

# Barnard Bulletin

VOL. XVI. No. 25

NEW YORK, WEDNESDAY, APRIL 24th, 1912

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## The Mortarboard of 1913 An Appreciation

With the appearance of the *Mortarboard* transpires an event of more than secondary importance in the year's life of the College; indeed, it is *the* event to many, albeit variously regarded. The Editors, with feelings of just pride in their craftsmanship, mingled no doubt with some slight apprehension or misgiving, await the estimates of their classmates and of the College. The members of the oncoming lower classes eagerly turn the pages, and enlarge their knowledge of College organizations and affairs, perhaps developing thereby ambitions to figure by name and photograph on future pages devoted to Greek Games, Field Day, or Undergraduate Play. The Seniors, fully mindful of their volume already placed on the lengthening shelf of *Mortarboards*, may be inclined to draw a dignified and judicial comparison with their own or earlier books; but the interest may be no less than in the case of a Freshman. And many an officer appreciatively scans the pages, to find the shafts of wit aimed at various members of the College—and perhaps to learn whether any of these lightly-feathered missiles are directed at herself or himself.

The book is before us and makes its appeal to all. For my own part it does not present itself for criticism, but for appreciation. There is no small labor involved in the compilation of so large a volume, and in the present instance an unusually ambitious task was self-imposed by the Editors. The natural growth of the College would account for some of the necessary increase of this year's book; but in addition new parts have been interpolated, former schemes have been extended in scope, and more copious illustrations have been included. And the desired result has been attained: the *Mortarboard* stands as a full and worthy record of class and College life.

I like the novel Dedication. The verses of this and of the second inscription a page or two later express a high sense of feeling and of real values. In literary merit they are the best in the book, in my opinion.

The natural division of the material has been emphasized by the full-page illustrations in the color of the class, a color that is particularly adapted to give a pleasing effect when so used. These illustrations are well-conceived and well-executed; their motifs are all good, and the idea of the clock which heads the division devoted to organizations is clever. One of the new features is the series of photographs of many of the junior officers; the Editors have thus extended the scope of the custom established with the *Mortarboard* of 1910, which for the first time gave photographs in addition to the data relating to the academic careers of members of the Faculty. In some cases, there are slips in the letterpress of this section, so that the staff of the year is not correctly stated in its entirety. The Columbia section is also new; and while some may question the wisdom of including this in a Barnard year-book, no one could wish that the Editors had omitted the photograph of the splendid statue of Alma Mater.

Nearly fifty pages are taken up by organizations, a significant fact which clearly indicates the great growth of the College and of its activities. Ten years ago there were few general or special "departmental" societies, and the sororities occupied the greater part of this section. Now the last-named have less space actually, and far less relatively, owing to the increase of flourishing members of the former group. The

(Continued on Page 4, Column 8)

## Undergraduate Show "The Winter's Tale"

Accounts of Barnard plays usually pick the acting to pieces, and then say that on the whole the play was a great success. In "The Winter's Tale," however, we may say that the individual acting was exceptionally good, but that the play in its entirety was tedious. This slowness of movement was probably due to the inherent qualities of the play itself. The production showed evidence of the excellent coaching of Mr. Alfred Young. It is worthy of remark that the performances were line-perfect from beginning to end.

The leading parts were all intelligently taken. Elizabeth Gray gave an excellent interpretation of *Hermione*. Every gesture was beautiful and dignified. Her delivery was exceptionally clear and musical. Although her heroic scenes made the deepest impression, the charm and simplicity of her attitude towards the little Prince should not be overlooked. The Prince himself, played by Helen Morris, "24," was one of the feature of the play. The pretty little girl will no doubt be an Undergraduate star some day.

Perhaps the most difficult character of all was that of *Leontes*. It needed the careful study and sympathetic personality of Constance von Wahl to make the part carry. She acted with great reserve and finish where she might easily have overdone. Her appearance was not only handsome, but decidedly masculine, and her facial expressions were remarkably varied. Florence Lowther played *Paulina* with great strength and passion. Perhaps her intensity was a little overdone at times, but she succeeded very well in individualizing her character. We were relieved to note that both *Paulina* and *Leontes* attained a ripe old age without succumbing to palsy and doddering toothlessness.

*Florizel* and *Perdita* made a charming picture. They complemented each other perfectly. Mildred Hamburger's rare beauty as *Perdita* gave keen pleasure in itself. It was a pity that her voice was not more varied. Dorothy Herod's lovelorn languishments were delightful and amusing. The Morris dance in the fourth act was one of the few touches of vivacity and brightness in the play. It was exquisitely executed by both *Florizel* and *Perdita*.

Christene Straiton's *Autolycus* was spirited and entertaining. Her facial expressions were comical, particularly the wink, and her motions lacked self-consciousness. Unfortunately her voice was inadequate, and detracted from the general impression of the part. Lillian Walton made the part of the *Clown* stand out much more in proportion to its importance than that of *Autolycus*. She caught the "Shakespearean spirit" unusually well. Her simple grin was quite an achievement in itself.

Mav Kenny looked extremely well as *Polixenes*, but there was nothing distinctive about her acting.

Margaret Schorr made all that was possible out of the thankless character of *Camillo*.

Edna Astruck as *Antigonus* spoke her lines better than she acted. Her voice was strong and pleasing. Her appearance was faulty in that she was made up much too youthfully.

The character of the *Old Shepherd* did not offer much scope for acting, but Alice Evans did what could be done with it.

