



Barnard

Bulletin

VOL. XXXVII, No. 21

TUESDAY, JANUARY 10, 1933

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SUGGEST MORTARBOARD RESUME OLD STATUS

Committee Advocates Return Of Yearbook To Management Of Juniors Only.

CLASS MAY ABOLISH BOOK

Decision To Support Annual Would Be Made During Soph Year; No Subsidy Planned.

The fate of Mortarboard will rest in the hands of each Junior class if the suggestion made at the second meeting of the *Bulletin* committee for the investigation of college publications is carried out. By a unanimous vote it was decided that a solution to the problem of publishing and supporting Mortarboard can be achieved if the magazine is permitted to resume its original status as a junior yearbook, published only if a sufficient number in each class will pledge themselves during their sophomore year to the support of the book. Under this plan the Undergraduate Association would be relieved of the responsibility of covering any deficit the magazine may have, as it was forced to do last year.

Miss Latham, faculty member of the committee decried the increasing formality and standardization which the annual has undergone during recent years. In the days when Mortarboard along with other college functions which have since got themselves tied up in administrative red-tape, was produced as a spontaneous expression of the juniors' interest in Barnard and in themselves, it had an appeal which is lacking in the more pretentious productions of the last few years. The committee expressed itself in agreement with Miss Latham's opinion.

Miss Latham, Miss Hirst, faculty

(Continued on page 4)

Mrs. Meyer Is Guest At Menorah Luncheon

Trustee, Instrumental In Founding Of Barnard, Discusses Early History Of College.

Mrs. Alfred Meyer, a Trustee of Barnard College, was the guest of honor at the Menorah Luncheon on Thursday.

Dean Gildersleeve, who was also a guest, introduced the speaker as "a person who did much to interest people in getting Barnard started."

In her brief address, Mrs. Meyer spoke of the founding of the college, mentioning particularly her problems and obstacles in carrying out the plan of the founders.

The backward attitude toward education for women was described by Mrs. Meyer, "but," she said, "in 1883 a petition was signed by 1400 people and sent to Columbia asking the university to open its doors to women."

"The answer," continued Mrs. Meyer, "was that they would start collegiate courses for women." In 1885 the degree was given, but women were limited to studying Columbia textbooks and to take the examination. They could not attend lectures. Mrs. Meyer herself went to Columbia at this early time, an act of public note in those days.

"Our idea was to get people together who believed in women's education," Mrs. Meyer stated, "to get the petition signed,

(Continued on page 3)

Professor Fairchild Calls Quarterly Magazine Which Aims At Distinction

Approves Policy of Printing Intentionally Ambitious Material, Not Contributions Which Are Successfully Mediocre; Warns Against Strained Sophistication.

by Horie N. Fairchild

The editorial which introduces the December number of *Quarterly* expresses a viewpoint with which I heartily agree. Such a magazine should be "representative" only of the best literary talent of the college. It should be written only by students who know how to write, and read only by students who know how to read. Did I hear someone murmur the word, "subsidy?" Surely it would be dangerous to regard the student activities fee as a means of reducing to mediocrity all unpopular and distinctive elements in our campus life.

ANTI-WAR CONGRESS PLANS DIRECT ACTION

Student Delegates Condemn R.O.T.C., Imperialism In Latin America, Exploitation of China.

Seven hundred delegates, representing ten thousand students and holding many divergent views, united in support of a program of immediate activity against war, at the Student Congress Against War held in Chicago on December 28th and 29th. The Congress included delegates from forty-two states and from 250 colleges, as far apart as Harvard and the University of California, and supporting policies as far apart as the pacifist and the communist.

A resident bureau of fifteen in New York has already begun the task of setting up a national committee to carry out the program of the congress. This bureau consists of pacifists, socialists, communists, and students not affiliated with any of these groups.

The program adopted included proposals for "mass struggle and agitation for the abolition of the R. O. T. C." for "constant agitation in classrooms, in student organizations, and in dormitories against militarist propaganda, and use of college facilities for war purposes" and for "the abolition of all pledges calling for the unconditional support of the national government by any students, since all such pledges bind the pledgee to support the policies of the government in war and peace."

These proposals for immediate activity were based on "a facing of facts, a recognition of actual conditions in the world today, and a probing into the fundamental causes and nature of imperialist war," according to the preamble of the resolutions. "The origins of the international conflicts of the present day are to be found in the social and economic order prevalent at this time. The struggle against imperialist war is at the same time a struggle against a social order which makes war inevitable." "Defense of the Soviet Union, menaced with imperialist intervention" is cited as another imperative duty which the congress pledged to carry on as an integral part of the struggle against war.

