

THE NORMAL MESSENGER



May 1904

Monthly

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In the Good Old Latin Time

In the good old Latin time;
In the good old Latin time;
Sitting while our hearts all ache in room 69.
Stone questions us, and we look blank—
And that's a very good sign
That all of us will fail

Kersplank!

In the good old Latin time.

Normal Messenger

May



1904

The Character Portrayal of Kate Douglas Wiggin

The greatness of an author along fictitious or poetical lines lies in his power to arouse pure, lofty, ennobling emotions in the minds of his readers, and to give them true views of man, nature, and God. Since a mere discourse on virtue, right, and religious principles is in no wise literature, we must take the characters of the writer of fiction, and analyze the emotions they arouse, the power shown in presenting them, and the variety and depth of the characters, if we would analyze his literary power. As an index to the thought and life of the author, such a study is highly profitable. It shows forth his power of observation, the trend of his sympathies, his power to fathom and rightly portray human emotions, the influence of environment on his writings, and lastly, to determine, if possible, the power, extent, and permanency, of his influence on society. His power also depends largely upon the number of classes reached. With these aims in view, we should consider the writings of Kate Douglas Wiggins, along the line of fiction.

Her power of observation is keenly evidenced by many of her character portrayals, but probably in none more cleverly than in the story of the reclaiming of "Marm Liza." Every item is noted, even to the care of her apron and shoes, her delight in music, her sad, bewildered look when the past was recalled, and her relapse into her former careless speech, and vague ideas, when excited. "Mistress Mary," by her observation of such details can not fail to be an inspiration, not only to teachers, but to parents. Lucinda Bascom, seated in "Watch Tower," is a quaint character indeed. Her marvelous power to read motives and occurrences by watching the street from her window, is the power of observation

acquired by long practice, and requires a keen knowledge of human nature. The power to associate ideas or events, the memory of minute detail, volubility, and the touch of superstition regarding the breaking away of the log, as a token of her death, are all noted, and can be verified in the life of many a New England woman. Mrs. Ruggles, with her love of display, spasmodic teaching of etiquette, pride of family, and her rough exterior covering a kindly heart, show a close observation, combined with excellent humor.

As indications of the scope and direction of her sympathies, no better example can be cited than "Mistress Mary's" broad love for all weak, helpless creatures. She has all the tendencies of an older sister, and feels that she has been left single, and free from home cares, that she may be a mother to the waifs about her. Her attitude toward "Liza," ought to inspire all readers with a sense of sympathy and helpfulness for such afflicted ones. Carol Bird's efforts for the poor, and her unselfish enjoyment of the pleasure she grants to the poor are touching lessons in charity. The whole story of Lydda Butterfield is one of pathos, and manifests a tender pity for those sensitive over some physical defect. It brings before us the wrong done a person by jesting at such misfortunes. Anthony Croft is a good picture of unselfishness, refinement and cheerfulness in misfortune. Jabe Slocum, despite his indolence and roughness is almost tenderly sympathetic toward "Dixie," who is bowed in sorrow over a faithless wife. He shields him from even a word regarding like cases. While not volubly expressed, her picture of "Tom o' Blueb'ry Plain" is one of deep pathos, touched with a love for his rude "home," which glorifies his whole life. Her gentleness is well shown in her attitude toward him, terming him "God's fool."

Her understanding of the emotions, and her portrayal of them, are well shown in many of her characters. Perhaps she fails more in her portrayal of Mrs. Grubb than in any other character presented. While many parts of this presentation are all too true of the woman who gives her life to "clubs," her personal dislike for such women is too evident, to my notion, and she has at some time failed to "put herself in her (Mrs. Grubb's) place." Her neglect of

home, her carelessness of minor duties, and her love for friendship, are truly portrayed, but are strongly developed. Jabe Clocum is so well portrayed that he seems almost a reality to those who read his story. Good-hearted, indolent, humorous in joking and repartee, fond of story-telling, and thoroughly uncouth in appearance, Jabe Slocum, when roused by misfortune, is gentle as a woman. To find such as he, one has only to go to a mining camp, logging camp, or New England village of any considerable size. While perhaps less clearly defined, we find like traits. Rhoda is not misjudged by our authoress, for she is as well portrayed in her gay and reckless nature, as she is in her repentant moods. One can scarcely help a feeling of sympathy for her, in her repentant moods. One can scarcely help a feeling of sympathy for her, in her repentance over her impolitic talk with Mrs. Grubb, yet few could blame her for those speeches. She is well portrayed in her joy over "Liza's" first completed sewing card, when she rushes to the garden, and with laughter and tears gives way to her feelings. Edgar Noble is a good example of the brilliant, reckless, light-hearted student, who dislikes the work and restraint of college life, but yet leads in all of its jollity. His struggle over indolence, evil associations, extravagance and recklessness, crowned by a final victory over self, is a strong picture. Her knowledge of human nature is best shown where she shows the avoidance of sermonizing, but the true kindness and affection shown him by Mrs. Oliver and Polly. No one of his nature would be likely to be won by sermonizing from friends, but the final touch of trust in Mrs. Oliver's manner, brought out all of his best points.