Of the minor parts and supes the following stand out: *Mopsa*, who was played with animation by Marguerite Allen; the *Attendant*, played by Edna Stern; and Lucille Weil, whose rich voice was one of the rare

(Continued on Page 4, Column 1)

## The April Bear A Stranger's Opinion

To a stranger not unacquainted with the problems and methods of college magazine towards the *Barnard Bear* has a delightfully casual quality. This opinion, the stranger is entirely aware, may produce a twinkle, possibly a jeer, upon the editorial countenance. But let her hasten to add, if there exists behind that pleasant periodical a worried, distracted Board, scouring colleges for articles, lurking hungrily about the doors of the English office, imploring friends, for heaven's sake, to write something, the editor will at least permit herself to be congratulated for her cleverness in concealing the part! It is both interesting and refreshing to find a college magazine that contents itself with the rôle of a literary supplement. Doubtless because of this rôle—possibly because of its modest proportions, its separation from the news of the corridor and classroom—the *Bear* lacks a certain richness of flavor one often discerns in college magazines; a certain definite personality. Some magazines embody to a curious degree the spirit of the college, its aims, its limitations, its typical enthusiasms—foolish, stimulating, or both. But the *Barnard Bear* apparently (the adverb for the editor) contents itself with publishing the best literary product of the college in its various phases for the delectation of the college as a whole. That, at least, is a stranger's impressions offered, be it said in all humility.

Beyond this comparison, inevitable to a stranger, as I hope the *Bear* will graciously concede, there seems little to be said about the *Bear* as *Bear*. The contributions are so diverse, that each commands individual consideration. "Goethe as a Translator" deserves the fate of the country that has no history. Miss Reinheimer's "Iris" succeeds as a piece of decorative art, and in the two lines:

"A spirit veiled in prisms vapors, shed  
From off her her rose-pale feet the perfect  
bow"

achieves something more than success. Miss Weaver's story, Miss Harris's poem, and Miss Du Bois's story, while wholly distinct in their several beauties, may be gathered into a convenient group by their salient fault. While the clarity of conception in "Singing Light" mars the story's beauty with didacticism, the others seem to have come forth not quite fully conceived. Miss Weaver has a real, a poignant, situation in the universal clash of parent and child, and she has presented it with really dramatic vigor; but she has evaded the issue. Is the story written for the character of the father? Is it meant to reveal hidden poetry of a prosaic personality? In that case, the reader feels too much sympathy for the son at the beginning. If, on the other hand, the interest lies in Paul's rebellion and his final adaptation to circumstances, the story flows too smoothly. The crux of it slips by unnoticed. In either case spring does not supply sufficient motive for the father's changes of attitude. With "The Master Singers," one feels again the author's hand unsteady, a fact the more to be regretted since Miss Harris has so sure a hold upon her verse. Miss Harris is saying something—one almost knows what she is saying; almost, but never wholly: the meaning persistently eludes.

One word, in closing, for that good editorial. No better conclusion could have been put into a stranger's hands, in that it so admirably expresses the balance, the sanity, which dominates the character of Barnard.

ETHEL STURTEVANT.

# BARNARD BULLETIN

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NEW YORK, WEDNESDAY, APRIL 24th, 1912

There is one thing connected with college life which the Titanic disaster has brought to our notice—we have got time to read the papers! There is probably not a girl in college who has not read the accounts of the accident in at least one paper every day. It was very natural that we should want to know the stories of the survivors, but after all our interest in many cases was prompted by a morbid curiosity. Now we are far from advocating the unrestrained fervor for the newspaper reports which prompted almost every girl in the two back rows of a certain nine o'clock class to read the papers one morning instead of listening to the lecture, but we do most enthusiastically suggest that just because there may be no particular horror reported, we shall not cease to read the papers.

One very frequent criticism made of college undergraduates to-day is that while they may know the date of the fall of Rome and are familiar with the philosophy of Plato, they could not tell you of the present conditions among English miners. And such a remark about the college girl's ignorance of current events is in a large measure justifiable; we often have not an intelligent interest or even knowledge of the history making events of our own day. Happenings which are of vital importance to our own contemporaries are casually ignored by us, and our ignorance of them when exposed lays us open to far more severe censure than would any slip in ancient history.

Our excuse is that "we haven't time"; a fairly reasonable excuse, we must admit, for college girls, but after all not convincing when the last week has revealed to us that it is possible to read the papers, and in them we can surely find the essentials of the world events which are happening around us. This, then, is a plea for a little intelligent perusal of the daily papers, in order that we may not appear ignorant spectators of what will some time be real history and incorporated in History A.

## Chapel

Monday

On Monday, April 15, Professor Fagnani, of the Union Theological Seminary, gave the chapel address. He commented on the very militant hymn about marching on to victory, with which we had opened the service. This idea, he said, opened up the whole field of religion. The old and childish definition of a religious person as one who is good—where goodness means merely morality, non-injuriousness—is not the whole truth. A truly religious person must not only be good, but be good for something. This is the idea of social service that we hear so much about—that is, *doing good*—lending a helping hand—and this is a distinct advance over merely *being good*. We call being good for something in an alleviatory way, humanitarianism. But this is not enough. We should not only alleviate and help, but we should deal with the causes of the ills of mankind, if we would be truly religious in the proper and compelling sense of the word. In other words, we should be good for something not only as a nurse, but also as a champion. To be a champion involves fighting. We must fight against all the evils that hurt man's soul and body. True religion calls for the consecration of our entire lives to the reconstruction of society and the making of our world a paradise. And in this cause we are controlled by the ideal and vision of a humanity, perfect, without ill. It is this vision of the kingdom of good which differentiates religion from humanitarianism and mere morality. There is also another great difference, and that is the dependence on God which comes with our consecration to the cause. We go forth as ambassadors of God with the great vision of victory before us, and death and failure become as mere incidents in the battle of life. *That is religion, and in it we shall find what life, real, deep, full life, is.*

## Thursday

Miss Chapell, a secretary of the Y. W. C. A., spoke in chapel last Thursday, about her work among "Women in Industry." She told of several most interesting experiences which she and her fellow workers of the Association had had in organizing clubs among factory girls. The factory authorities in many cases were very loath to admit the members of the Association, but when they had once gotten in, and become acquainted with the girls, there was no limit to the interest and success of the work. The influence of these little clubs of working girls, wherein all manner of whole-some things are taught and whole-some games played, extends through the whole community very often, making many homes and people the brighter for their existence.