The delegates declared their intention of "combating the imperialism of the United States in Latin America and of supporting the struggle of those people fighting for their national and social independence."

A resolution urging the government of the United States to establish diplomatic relations with the Soviet Union was adopted, as well as a resolution in support of the pledge of the World Congress Against War and a statement of cooperation with the American Committee for the Struggle Against War.

The ideals championed by *Quarterly* are difficult of fulfillment. With the best will in the world to be broad and hospitable, the danger of cliquishness is grave. Contributions may sometimes be judged according to the skill with which they mimic the work of whatever up-to-the-minute authors are most admired by the editorial staff. Unconventionality is liable to harden into a convention: no one can be quite so intolerant as a liberal. There is the temptation to identify chaotic gloom with distinction, and graceful cheerfulness with insignificance. Superficial and ephemeral eccentricities of style often expose rather than mitigate poverty and immaturity of content. The artless obscurity of the novice mingles irritatingly with the wilful obscurity of the modernist. The struggles of the very innocent to be very sophisticated sometimes make one think of a rouged baby. The straining to represent agonies totally foreign to the writer's emotional experience, the self-conscious bursting of chains whose pressure has never been felt, the slightly uneasy defiance with which "the facts of life" are bandied about—all these are familiar enough to readers of college magazines.

"Better-Than-Average" Number

Having now sneered my kindly professional sneer, I hasten to add that a *Quarterly* which aims at genuine distinction and falls a bit short of its aim is infinitely preferable to a *Quarterly* which would reflect the average tastes and abilities of a thousand extremely nice but not extremely library students. It is better to fail in the attempt to write like Ernest Hemingway than to succeed in the attempt to write like Gene Stratton Porter. But the alternatives are not quite so tragic as all that. *Quarterly* is a better-than-average college magazine, and this is a better-than-average number.

Of the stories, I particularly enjoyed Miss Genaitis' *Twice Anyta*. Its theme is fresh, interesting, and diabolically wise. The author tries to make the shambling talk of vulgar humanity convey a poetic experience to the reader. It is hard to be simultaneously imaginative and unimaginative, articulate and inarticulate; and at times Miss Genaitis, in order to gain an effect, indulges in a bit of lyricism more characteristic of her than of her fictitious narrator. On the whole, however, the

(Continued on page 2)

Students Reminded That Pledges Are Due Jan. 20

According to an announcement from the Dean's office, a student who has not paid her Student Fellowship pledge by January 20th will not be allowed to register for the spring semester, unless she presents to the registrar a letter from Student Council granting her an extension of time. Applications for such permission, must be sent to Gertrude Rubsamen, Student Mail, by January 20th.

Madeleine Gilmore Speaks To Forum At Noon Today

Social Science Forum meets in 408 at noon today when Mrs. Jerome Nathanson, formerly Madeleine Gilmore of the class of 1932, will speak on the Barnard Summer School for Workers in Industry. After this brief address there will be a general discussion on the topic of "Workers' Education." All those interested are urged to attend.

MANY STAGE NOTABLES ATTEND ALUMNAE TEA

Blanche Yurka, Abbey Players And Others Present; Over Half Of College At Gathering.

Fully half of Barnard attended the Alumnae tea in honor of several stage celebrities which was held on Wednesday, January 4th, in the College Parlor.

Among them was Blanche Yurka, well-known actress, who played in *Lysistrata* and *Troilus, and Cressida*, and is now appearing in *Lucrece*. "This is the most intelligent thing I have ever heard of," said Miss Yurka jestingly, pointing to the name slip pinned to her dress.

Miss Maureen Delaney and Miss May Craig, of the Abbey Theatre players, were also among the guests. Miss Craig, in a short interview with a *Bulletin* reporter, said, "I love my work. I play every possible comedy and tragedy. I am supposed to be marvelous in tragedy. I love W. B. Yeats' work."

Percival Vivian Relates Anecdotes Percival Vivian, producing director and actor of the Shakespeare Theatre, spoke of his early experiences on the stage, and related a few anecdotes about Sir Philip Ben Greet, with whose troupe he came to the United States. Concerning the teaching of Shakespeare in the schools and colleges, Mr. Vivian said that it shouldn't be forced on the students, inasmuch as this may produce the wrong attitude in them.

Several Trustees Present

Mrs. Annie Nathan Meyer, one of the first trustees of Barnard College, and several other trustees, including Mrs. Alice Duer Miller, author of *The Princess and the Plumber, Taxi, and The Prince Serves His Purpose*, Mrs. Earl J. Hadley and Mrs. William L. Duffy, Alumnae trustees, were present. Other prominent alumnae were Miss Helen Erskine, president of the alumnae association, her sister, Miss Rhoda Erskine, Mrs. Newton, and Anita Kahn Block, reader for the Theatre Guild.