As to the classes of people reached by her, we find both rich and poor among her admirers. This is probably due to her careful portrayal of each and her evident knowledge of both classes. She is sometimes called the "friend of children," and it is a well established fact that children, as a class, love her. Her psychological treatment of "Marm Liza," makes it an interesting and profitable book for both parents and teachers. Her Coast stories are of decided interest to Westerners, as our literature is not yet largely developed, and so good an addition to it must needs be welcomed. Her New England stories are perhaps equally good, and

shows a knowledge of the people and customs there, especially in village and country life. She gives a pleasing picture of city life in two phases: the wealthy class, as shown by Mrs. Bird, and the very poor class, as represented by "Mistress Mary's" pupils. She shows, in the case of the pupils, the desire for the good and beautiful, among even the poorest classes, and suggests the wonderful possibilities in such work. Her work, while not deeply thoughtful, perhaps, gives us some quaint, beautiful, large views of human life, and can not fail to give children, at least, a nobler view of man's duty. She never sermonizes, but makes us feel the moral truths she desires to present, by sympathy with her concrete illustrations of these truths—that is, with her characters.

Her writings are largely influenced by her environment, but since her life is a broad one, her works are not cramped by it. Her life has been spent principally in California, Maine and New York, with an annual visit to Europe, for some years past. The stories of the Coast and of New England life are thus easily traced to environment. Her intense love for children, and her interest in kindergarten work, are explained by the fact that she was, before her marriage, a kindergarten teacher, having founded the first school of that kind west of the Rockies.

In conclusion, her power of picturing is indeed admirable. Her introduction is very brief, and she suggests her characters more than she describes them. The chief aim of her writing seems to be to present humble life in all its beauty and simplicity, that we may have a deeper sympathy for the lowly. She also aims to arouse her readers to the need of work among the poorer classes, not so much for instructing or aiding the adults, but for rescuing childhood from its worst poverty—the poverty of the mind and soul. She also gives us beautiful views of nature, as in the "Nooning Tree." As a rule, her characters and scenes are exceedingly true to nature. As to her permanency, time alone can prove it, but while human nature is always much the same, it is to be hoped that children will continue being given the chance to read books so well suited to their needs.

A. K., '05.

Browning

Through the efforts of Miss Francis S. Hays, the Rev. W. D. Simonds of Seattle was induced to visit Bellingham this week to deliver three lectures at the Normal school under the auspices of the Seiner class. This venture was the first of its kind attempted by members of the student body, and the young people feel encouraged, not only by the support accorded to them in the school but also by the response from representative citizens.

Requests have been made for the publication of some sort of summary of at least one of the lectures, hence the accompanying epitome of Browning is offered. As announced the subjects were "Robert Browning," the "Hamlet of Edwin Booth," and "A Representative American. Walt Whitman."

As seen at a glance these are by no means popular subjects, yet Mr. Simonds succeeded admirably in rendering them fascinating even to those not devoted Browningites. Said he "If noble thought wedded to musical expression constitute poetry, then Browning does not belong in the first rank of the first order of great poets. But he belongs in the first rank of our second order of great poets. Browning is wanting in the singable, lyrical, musical quality. His line is rugged, often harsh and unrhythmic. Mrs. Browning herself in a letter in which she maintains that her husband is a great philosopher, confesses also that there is no music in him. He should have been a dramatist, but the drama limited him and he wanted no trammels. Browning finds his best material in the dark pictures of life. But he has no music to match with Tom Hood's "Suicide," with Byron's "Apostrophe to the Ocean," or with Poe's "Annabel Lee."

He is wanting in the brilliant imagery found almost at random in Shakespear, such as Goneril's profession of affection for Leah, or Lear's words to the elements, or his description of the music of Cordelia's voice.

Again, Browning is obscure. He lacks lucidity.

After reading "Sordello," Mrs. Carlyle could not tell whether Cordello was a man, a ship, or a city.

It is a comfort to know that Sordello stands for the perfectibility of this human na-

ture of ours!

Douglas Jerrold was afraid that he had become an idiot because upon first reading Browning he could not understand him. Upon being asked once what a certain passage meant, the poet himself acknowledged that there were at first only two beings who did understand—God and himself—and that since he had forgotten, God alone knew what it meant.

But the poet's obscurity was not due to muddiness of conception. On the contrary it is because of the tumultuous rush of his thought. He overlays his theme with many variations as a pianist until oftentimes the theme is momentarily lost only to reappear unexpectedly.

Browning, too, like Emerson, is a teacher of teachers; a master of masters and thus by translation and transmission he is reaching the people. It goes without saying that materialism is inimical to poetry. Yet Browning made poetry out of a materialistic coldly scientific age. He teaches, as in "Rabbi Ben Ezra," that man is to be judged by what he attempts, not by what he accomplishes. "Paracelsus," though written at 23, contains all there is in Darwin's origin of Man," or in Firke's "Destiny of Man," or "Idea of God."