To the Editor of the Bulletin.

Some time ago it was suggested that those who have anything special to say about a course should announce it in the BULLETIN, in order that others may profit by their experience. I am therefore taking this means of bringing to the notice of the College what is probably one of the finest courses given—that is, Ethics, Philosophy 21-22. The course is very valuable, since ethics must form a part of every human being's life; and it is given by an instructor who knows his field and makes the subject exceedingly interesting. Perhaps the fact that Ethics is an 8 point course may also be something in its favor. At any rate all who can possibly "fit it in" should do so.

I would also like to call the attention of those who are interested, to the fact that there is a 4 point course in the elements of Hebrew Grammar called Semetics 101-102, and given at the Philosophy Building, open to Barnard Juniors and Seniors. The course includes readings from the Bible and is very valuable to those who are interested in Oriental literature and culture.

A STUDENT.

# ANNOUNCEMENTS

## Notice Regarding Elective Blanks

1. Students should call at the Registrar's Office AT ONCE to get an elective blank and a circular of directions for making out elective blanks.

2. No student will be allowed to file an elective blank who has not previously filed a faculty adviser card at the Registrar's Office.

3. Elective blanks must be returned to the Registrar's Office NOT LATER THAN 4 P. M. on Friday, May 3, 1912.

By order of the Committee on Instruction.

## Additions to the Library

335-So51—Sombart, W., "Socialism and the Social Movement." Trans. by M. Epstein

331.8-C54—Clark, V. S., "The Labour Movement in Australia."

193N55-DM5—More, P. E., "Nietzsche."

942.4-H73—Holmes, T. R. E., "Ancient Britain and the Invasions of Julius Caesar."

944.01-H73—Holmes, T. R. E., "Caesar's Conquest of Gaul."

82Sh1-I—Shakespeare, "Macbeth." Arden edition.

820.9-W21—"Cambridge History of English Literature." Vol. 8.

## Calendar of Events

Wednesday, April 24—1914 Class Meeting, 139 at 2.20. Tea in Undergraduate Study at 4. Base ball on the Campus at 4, 1912 vs. 1913.

Thursday, April 25—Chapel at 12; Miss Rouse will speak. 1913 Party to 1914, Theatre at 4.

Friday, April 26—Base ball, Campus, 1915-1913, at 3.

Saturday, April 27—1912 party to 1910, Theatre at 2.30.

Sunday, April 28—St. Paul's Chapel at 4; Rev. Frederick H. Sill.

Monday, April 29—Chapel at 12; Dr. Archie Ball. Lecture, "Practical Aspects of New York City Government and Administration." Hon. Raymond B. Fosdick, Commissioner of Accounts, Earl Hall at 5. Recital for two pianos, Horace Mann Auditorium at 4. Lecture, Société française, 339, at 4, followed by tea in Undergraduate College.

Tuesday, April 30—1915 Party to 1914, Theatre at 4.

Wednesday, May 1—Class Meetings, 1912, 1913, 1914 and 1915. Tea in Undergraduate Study at 4.

## Suffrage Play

The Suffrage Club is going to entertain the college next Monday (April 29th). They intend to present Bernard Shaw's "Press Cuttings." The cast is as follows:

General Mitchener.....Edith Rosenblatt  
Orderly.....Pauline Cahn  
Mrs. Farrell.....Hella Bernays  
Mrs. Banger.....Edith Deacon  
Balsquith.....Phebe Hoffman  
Lady Corinthia.....Lillie Stein

## Chapel Announcements

On Thursday, April 25, Miss Ruth Rouse, an English woman who is doing very interesting work in connection with a Collegiate Association, will speak in chapel.

## Concert and Dance

At 8 o'clock on the evening of Saturday, April 27, the Barnard Glee and Violin Clubs will give a concert and dance in Earl Hall. Under the efficient leadership of Miss Reid and Miss Lincoln the musical clubs are doing excellent work and, judging by their concert at the Savoy on April 1, this one will be worthy of the support which the students should give. For tickets, which are 50 cents apiece, apply to any member of the following committee: Lucy Landrue (chairman), Christine Straiton, Dorothy Kinch, Luisa Ross, Lillian Waring, Lillian Jackson.

## Pictures from the Life of Goethe

One of the most interesting and instructive "outside" stereopticon lectures ever given at Barnard was that held last Thursday afternoon under the auspices of the Deutsche Kreis by Miss Anna Bernkopf, of the Chapin School. Nearly one hundred students, many of them taking German 6, were gathered in Room 339 to see the pictures and hear Miss Bernkopf, who has made Goethe's life her particular study. She was introduced by Madeline Bunzl, chairman of the Kreis's entertainment committee.

Among the illustrations were a few with which the audience was already familiar; Goethe, the young man, his home in Frankfurt, his parents, his friends, Herder and Schiller. But most of them, and there were about seventy-five in all, were rare and new. There were views of the child Goethe play-acting with his sister; of the young student among his university friends at Leipzig; of the famous poet during his Italian journey. One of the most beautiful of all the pictures in its soft, rich colors, was that of the select company in a salon of the castle at Weimar, centering about the Duchess Amalie and Goethe. There were various pictures of the poet's house in Weimar, his lovely garden, his severely simple workroom, and the chair in which he died. Of course, Goethe's love affairs were not neglected. Fredericke Brion and Charlotte Buff were shown in their characteristic surroundings; the former with her sister at work in the parsonage at Sesenheim, the latter mothering her large brood of young brothers and sisters. The lecture ended with illustrations from "Iphigenie" and "Hermann und Dorothea."