Hans Bruno Meyer, conductor, and Arthur L. Walker, manager, of the New York Little Symphony, were among the guests. From the Broadway stage came Ernest Lawford, now appearing in *The Late Christopher Bean*; Dorothea Bigelow, who played in *The Truth Game*; Anne Erskine, who played recently in *Chrysalis*; Miss Barker, of the Group Theatre; Mabel Garrison, a member of the Metropolitan Opera Company; and Mrs. Richard Mansfield.

Mrs. Hatcher Hughes, the wife of Professor Hughes of Columbia, were also present. Jane Wyatt, a Barnard graduate, was unable to attend because of a rehearsal, and Beulah Bondi, now playing in *The Late Christopher Bean*, was kept away by illness. Dean Gildersleeve, Professor Braun, Miss Barbara Kruger, and other members of the faculty also attended. The hostesses were Lyda Paz, Helen Stevenson, Peggy Osmun, Betty Firth, and Betty Horsburgh.

PROFESSOR MONTAGUE TO ADDRESS ASSEMBLY

"The Geometry Of The Good Life" Subject Of Today's Speech In Gym At 1:10.

SINGING ALSO PLANNED

Professor Moore To Conduct; Led Singing First Time New Books Appeared.

William Pepperell Montague, head of the philosophy department will be the assembly speaker today at one ten. His subject has been announced as *The Geometry of the Good Life*. He gave this address at the formal opening exercises of the university in September, and it was commented upon at length in the editorials of several New York newspapers. He was chosen at that time to be the speaker on the same occasion in 1933. Last Sunday he delivered the address at the annual Commemoration service in St. Paul's Chapel. Professor Montague's best known books are *Way of Knowing* and *Belief Unbound*.

The first part of the program, from one ten to one thirty, will consist of singing by the college. Professor Douglas Moore, who selected the new song books and led the singing the first time they were used, will conduct. Professor Moore is conductor of the Columbia orchestra.

At noon Professors Montague and Moore will be guests at a luncheon in the Dean's dining room in Barand Hall.

Dean Mourns Death Of Miss Charlotte Baker

Trustee Was Active On Buildings And Grounds Committee; Noted For Public Service.

Dean Gildersleeve, in expressing Barnard's regret at the death of Miss Charlotte S. Baker, a trustee of the college, has said:

"Barnard lost one of its most valued friends by the death of Miss Charlotte S. Baker on December 23rd last. She had been a member of our Board of Trustees since December 19th 1909.

Miss Baker was a conscientious and devoted Trustee, regular in her attendance at meetings and genuinely interested in the affairs of the College. She was particularly concerned with the Committee on Buildings and Grounds, of which she was often Chairman. Especially during the very critical years when Barnard Hall was being planned and erected, she carried heavy responsibility and rendered splendid service to the College. Her wide experience in practical building problems and her admirable taste made her peculiarly well fitted for this work.

Was Principal Of Spence School

Miss Baker was for many years Associate Principal of the Spence School, one of the best and most famous of New York's private schools for girls. She and Miss Spence, its founder and Principal, were close and devoted friends, and supplemented each other admirably in the direction of the School. Besides being in charge of the residence department there, Miss Baker taught the history of art, a subject for which she was excellently qualified because of her wide travels, her studies and her own artistic discrimination. After Miss Spence's

(Continued on page 4)

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Editorial

Fight—Now or Later

We endorse the Student Congress Against War, held in Chicago during Christmas week, for the following reasons:
1. It is the first spontaneous national student movement against war and now possesses a national organization to make this movement a significant one in the world struggle against international armed conflict.
2. It sincerely declared its opposition to war and realistically accepted the two causes of war as inevitable under the present system.
3. Its Resident Bureau is composed of pacifists, socialists, Communists and war resisters, demonstrating the broad composition of the organization.
4. It opposed R. O. T. C. and C. M. T. C. units, American imperialism into Latin America, China, Liberia and the Philippines.
5. It favored American recognition of the Soviet Union, and, furthermore, urged students to aid in the defense of the Soviet Union, which is now menaced with imperialist attack.
6. Its program of activities as adopted at Chicago form a minimum basis for action and a common meeting-ground for students opposed to war.
It devolves upon Barnard students to take a step forward and join with students of other colleges and universities to outlaw international murder. The National Committee of the Anti-War Congress is the connecting link and as such deserves the support and cooperation of students of Barnard College.

