working in connection with the Vanderbilt Clinic for her field work.

Nina Price, ex-'06, was married on April 6th to Mr. Oscar Lowenstein.

LECTURES.

April 21.—"Controversies Between Citizens of Different States, and Between Citizens and Aliens," by Mr. Wm. D. Guthrie, A. M., in Earl Hall, at 4.30 p.m.

April 21.—"The Prevention of Alcoholism and Insanity," by Frederick Peterson M.D., Professor of Psychiatry, Columbia University, in large lecture room of College of Physicians and Surgeons, 437 West 59th street, at 5 p.m.

April 22 and 23.—Lectures on Ideals of Democracy, aesthetic and religious, by G. Lowes Dickinson, M.A., in Earl Hall, at 4.30 p.m.

April 25.—University Service conducted by Rev. Howard Melish, Rector of the Church of the Holy Trinity, Brooklyn, N. Y., in St. Paul's Chapel, at 4 p.m.

April 27—Recital of Chamber Music:

Mrs. Raymond Osborn, soprano.
Mr. Maurice Kaufman, violin.
Mr. Anton Hegner, violoncello.
Professor Rubner, pianoforte.

Given in auditorium of Horace Mann School at 4.10 p.m.

April 26.—"Significance of Citizens Rights to Inspect Public Records," by Mr. Allen, in 305 Schermerhorn, at 5.10 p.m.

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