Everybody then went to the undergrad study, where coffee and coffee cake were served. The Kreis's song-books were at hand, and before long all joined in singing "Die Lorelei," "Hans und Liesel," and the rest of the repertoire. Dr. Braun then entertained the company by reading a highly amusing biography of Goethe written in all innocence by a naive little German school-boy. There was more singing by the girls, then the party broke up just in time to leave the building by six.

\* \* \*

To the Editor of the Bulletin.

Dear Madam: Has it occurred to anyone besides myself that keeping the proportion of votes in the Undergraduate elections secret is rather an absurd and possibly an irregular proceeding? In any properly run election not only the ultimate scores, but the results of the primary and intermediate votings are statistically published. Of course, we have absolute confidence in our tellers, but theoretically any sort of cheating or irregularity might occur when details are suppressed. Sparing each other's feelings to this extent is a little too lady-like. If our sensibilities are as tender as all that, it's time we put them into training, for they'll need considerable toughening for the coming contest in real life.

Yours for

CANDOR IN ALL THINGS.

\* \* \*

To the Editor-in-Chief of THE BULLETIN:

One of the main reasons why the college in general takes so little interest in the *Bear*, is, in my opinion, because of the method of selecting its editorial board. The new editors are chosen annually by those already on the board on the basis of what the new girls have already done, or are supposed to be capable of doing. Of course, in this way proficient girls are chosen, but they are not necessarily the most proficient ones. Some kind of a competition ought to be arranged, either one in which an essay or story is submitted, or a contest covering a whole year, in which time the girls who have the greatest number of stories printed are made editors for the next year. This would assure the selection of the very best

(Continued on Third Column)

## The Problem of Athletics

With the question of an academic standard for entrance into athletics keenly debated at the present moment, it probably will not be amiss to discuss the general problem of athletics at Barnard.

The prevailing opinion among outsiders that because we are a city college we must necessarily be cut off from the usual college sports is quite erroneous. We are handicapped by not having our own gymnasium, it is true, but on the other hand we have a wonderful field and the use of one of the finest gymnasiums in the country.

What we really lack is not opportunities, but enthusiasm enough to make the most of them.

When half the students go through four years without entering spontaneously into any form of exercise, something is wrong with the system, the athletics or the girls themselves.

During Freshman year large numbers appear as candidates for the various activities. The number gradually dwindles until by the time Senior year is reached it is almost impossible to get a basket ball team of six girls.

The excuse that the majority of girls live so far away that it is impossible for them to stay for late practise hours sounds quite plausible, until one begins to take count and it is found that the majority of the girls most interested live out of town.

One real cause for lack of general sustained interest lies in the fact that although large numbers do appear at first, they soon find that a certain few girls who are athletically inclined and show immediate proficiency are chosen and expected to represent the class in all its activities, and the majority immediately fall into the background to furnish the cheers and applause.

Athletics then become the property of a small group who really have no other alternative but to perfect themselves in every branch, so that they may achieve honor and glory for their class.

This attitude is the result of poor interpretation of the real value of athletics in a college, and the result is that they are beneficial neither to the majority who do not participate nor to the few who are forced to overdo.

Athletics should be a part of the well-rounded education of every girl and should be so managed that all have an incentive to take part, with the feeling that they may do so without neglecting any part of their college work.

Not everyone is proficient enough to become a member of all the College teams, but most girls have ability in some one line that might be cultivated advantageously for themselves and for the college.

"To make the team" is not the highest motive for engaging in a sport, but where it sets a standard that determines one's ability it is an object for which it is worth while to strive.

It seems a natural conclusion therefore that if a different group of girls represent the class in each sport that a larger number will be interested in athletics. The answer that will be made that the teams will not be proficient can only be disproved when every girl is given a chance.

MARY PORTER BEAGLE.

## Undergrad Election

Late Wednesday afternoon the ballots closed for votes for Undergraduate President and about half an hour later it was posted that Helen Dana was to hold the office for next year. The nominations for the other offices are as follows:

Chairman of Executive Committee—Molly Stewart, Molly Katz, Gertrude Morris, Naomi Harris.

Treasurer—Edith Mulhall, Margaret Peck.

Secretary—Sarah Butler, Louise Walker, Eleanore Lauria.

Imogene Ireland was unanimously elected Vice-President.

## Plays Written at Columbia Graduate Dramatic Association to Produce Them

With the School of Journalism well under way it would seem hardly possible to name another important field of specialization which Columbia University does not now cover. And yet there is one that is becoming more important every day which the University treats of in but a general way. That is the art of playwrighting.

New York City is perhaps the greatest theatrical centre of the world. There are on every hand theatres offering every variety of show from the moving pictures to the intellectual drama.

The greatest difficulty that presents itself to the managers of the big New York houses is the securing of plays that will "take." The manager will tell you that he receives hundreds of manuscripts and that he employs a special corps of readers; whose sole duty it is to go over these with an eye to picking out material that is worth presenting to the public. Among these manuscripts the reader finds many worthy efforts, but because they lack a proper working knowledge of stage requirements they are cast aside. Even the few that are selected are in almost every case sent back to the authors with suggestions for reconstruction.