Mortarboard History Studied In Survey

Mortarboard was first published in 1894, when it was known as the Barnard Annual. Dedicated to Mrs. Seth Low, and edited by Helen Brigham Crocker, '94, it was entirely different from the Mortarboard of today, in external characteristics at least. There were a great many advertisements at the beginning of the book, which itself was comparatively small and thin and modest in appearance. The staff was not made up of juniors only; there were members of all classes on it. In introduction, the Staff wrote: "We desire Mortarboard to be an illustration of the life of our college, containing glimpses of its various aspects and pictures of the pleasures without which even the most earnest workers cannot exist; to our fellow students we wish it to be a modern 'saturna' calling to their minds our happy college days." Like Mortarboard of today, it contained a list of the trustees, the faculty, the students, a history of the college, the clubs and their members. There were no photographs; the illustrations were limited to the artistic attempts of the girls themselves. There was literature of a sort—translations of Horace, original poems, articles about Barnard. Furthermore, there was a definitely "humorous department" containing light pieces such as "A tragedy in hall an act" and "A Freshman's Shakespeare."

In 1896 for the first time the Annual was taken over exclusively by the Junior Class, the Class of '97. In 1897 the first photographs appeared, a relatively small number when compared with some of the later issues.

In 1898, when the class of '99 had taken over its publication, the name was changed to Mortarboard, and the aim of the yearbook restated: "The end of all art is to please. With this sentiment in mind we have aimed to give to 'The Mortarboard' frivolity without flippancy, mirth without malice, a college atmosphere without pedantry—in short, to make it truly representative of the lighter and brighter side of our college life."

In 1899 a new note was added to the devotion of some space to athletic news, a picture of the college, and pictures of the editors when they were younger. However, the fundamental plan of the magazine was unchanged. The humor department, "Grind," flourished; notes about clubs and class poems were still presented.

In 1901 the first individual photographs and records were published. In 1902, having lost its earlier levity to some extent, the "Mortarboard" was simply "the yearbook of Barnard College."

The Mortarboard of the Class of 1907 was really the first to resemble the decorative Mortarboards of today. The cover was of a soft finish, and inside there were many artistic pages with illuminated lettering.

In 1909 for the first time little personal notes were added to the photographs of the girls of the Junior Class. This custom was alternately dropped and re-employed in the following years. In the last Mortarboard examined, that of the Class of 1917, there was no data given about the girls. There was instead a short phrase or stanza purporting to signify something about each one.

For several years the Mortarboard had had individual covers, having on them the emblems of the different classes or else engravings of one of the Barnard buildings. In 1910 however, the regulation navy-and-royal blue cover was resumed, and was used for several years.

The chief change was the introduction of photographs of members of the faculty. A new note was the presenta-

HERE AND THERE ABOUT TOWN

Second Balcony

Lucrece
Belasco Theatre

It is a little unfortunate that Katherine Cornell should have chosen as her latest dramatic experiment, a theme which aside from the incidental possibilities of one scene, offers no one, not even the audience, an opportunity for emotional participation. Having tactfully abbreviated the classic title, as a precaution against any sensual appeal to the curious and untutored populace, the producers must have no doubt that the insidiously growing bewilderment upon the faces of the audience was bewilderment of an intellectual order, and that those who, like this department, were for a time uncertain whether to grieve or weep, were suffering only from the distrust of the esthetic minded.

Lucrece comes to us, rather deviously through Thornton Wilder's translation of a French adaptation of Shakespeare. With such a disturbed background we can scarcely lay the blame at the door of any one person, unless it be Miss Cornell, for having failed to see the obvious unsuitability of the poem for stage production. Had Lucrece been revised, with a more tangible prologue and epilogue to the dominating scene of the rape, had we seen what was going on, instead of being regaled with the doom-invoking voices of two narrators, had there been a scene of conflict before or after—Lucrece might have been a play. As it stands, we never have any sense of reality, in the figures of Collatine, the husband, or even Lucrece herself. We never see them together, and so find it difficult to accept merely upon the insistent assurance of the mystically garbed fates the intensity of that tragic relationship. In those encounters where we wait for the protagonists to speak, we wait in vain. Miss Cornell experiences the most devastating emotional tortures with the most unerring accuracy.

It is not that the actors in stage technique must be unacceptable to modern audiences. Eugene O'Neill borrowed the eighteenth century device of authorial asides with great success, and he did not sacrifice any of the same quality of playwriting to that innovation. Lucrece has attempted to substitute a great part of the action, an expelling protagonist which would otherwise be a dramatic effective after the first ten minutes.