Professor Charles Sears Baldwin introduced for the first time a course in playwrighting. To make the course complete the Columbia University Graduate Dramatic Association has offered its services to act as a dramatic laboratory in which Professor Baldwin can give a practical demonstration of the essential requirements of dramatic construction. In the Dramatic Association he has at his disposal a number of well trained actresses and actors who have had an unusual amount of stage experience considering that the organization is amateur.

As the result of a contest, Dr. Baldwin has selected two of the best one act plays written by his students and has turned them over to the Dramatic Association for production. Dr. Baldwin's class will be present at the rehearsals in order to gather some idea of what it means to stage a play. The selections are "Her Big Assignment," by Miss Fanny McLane, and "The Lion Rampant," by Miss Minor White Latham.

A public production of these plays will be given at the Brinckhoff Theatre on the evening of May 16. The plays will be followed by a dance.

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The Editor-in-Chief:

In a musical comedy, which appeared several years ago, there was a rather amusing song to the effect that "We Ought to Be Simpler, Simpler." I propose that this be taken as a motto by Barnard students, and especially by the Senior classes. It is now too late for 1912 to profit by this advice; but the other classes could. Almost every one at College tries to do too much. We give too many parties and teas, and make them too elaborate. The result of so much going on is that the Freshmen are almost the only ones who faithfully flock to everything. We are so tired of all the usual kinds of parties that the chairmen, racking their brains to find something new, put far more work and time into the parties than they merit, to say nothing of the resultant neglect of more important work. Most of the Seniors are now "dead" or "rushed to death," or something of the kind—and to what end? And the worst of it all is that the work for these affairs, which are only side-issues, always is done well, but the College work, which is the end and cause of our being here, is usually neglected. There is certainly room for reform.

SIMPLE LIFE.

girls, more material would be at the disposal of the editors, and the interest of the college in the *Bear* would be stimulated.

REFORMER.

(Continued from First Column)

points in the play. The rest of the supes, with the exception of the peasants, did not appear to enter into the spirit of the action. The latter, however, presented one of the few lively spectacles of the performance.

The costuming and make-up are worthy of remark. The period is an unusual and a picturesque one. The color schemes were well thought and worked out, so that the artistic effect was exceptionally good. The draperies and properties may also be included in this comment. The difficult lapse of sixteen years was represented sufficiently, and yet without exaggeration.

Irene Glenn and Dorothy Spear deserve credit for their ambitious scene painting. The effect on the whole was good, although the storm was a little Elizabethan in its somewhat primitive rendering.

The musical program was an interesting one. The selections for incidental music were well chosen and in the main well executed. The Glee Club sang up to its usual standard between the acts, and Louise Lincoln's violin solo was exquisite.

The committee in charge worked hard and deserves credit for satisfactory results which they achieved.

Edna Astruck deserves high praise for her very efficient rendering of the part of Polixenes, which May Kenny was forced to give up on Saturday night on account of illness.

#### CAST.

Leontes, King of Sicilia	C. von Wahl, '12
Mamillius, Young Prince of Sicilia	Helen Morris, '24
Camillo	M. Schorr, '14
Antigonus	Lords of Sicilia { E. Astruck, '15
Cleomenes	{ M. Engler, '14
Dion	{ G. Pearson, '14
Polixenes, King of Bohemia	M. Kenny, '14
Florizel, Prince of Bohemia	D. Herod, '14
Archidamus, a Lord of Bohemia	I. Totten, '15
First Lord	M. Pollitzer, '15
Court Officer	M. Gray, '15
First Gentleman	E. Tobin, '15
Second Gentleman	B. Heinemann, '14
Third Gentleman	I. Totten, '15
Attendant	E. Stern, '15
Mariner	L. Soskin, '15
Autolycus, a Rogue	C. Straiton, '12
Old Shepherd	A. Evans, '12
Clown	L. Walton, '14
Neatherd	M. Coyle, '12
Hermione, Queen of Leontes	Elizabeth Gray, '12
Perdita, Daughter of Leontes and Hermione	Mildred Hamburger, '12
Paulina, Wife of Antigonus	Florence Lowther, '12
First Lady	Ruth Guy, '13
Second Lady	Helen McDonald, '15
Third Lady	Florence Rees, '12
Mopsa	Marguerite Allen, '13
Dorcas	Elizabeth Palmer, '15
<b>Sherpherdesses</b>	
<b>Lords</b>	
E. Houghton, '13	
L. Bartling, '13	
B. Junghans, '12	
<b>Ladies</b>	
Marguerite Kalt, '13	
Lucile Weil, '12	
<b>Pages</b>	
G. Cusack, '12	
G. Cerow, '12	
<b>Guards</b>	
E. Booth, '12	
J. Dale, '14	
<b>Shepherds</b>	
C. Shook, '12	
L. Morgenthau, '15	
R. Hilborn, '14	
G. Segee, '12	
M. Scully, '12	
<b>Shepherdesses</b>	
Lillian Waring, '13	
Frances Gates, '14	
Luis Ros, '14	
Eleanore Myers, '12	
<b>Mob</b>	
F. Mills, '14	
M. Coyle, '12	

B. Heinemann, '14	
G. Greenwald, '14	
I. von Glahn, '13	
V. Smith, '12	
L. Morgenthau, '15	
Elsa Heller, '12	
Edith Deacon, '12	
Sarah Blumgarten, '12	
Isabelle Morrison, '12	
Catherine Walker, '12	
<b>SONG PAGE</b>	
Song from Act IV of <i>The Winter's Tale</i>	
Margaret Reid	
Margaret Kelley	
Istelle Woodruff	
Blow, Blow, Thou Winterwind	Arne
Glee Club	
Under the Greenwood Tree	Arne
Lower and His Lass	Morley
Glee Club—Solos by Margaret Reid	
Melodrame	Guirand
Louise Lincoln	
<b>INCIDENTAL</b>	
Wedding March	Gow
Violin Club	
Orpheus With His Lute	Manney
Lucile Weil	
Accompanied by Mandolins	
Margaret Carman	Anna Paddock
Harriet Poore	
Symphony Pathetique	Tschaikowsky
Adagio Lamentoso—Andante	
Pastoral Symphony	Beethoven
Allegro	
Violin Club	
Morris Dance	German
Shepherds' Dance	German
Pastoral Symphony	Beethoven
Allegretto	
Chorus of Peasants	
Symphony Pathetique	Tschaikowsky
Andante	
Moonlight Sonata	Beethoven
Adagio	
Violin Club	

<b>COMMITTEE</b>	
Eleanor M. Doty, Chairman	Florence deL. Lowther, '12; Dorothy Cheesman, '13; Eddie Parks, '13; Isabelle Randolph, '14; Margaret Terriherry, '15.
<i>Ex-Officio</i> : Constance von Wahl, '12; Cora Thees, '12.	

### In Case of Fire

To the Editor-in-Chief of the BULLETIN:  
It was stated in the last number of the BULLETIN that there are several staircases in Barnard, which would enable the girls to leave the building quickly in case of fire. However, I would like to add that all the exits which these stairs lead to are always kept locked. The doors which the center staircase leads to are the only unlocked ones in the building. It is maintained that the cost of keeping boys to guard the entrances would be a large expense. Yet why not have spring locks on the doors so that they could be opened from the inside, yet would be locked from without.

CAUTIONS.  
To the Editor of the Barnard BULLETIN:  
Everything has not only its use, but its abuse; and, it seems, there are always some diligent persons who make it their business to discover the latter. I am led to this remark in thinking of the piano in the Undergraduate Study. The gift of this piano was hailed with delight by the College. How glorious to have a piano for song practice when that in the theatre was not available, or for enlivening a group of students in a leisure hour! But what are we to think of the propriety of grinding out popular tunes on this same precious piano when the study is being used for a tea when perhaps some of the faculty and even outsiders are present. Whether from thoughtlessness, or from the desire of the performer to show off her talents, the effect is the same. The cheap department store music is not in it with such entertainment. Souls both musical and unmusical shudder at it and rebel. Couldn't the lid of the piano be locked down on such occasions? This might assist some students to distinguish between its use and abuse.

SENSITIVE.

### 1913 Mortarboard

(Continued from Page 1, Column 1)

drawings for the pages given to the Suffrage Club and Church Club indicate a healthy sense of humor as a possession of the artist. And the photograph of the Firelight Club is particularly good.

Dean Gildersleeve's Inaugural Address fittingly begins the division of "Events." We are all glad to have this in our possession, for when we turn over the pages of this book in later years we may enjoy it and profit by it anew. The striking feature of this section as a whole is the great development of theatricals. A larger body of students naturally includes more who possess the ability to act, and so the plays of the year have grown in number, and their character has become much more ambitious than in the early days.

Coming to the "fruit of the spreading chestnut tree" one soon discovers the things that gain prominence in the thoughts of the classes. The Student Council and its responsibilities are celebrated, in several bits of poetry; the system of Faculty Advisers comes in for a due share of recognition. And no *Mortarboard* would be complete without references to "themes" and "Billy" Math. A.—and other things and people. The cartoons are often rather sketchy, but then they convey the ideas of the artists, which is their object.

Then follows the history of the Junior Class, and this is uniformly well given throughout. The illustrations, here as elsewhere, reach a high plane of excellence. Others beside the members of the class are glad to have the photographs of all the members of the class; and for the first time we are privileged to learn the informal names bestowed upon the students by their friends. The "grinds"—if that be the technical term—are seemingly in good taste throughout, which is eminently fitting in a book that comes into the hands of many outside of the class circle.

In a word, the *Mortarboard* is an excellent class book, and a worthy record of the college year. Certainly its value to its own and to other classes will be enhanced as the years roll on after graduation.

"And if some hearts be gladdened with the thought  
That life's intrinsic joys depend on youth  
well taught.

This book shall not have been for naught,  
But a joyous light of truth."

HENRY EDWARD CRAMPTON.

To the Editor of the Barnard BULLETIN.

Madam: As an enthusiastic suffragist I should like to express my pleasure in an event recorded in your last issue, namely the expedition of Barnard suffragists to the Republican convention at Columbia. The purpose and execution of the scheme was not undignified, and at the same time this delegation of suffragists did not take itself too seriously, as suffragists only too often do. I am told that their reception at the hands of their neighbors was not unkind. This is encouraging.

I understand that very nearly seventy girls took part in this expedition. I sincerely hope that at least those same girls, and perhaps more, will walk in the suffrage parade on May 4. Experience on the former occasion showed them that there is no disgrace connected with a reasonably dignified demonstration, and that at the same time much pleasure and fun is to be derived therefrom.

A VETERAN "WOMAN'S RIGHTER."

To the Editor of the BULLETIN.

Dear Madame:—I would like to ask how the swimming points are going to count? In the beginning of the season it was announced that swimming would count towards Field Day, and I think most people supposed 10, 5 and 3 points for the three places. It seems ridiculous that one afternoon's sport should aggregate more points towards Field Day than a sport which lasts a whole season. Has anything been decided?

IGNORANT.