Where she is to be seen and heard the dramatic properties of Lucrece are of a speaker by the dramatic nature of the scene. Katherine Cornell is superb. Brian Abern in role of the lustful Tarquin, we too grieve with astonished deference to his veracity, remembering the less earthly Robert Browning of The Boy of Wingham Street. As the two narrators, Blanche Yonka and Robert Durand have the entire play, and some parts of the line, and finally by the poetic pretensions of both. Still music falling a wide short of carrying the audience gently into a mood of grief, led by Dennis Taylor.

The Show-Off

Madison Theatre

This is a revival of George Kelly's play first produced here in 1914. One might excuse its presence in the current season as a new and untried venture, but as a repeated version of an old show we fail to find much reason for its resurrection. It is one of these strong and comfortable comedies where one is supposed to go nodding one's head and saying "Ah, yes, I knew a person like that." There is the simple but sturdy lady who is always making wise and thought-provoking remarks in a slightly acid manner. Then there is the smart-aleg bluffer who has a very long line which may have seemed amusing in 1914, but which now fails to send the audience into the prescribed gales of laughter. Of course there is also the foolhardy daughter of the house, who would wed the bluffer despite all the warnings and good advice which could be crowded into one act.

The plot is unfortunately not engrossing enough to cover up amateurish spots in the action, and seems, in fact, to us to be more than anything else, merely a series of entrances and exits. Raymond Walburn, who takes the part of the aforesaid Popen, does not improve matters by repeating all his lines in the same loud booming voice, with an especially pronounced twang each time he expects a laugh. One feels an almost irresistible impulse to get up and shout at him, "We heard you the first time."

The kindly but wise old lady was Jean Adair who made a very creditable job of what was described in the program as one of the longest parts ever written for any one play. She was the one factor that attributed anything of a professional air to the performance. However, one actress is hardly enough to carry a play through.

Art

Durand-Ruel Galleries

Camille Pissarro 1859-1903

The theme of this exhibit, "Pissarro in Retrospect," is almost equivalent to the phrase, "Impressionism in Retrospect." For the nineteenth century Portuguese was different from the rest of his school except in so far as he pressed the movement to its fullest extent. In a former review we have attempted to evaluate the importance of Monet, Sisley and Manet as Durand-Ruel in his comprehensive exhibit. On this occasion "the chaise stands alone" while his French contemporaries "step hands" voluntarily in the adjoining room.

In other words Pissarro is decidedly the most important of the three, for he achieved a more complete and consistent lightness of effects—the almost objective of impressionism carefully observed according to the motto of Vermeer, "but he produced a weak, somewhat artificial, and somewhat unconvincing result. Shall we attribute this failure to the nature of the movement? No, we see that Manet, who was a more logical and more logical painter, was able to produce a more convincing result. The diffused light of Pissarro, the temperament of the man, which is a high charming to the eye, and which pervades his work, the treatment of "Paysage at Enlène" and "Les Champs" and "Paysage, cousin" is faulty and refined. Pissarro never solved the problem of light, always to the detriment of the subject. The darling of course, is "Vue de Caux de Basse-Normandie" which is copied in an original version from Manet's masterpiece in the Metropolitan. This is the artist in the act of not merely breaking up his color tones but accomplishing it in the manner of the painter's a very little arrangement which you must perceive view at a great distance—the greater, the happier for your eyes.

The best we can say about Pissarro is that in "apprehending" Cezanne and Gauguin he softened the Post-Impressionist style and that, for his own memory, he produced a slightly effective impression.

To Hold Junior Prom Feb. 21, At St. Regis

A committee of seven has been entrusted with the management of the Junior Prom, which will be held in the Egyptian Room of the St. Regis Hotel on Tuesday, February 21. The members are Helen R. Stevenson, Chairman; Grace Huntley, Lydia Paz, Marie Schiesinger, Helen Cahalana, Alice Morris, and Virginia Reznitzer. Miss Stevenson has announced that Bert Lown and his Blüthmore Orchestra will furnish dance music from 9 P.M. to 2 A.M. Numerous Broadway celebrities will be supper guests.

Fairchild Praises December Quarterly

(Continued from page 1)
story is an excellent study in dramatic imagination.

Christmas Story Versus "Emma"

Miss Kane's jolly little Christmas tale will doubtless be compared with her earlier discussed Emma. The earlier story analyzed with real originality and pointed out an interestingly loathsome woman. So important happens in Christmas, 1932. The nice clean old father, the social dish-washing girl, the golden-haired young dreamer so obviously destined to be killed by the brutal police, the perturbed but adoring big brother—all these are faintly familiar. The linking of the tragedy with Christmas was supposed to enhance the social irony, but the device seems strained—essentially only a variant, after all, of the good old Christmas mortgage. But the story is told with a little imaginative force, and one is grateful for the firm, direct simplicity with which the author addresses us. Emma was marred by an excessively smart juggling with words. Probably the intention was to create a style appropriate to the artificiality of the main character, but the verbal lipstick was so thickly applied that the reader was half inclined to transfer to the author feelings which should have been directed only against Emma. In this respect, Christmas, 1932 marks a refreshing change. The style is still mannered, perhaps, but the manner is much better.