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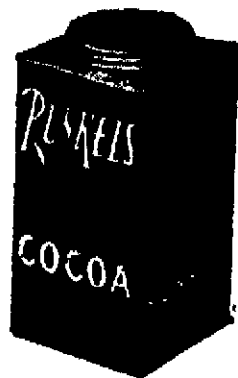
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## A Suggestion

### For the Sake of the "Bear"

Our *Bear* is not an ordinary college paper. It has very refined tastes, and a standard which is, to put it mildly, a little among the hill-tops, so is it any wonder that it "wails" continually for material? First of all, everyone knows that women's college literary papers are usually allowed to kill a few children in every issue, in all varieties of ways, but the *Bear* is chary of printing too many child stories. The reading public at college is duly thankful therefor. Secondly, anything suggesting a love story is usually banished forcibly from the head of prospective authors in English B, for which perhaps, to a certain degree, the reading public is also thankful. But that limits the field a good deal, and the ambitious young beginner finds herself hampered by these limitations.

However, there is hope and light. Let the *Bear* keep its standard; there are still untried paths open. The English Faculty itself has suggested and urged that we react to our courses in the form of an original historical play. Why not react to them in the form of a story or poem, so that the *Bear* may cease to wail awhile? The initiated know how easy it is to get a story. You take some good plot, change the beginning, modify the end, look at the subject from another point of view, and then transform the whole and make it absolutely unrecognizable with a new setting. That is very simple—but the setting? Aye, there it is. If the Faculty will countenance and accept with joy an historical play, why not an historical story? Some of us are fortunate enough to have been born into a suitable little far-away village with a perfectly suitable dialect, or perhaps the Lower East Side, with a ready-made stock of misery to harp on, or better still, a foreign land.

Even in History A, when you were reading about the troubadours and the knights and ladies of Old Provence, and the manors, and the crusades, didn't you get so steeped in Medievalism that you could just see the immense halls with rushes on the floors, and the heavy-laden tables, and the gorgeous costumes? Reread some of the *Spectator Papers* in your English work, and see if you can't place a little story in and out of the coffee houses and at my flippant lady's breakfast table, where she reads her morning paper. Or, if you like something more modern, but just enough removed to take the commonplace out of your story and decorate it a little, read some of Ibsen's more romantic plays, and—whisper it—Marie Correll's "Thelma,"

I don't want to discredit stories of plain, every-day New York; or, if your story has so much plot and action that you do not need any particular setting, why, I congratulate you; if you can write up a real college story, I bow to you in abject awe. But really, when you are full of the artistic quaintness of Nuremberg or the abuses of the Ancient Regime, or the hoops and curls of the time of Dickens and Thackeray, tell the *Bear* about them. Put people into them, and soon you will be rewarded by their unfolding people to you, yes, people and plots and ideas, too—you will be reacting to your courses then, indeed.

And now let me tell you a little secret. When you have thought out your story and read up on the period you are going to handle, with scholarly care—you know even Thackeray, who is supposed to have been so careless, took great pains in being exact about his historical facts and dates—when your imagination is running loose among the quaint scenes of a hundred years ago, and all you need is the white heat necessary for the actual writing of a story, just stay some Monday evening for one of those delightful "Firelight Club" meetings, and you will probably be tempted to do as I have done—which was to write this very letter. A. B. S.

## The Firelight Club

On Tuesday night, April 9, the Firelight Club dispensed with its fire (which refused to burn) and contented itself with green shaded electric lights. However, it was a warm Spring evening, and the fire knew it. The guest of the evening was Miss Azuba Latham of Teachers' College, who read from Percy Mackaye's latest volume, "Yankee Fantasies." These are one-act plays, of which Miss Latham read two, "Gettysburg" and "Sam Average." The former is a realistic study of a disabled Grand Army man on Memorial Day, reliving the battle of Gettysburg with the aid of a map of chips on the woodshed floor. This delightful sketch embodied a sermon on patriotism in a New England atmosphere. The author's patriotic feeling, over which there was some discussion, comes out clearly in the second playlet, "Sam Average," concerning two intending deserters in the American trenches just before the battle of Lundy's Lane. The deserters' plans are checked by "Sam Average," who rises rapidly from a matter-of-fact personage to a majestic symbolic figure typifying the Spirit of the Nation. This impressive scene, expressively rendered, will not soon be forgotten by those who heard it. The reading was followed by an interesting discussion, in which all felt like discoverers, exploring a book fresh from the press.

The next meeting, which will positively be the last of the season, is set for Monday, April 22. As Professor Tassin has promised to introduce us to the writings of an author well worth knowing—Lafcadio Hearn—there will probably be a large and enthusiastic attendance. Plans will be discussed for next year, to insure the permanence of this institution, which during its brief existence has been so warmly appreciated.

## Socialist Club Lecture

Last Monday, under the auspices of the Socialist Club, Mr. Mack Eastman gave a lecture on "Syndicalism in France." Few of us had the slightest idea of how large a movement syndicalism is, especially across the Atlantic. The syndicalists hope to so organize labor that the capitalists will receive none of the products of labor. All of the workers in one industry will unite into one solid organization.

The syndicalists do not believe in war, so in the barracks of the soldiers they are trying to disseminate their propaganda, so that if war is declared, the soldiers will mutiny.

Mr. Eastman's talk was very detailed, but he assumed a greater knowledge of syndicalism on the part of the girls, than many of them possessed.

## Riding Club News

The meeting of the Riding Club last week was most enjoyable for all those who attended.

Those who ride side-saddle had an in-and-out race, which Miss Williams of Veltin School won. Then the girls riding astride played, "Going to Jerusalem." Lillian Schroeder, '11, was the victor in this game. The next meeting of the club will be its last one this season.



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## Buzzings of the B

We hope you don't mind our referring to the *Motarboard* again, but we've been rereading it, and we couldn't help noticing a few things.

\* \* \*

We're very ignorant on the subject of Latin, but somehow, in the back of our head we have the idea stowed away that there is no such word as Deana. We would suggest that perhaps Deacana would have been better!

\* \* \*

But then we don't know anything at all about Latin.

\* \* \*

To quote one of the office: There is no use in nursing a grouch against your Professor. It only returns upon you like a boomerang!

\* \* \*

We would like to ask politely whether it was the baby or the storm howling in Act II, Scene III.

\* \* \*

Overheard between the acts. Big Sister explaining the rather intricate plot to little sister: "You see, when Connie hears that the queen is dead, he feels simply awful!"

\* \* \*

We would like to ask some kind friend to write a charming little rhyme about Mr. Haller, with the accent on the *er*!

\* \* \*

As we've told you often before, we're not up to it ourselves!

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To Barnard College and Teachers College

## The Swimming Meet

On Wednesday, the 17th, the interclass swimming meet was held in Thomson Building. There were five events in all, one more exciting than the other, and when finally the obstacle race was being run—we should say swam—it looked very much as though the interested audience would lose its balance and form additional obstacles to the swimmers in the pool. The meet ended with the freshmen ecstatically in the lead, having won twenty-one points; the Sophomores were second with sixteen points; the Seniors third with four points, and the Juniors ignominiously brought up the rear with two points. The events were as follows:

Relay Race—Teams:

1912—L. Nyetray, P. Latzke, A. Wilson, E. Rappelye.

1913—M. Hillas, P. Lockwood, D. Cheesman, V. McGevery.

1914—L. Fox, M. Brittain, F. Upham, E. Hadsell.

1915—D. Stanbrough, F. Markwell, A. Jameson, M. Hillas.

First place, Freshmen; second, Sophomores.

60 Foot Dash—First, E. Hadsell, '14 (time, 14 2-5 seconds); second, M. Hillas, '15 (time, 15 2-5 seconds); third, L. Nyetray, '12 (time, 19 seconds).

Swimming on Back—First, E. Hadsell, '14; second, A. Jameson, '15; third, A. Wilson, '12.

Diving for Form—First, L. Jackson, '15; second, S. Andrews, '14; third, D. Cheesman, '13.

Obstacle Race—First, M. Hillas, '15; second, E. Hadsell, '14.

Judges—Miss Beegle and Dr. Holmes.

## Base Ball

Teachers' College wreaked its revenge upon us last Saturday in a five-inning baseball game, in which they settled old scores and paid off their basketball wrongs by defeating us 10-3. It was all very sad and depressing, but we managed to retain our self-respect by frequently reminding ourselves that T. C. had had lots more practise than we had had anyway. We are going to have more games this spring, however, when we've had more practise, and we sincerely hope that, if not more satisfactory, they will at least prove more exciting for the Barnard supporters. No one really could be expected to take the walk-over of last Saturday seriously!

Line-up:

Teachers' College.	Barnard.
P. Matzner.....C.....D. Cheesman	
B. Yunck.....P.....M. Hillas	
Burkett.....1 B.....R. Goldstein	
Pray.....2 B.....D. Fleischmann	
March.....3 B.....F. Upham	
Emerson.....S. S.....G. Sepee	
Kürlander.....R. S.....J. Möhle	
Woodelton.....R. F.....B. Macdonald	
Gilbert.....C. F.....J. Ferguson	
Colby.....L. F.....H. Dana	

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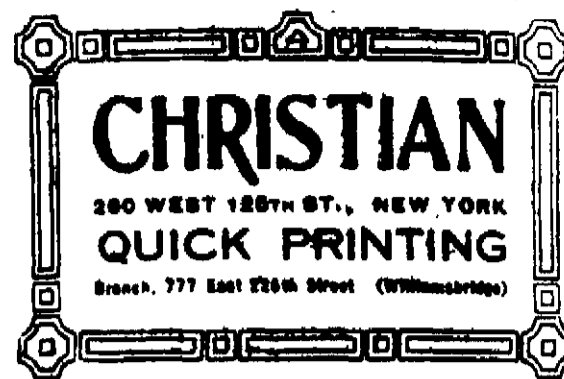
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## In Favor of Freshmen

To the Editor of the Barnard BULLETIN:

The rule preventing Freshmen from joining the Suffrage Club seems to me to be a particularly objectionable regulation. The reasons for the existence of such a rule are few and unconvincing. People upholding it contend that "Freshmen are too young. They don't know their own minds." In answer I say, "You're right, they don't—the ones who aren't interested. And they shouldn't join — and wouldn't join, whatever class they were in. But those Freshmen who *are* interested will stay interested, and those who favor Suffrage will favor it next year." Again, the argument is put forward that "it hurts the Cause to have children actively participating in its propagation. It takes away from the dignity of a club, and so makes it lose influence." In answer to this, several things may be said. In the first place, Freshmen are not, in their own estimation at least, much younger looking, much less dignified, or endowed with much less common-sense than—well, than the Sophomores, for instance—nor do they think they would be a detriment to *any* club or *any* cause they undertook to uphold. Further than this, there appears the significant fact that Suffrage Organizations all over the country are engaged in interesting school children and starting clubs in the big High Schools in order to "bring children up in the way they should go," and get young people actively interested in and associated with the movement.

One reason for striking out this prohibitive rule lies in the evident fact that a Suffrage Society, democratic from its very nature and purpose, should extend its principles of democracy as widely as possible. We Freshmen demand membership in the Suffrage Club as our right! We are intelligent enough to do credit to this right, interested enough to exercise it, and it would not take up enough time to drag or entice us out of our proper sphere—the sphere of Mathematics A and Roman Life! Our desire to join establishes our right to join. How can an institution which cherishes any claims to democracy, draw a line that arbitrarily shuts out from active participation in its work and responsibilities a whole class of thoroughly qualified members of society? Forget for a while that we are Freshmen and remember that we are human beings! As such we demand our rights.

Signed—M. K.

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