Finger Wave, by Miss Dunn, is bright, easy, fluent. The mechanics of the beauty-parlor scene, with its blend of setting, thought, action, and chatter, are admirably managed. But despite its technical competence, the story leaves me rather flat. No man with rumpled hair has anything to fear in a modern love-story. Peggy's adoration of the shaggy Harry is so obvious from the first that one cannot see what essential change in her attitude is produced by her eavesdropping.

In Black Judah, Miss Word presents a familiar slice of life's dark meat with a terse grimness which is slightly mechanical and standardized. The dialect is well rendered, but I fear that I shall remember this sketchee chiefly as containing the sentence, "Ros' belle's head peered forth, and was quickly followed by her body."

Miss Clark does herself much credit both as critic and poet. In the October number, her Lean Heritage revealed her as an admirer of T. S. Eliot, and a highly intelligent study of this author harmonizes her critical and creative faculties. It is not necessary that you and I should agree with Miss Clark on every point. She has experienced Eliot for herself, and we should respect her power to convey that experience to us. "Our streets are dirty and we walk in them, our senses are frazzled and we are aware through them" might be pondered by those who cannot understand why contemporary literature is so "queer" and "unpleasant."

Miss Clark's Poems Distinguished

I like Miss Clark's Two Poems better than Lean Heritage because they express more of her and less of T. S. Eliot. Was it wise to print both on the same page? They are similar enough to make the reader put them together in his mind, but when he has done so he finds that they are different enough to create a slightly teasing sense of disunity. In each poem is a distinguished piece of work, revealing a strong, true feeling, words of gentle twilight beauty.

Little or no space is left for comment on the shorter contributions. Miss Clark gives the moribund Galsworthy what he deserves. Praise is due Miss Clark for the swiftness and economy of Five Street, which is greatly superior to the pretty-pretty Morning. Miss Wright's little adds to the rather high mortality of the issue. The little scene is creditably depicted, but its horror seems a trifle needless.

Despite all the unpleasant things I have said, and a few that I have left unsaid, it seems to me that the December Quarterly is a sufficient justification of the editor's Apologia. I do not envy the person who cannot recognize the value of these efforts.

**Teas At Maison Francaise
For Senior French Majors**

"Seniors majoring in French who are members of the Societe Francaise of Barnard College are cordially invited to attend the Thursday teas at the Maison Francaise from 4:30 to 6."

Marie Ninon Andre

Secretary of the Maison Francaise
Maison Francaise
11 West 117th Street

**Pre-Medical Students
Offer Dinner Tickets**

Barnard pre-medical students may obtain tickets for the Pre-medical Dinner at 1013 Physics building. The dinner will be at Bard Hall, at the Medical Center, Friday, January 13, at eight P.M. If enough people are interested, Barnard may have a special table. Tickets are \$1.00 each.

**Mrs. Meyer Is Guest
At Menorah Luncheon**

(Continued from page 1)

to raise money and get the Trustees together. This was a difficult task when you realize the time it took to do things then." She told of her difficulties at that time in fixing the standards and keeping the ideal before the group. She gave much credit for the solution of the question of a fixed standard to Miss Ella Weed, who was the chairman of the academic committee of the board of trustees. Miss Weed's insistence on the strictest academic discipline is largely responsible for the splendid college of today.

Miss Mildred Pearson, president of the Menorah Club, was toastmistress. Rabbi Weinstein, adviser to the Jewish organizations of Columbia and Barnard, Mrs. Weinstein, and Gena Tenney, Undergraduate Association president, were also guests at the luncheon.

Mortarboard History Studied in Survey

(Continued from page 2)

tion of some literary work at the very beginning of the book.

In 1914 Mortarboard took a statistical turn of mind, and published the students' preferences in the line of Most Popular Professor and Best-Looking Student and such.

The Class of 1917 took an important step toward the bettering of the book by the elimination of the bulk of advertising in the front of the book.

The Mortarboard of 1918 was of an orthodox type, one which varied little through the years. Numerous snapshots of students and faculty, mostly meant to be humorous, make up the beginning of the book, and set the style for the rest of the book, which carries on the humorous vein very often. Photographs of important student officials and of the Junior class

and glorified statistics of all clubs, plays, departments and activities complete the volume.

1920 brought the war influence, and various war activities were added to the rest. The humorous vein was continued.

The book of 1921 brought a few highly colored illustrations.

The years from 1923 to '28 brought thicker volumes and intermittent use of color. Various aspects of the campus were photographed.

The 1927 book was distinguished by a change to a clearer type, while 1931 included a sudden onslaught of modernistic drawing. It was also a thinner volume. 1932 was thinner still, and for the first and only time the dedication was made to a virtue, Courtesy and not to a member of the faculty.

**Psychology Club Invites
Alumna To Give Address**

Dr. Emily T. Burr, Barnard alumna and director of the Vocational Adjustment Bureau for Girls, will speak on vocational adjustment at the Psychology Club meeting Friday, January 13, at 4:15 P.M. in the Conference Room. The College and especially students interested in the practical and vocational aspects of Psychology, are invited to attend.

**NEWMAN CLUB SUSPENDS
ACTIVITIES IN JANUARY**

Mary Mc Pike, president, and Father Ford, advisor of the Newman Club, have announced that the January programs of the various Columbia Newman clubs will be omitted. "The annual Newman weekend and the approach of examinations make this practical," explained Miss McPike.



*When I like something
I evermore like it!*

**THEY'RE Milder—
THEY TASTE BETTER**



—and I like CHESTERFIELD Cigarettes.

To me, they are mild—that is, they don't seem to be strong; and there is certainly no bite, so far as I can tell.

To me, they taste better and they have a pleasing aroma.

Every CHESTERFIELD that I get is well-filled, and I feel like I am getting my money's worth—that there is no short measure about it.

I like CHESTERFIELDS. They satisfy me.

Cadet Captain Thanks Barnard German Club

Professor Braum has received the following letter from Captain Wassner, Captain of the Karlsruhe, the German cadet cruiser which was in New York in November:

Vigo, Spain,
November 27th.

My dear Professor Braum:

On behalf of my cadets I beg leave to express to you and to the Deutscher Kreis of Barnard College my very best thanks for so charmingly entertaining them at your delightful tea-dance in Brooks Hall. Our cadets still recall with pleasure the happy hours they were invited to spend with you and your students, and regard it as a real privilege not only to have made so many valuable acquaintances but also to have gained a most interesting impression of the way in which German language and German art are cultivated in one of America's most famous colleges.

With all good wishes for the continued success of your work, and with my most appreciative kind regards, I remain

Very sincerely yours
Wassner,
Captain of the Karlsruhe.

FAIRCHILD PRAISES DECEMBER QUARTERLY

(Continued from page 2)
both as present accomplishments and as foretokenings of worthier achievements to come. Barnard contains a few students who write well, and who are learning to write better through their own experiments. Quarterly is the appropriate medium for their trials and errors and successes. With all their faults, it can at least be said of them that they are not even trying to write for people who want literature to be safe, sweet, smug, pretty, stupid, and dead. They deserve the critical but sympathetic understanding of readers for whom literature is an evolving organism which must somehow draw sustenance from the soil of the strange new world in which we live.

DEAN MOURNS DEATH OF MISS CHARLOTTE BAKER

(Continued from page 1)
death Miss Baker succeeded her as Principal of the School, and saw it through the difficult days of its reorganization and moving to its new building on 91st Street.

Active In Public Service

Miss Baker was also active in many other lines of public service, especially in work for the Young Women's Christian Association, the Town Hall, and various relief organizations at the time of the War. She was decorated by the French Government for her service to France at this time.

But perhaps she, as well as Miss Spence, was best known for her very interesting and appealing work in placing babies for adoption. This service has during recent years been carried on by the Spence Alumnae. No one who was in direct touch with it could ever forget the irresistible human sympathy and tact with which Miss Spence and Baker found homes for homeless babies and children for childless homes.

Miss Baker's character was of pure gold. She had an extraordinarily kind and generous heart, keen intelligence, a delightful sense of humor, and remarkable frankness, courage and sincerity. She was one of the best of friends.

V. C. Gildersleeve.

Calendar

Tuesday, January 10
12—Social Science Forum—408
1:10—Assembly—Professor Montague—Gym
Thursday, January 12
4—Music Club—408B
4:30—Second Odd-Even Basketball Game
4:30—Social Science Forum
Friday, January 13
4—Senior Tea to Faculty—College Parlor
4:15—Psychology Club—Conference Room

Freshmen G. G. Meeting Tomorrow At Twelve

The Greek Games Central Committee will take charge of the regular freshman class meeting tomorrow at 12 in 304 Barnard Hall. Sallie Pike, freshman Greek Games chairman will preside. The chairmen of the separate committees will give short talks on their particular fields. The freshmen chairmen are: Gertrude Warner, Jane Lotz, Kitty Horsburgh, Jean Rugg, Helen Dykema, Gertrude Leddy, Lillian Wise, and Elizabeth Rusk Jones.

Plan Reapportionment To Give Annual \$50

An investigation of college subsidies with an aim to a better reapportionment of undergraduate fees and a possible subsidy for Mortarboard was held under the auspices of the third student council committee under the chairmanship of Margaret Martin. Representatives of the various publications and student activities presented financial reports and suggested reforms and reductions. Quarterly, the Barnard Bulletin, the Bluebook, the Athletic Association, Mortarboard, Wigs and Coes and the Glee Club were some of the organizations represented.

List Reductions To Be Made
The final report to be submitted to Student Council and Representative Assembly suggests the following reductions to be made on a semester basis.

Quarterly\$15
A. A.05
Blue Book10
Class Dues50

This total reduction of \$80 is to be reapportioned to the two student organizations most in need of additional funds, the Undergraduate Association and Mortarboard. The latter will receive \$50 and in exchange for this additional grant it will not receive the usual \$50 class contributions. It will also be responsible for reductions in the club pictures and articles.

LOHDEN BROS., Inc.
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Breakfast from 8 A. M. On
Hot Sandwiches and Soups
12 P. M.

M. Leatherwood Chosen Dormitory President

Margaret Leatherwood, '33, was elected president of Brooks and Hewitt Halls at the house meeting Thursday night. She succeeds Kathleen Roderick who is no longer a dormitory student.

Miss Leatherwood has served on the executive committee of the dormitories and was chairman of the costume committee for Junior Show. As dormitory president, she will become a member of student council.

Last night Miss Abbott invited the executive committee to her room after dinner to welcome the new president. The committee now includes:

- Vice-president from Brooks: L. de Paz
- Vice-president from Hewitt: Nancy Winselman
- Secretary: Imogene James
- Treasurer: Loreta Haggerty
- Social Chairman: Dorothy Sherris
- House Member from Brooks: Iva Ellis
- House Member from Hewitt: Helen Cabaiane
- Fire Captain of Brooks: Mildred Wel's
- Fire Captain of Hewitt: Irma Burroughs

SUGGEST MORTARBOARD RESUME OLD STATUS

(Continued from page 1)
members: Jane Martin and Calmer Strateman, editor and business manager of Mortarboard, Madlyn Miller, Gertrude Epstein and Elmor Remer were present. The text of the committee's resolution follows:

"We recommend that the publication of Mortarboard be put to a vote of each Junior Class, to administer and finance as it thinks best, or to abolish it if so wished. We recommend that it be taken out of the hands of any other machinery and that it not be subsidized by the Undergraduate Association.

"We recommend that this vote be put at the end of the Sophomore year. We also suggest that the publication of Mortarboard be made as inexpensive as possible."

The next meeting of the committee, at which Quarterly will be discussed, will be held next Thursday afternoon at three-ten in the Little Parlor. Any student who is interested in the problem is invited to attend.

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Two Changes In Faculty Made In Next Semester

The following announcement has been received from the Dean's office:

"During the Spring Session, Religion 2, the Chaplain's Bible course, will be conducted in his absence by Miss Doris P. Webster. She is a graduate of Union Theological Seminary, and has studied in Edinburgh and Vienna.

Mrs. Lyman will be away during the Spring Session, and her usual course in Biblical Criticism will not be given.

Miss Ruth Underhill, Assistant in Anthropology, has resigned, and her place will be taken during the Spring Session by Mrs. Viola Garfield, who is a graduate of the University of Washington and received the Master of Arts degree from that institution in 1931."

V. C. Gildersleeve,
Dean

Informal Musicales To Be Given Thursday

Mrs. Ruth Coleman Calder, Barnard '26, founder and first president of the Barnard Glee Club, will be present at an informal hour of music to be given by the Barnard Music Club on Thursday, at 4:15 P.M. in Room 408 Barnard Hall.

Charlotte Boykin will sing a group of 18th century Bergerettes, and Helen Dykema, Natalie Drozdoff, Hinde Barnett, Phyllis Machlin, and Helen M. Feeny will play compositions including the Cesar Franck Sonata and the Bach Double Concerto.

Along with Mrs. Calder, who is also a composer of note, having written the Symphonic Suite "Fifth Avenue," recently played by the Georges Barrere Ensemble, Professor Douglas Moore, Associate Professor of Music on the Joline Foundation, will also attend.

Following the music tea will be served. The college is invited to attend.

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