Browning has been called a theologian with a gift for poetry. He believed that right would ultimately be all-powerful. He believed that behind order there is an ordainer. He looked out upon the universe and saw power, order, benevolence, love. He is the Christian optimist. Even in evil he sees reason for hope. He is optimistic, not because of shallow exuberance, but because of sublime faith.

His message to the seekers after Truth is this, "Know not for knowing's sake, but that thou mayest become a star unto men forever," To you and me he says, "Thank God that thou art," even as he said to Saul, to the Saul of the ten talents and the tragedy of a wasted life. And how does Browning regard man? Carlyle said man was "a biped wearing breeches." Victor Hugo said "Progress is the stride of God." Browning said, "Progress is the growth of God."

He believed in the raw material of human nature. He believed in good, even in the meanest of mortals. Someone has said: "Browning is a kind of cosmic detective, who

walked into the foulest of thieves' kitchens and accused men publicly of virtue."

What a rebuke is there for that pitiable kind of creature who regards every man he meets a knave and every woman a wench. Such are to be pitied for theirs is blacker than Egyptian darkness in which no star gleams. Browning believed not only in the majesty and perfectibility of man, but also in the responsibility of God—a new note in literature.

As God has breathed into our nostrils the breath of life, He must of necessity be under infinite obligation to his creature. The personal responsibility of all the men who live, who have lived or will live, is as nothing compared with the responsibility of God who has launched a universe into space. The poet teaches divine and human co-operation, thus ennobling all human aspiration and struggle.

In common with all great poets and philosophers, including little children, Browning believes in immortality; that death is only a door.

And then comes our own Whitman with his thought of death—a sombre mother, hovering near, a strong deliveress. Lowell says that Browning is the poet who stays by us longest. Furnival says that Browning is "the manliest, strongest, life-fullest, deepest and thoughtfulest poet, needing earnest study and most worthy of it." He treats obscure subjects deeply, not deep subjects obscurely. Browning, the true democrat, believing in and loving man; Browning the warrior, optimist and seer, not groping with lame hands of faith up the world's dark altar-stair, but burning with high hope and almost audacious faith in what is and what is to be.



The Normal Messenger

Published Monthly By the Students of

THE STATE NORMAL SCHOOL BELLINGHAM, WASHINGTON

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MAY 1904

NO. 16



If a cross is in the square at the left margin, your subscription is not paid. Please attend to this immediately, for if it is not paid before the close of the school, you will not receive a copy of the June number.

The concert given by the Mozart Symphony club of New York, in the Normal auditorium, April 12, was well attended by a very appreciative audience, as was shown by the repeated encores. The selections given by Herr Hoch on the cornet, Alpine echo horn, and trumpet, were especially well received.

The June Messenger will not be published until after the close of school, as postponing the publication from its regular date enables us to give a full description of commencement week. The June number will also contain cuts of the Senior class and basketball team, and of views of the school and campus. Copies may be obtained for 15 cents each, or 75 cents for a half dozen. Orders may be given to the editor-in-chief at any time.

The lecture by Henry Watterson, given in Beck's opera house, Saturday night, April 23, was much enjoyed by all who attended, notwithstanding the fact that Mr. Watterson's voice was in very bad condition, due probably to our changeable Sound weather. As a well-known professional man remarked, "It does us good to hear such homely truths." His subject was, "Money and Morals." He discussed the relation of money and morals in American life, pointing out the fact that almost every American begins life with some cherished ambition, to which he not infrequently sacrifices everything else, only in the end to find it not what he had dreamed of. Wealth is the goal of the young man of today; but, it is a fact, that when he reaches the goal, he is not much happier than before. Mr. Watterson does not think wealth a sin, but he does say that where one man gains happiness by wealth, ten men lose it, and lose it because they too often, sacrifice morality and take on something of the brittleness of the metal they deal with. In the opinion of the lecturer there are two great menaces to the fame and fair name of the American nation: Money and party spirit. Mr. Watterson has named them "the money devil and the party devil." These are menaces because the profession of politics is coming to belong to the man who has achieved his ambition in life; namely, a fortune, and for a pastime in his old age, buys his way into the legislative halls or diplomatic corps of the republic. This monopoly of politics by the rich is liable to give us a plutocracy, instead of a democracy. But, fortunately, the mass of the country is composed of men who live honestly; who "make both ends meet," and who are happy and contented as they are. While these are in the majority, it will always be possible for the public opinion and the public voice to save the country.



Miss Laura Duncanson has left school.

Miss Chapel visited Normal, April 14.

Miss Grace McLain visited Normal, April 15.

Miss Evelyn Jones, '03, visited Normal, April 22.

Miss Bertha Kale was a visitor at the Normal last week.

Miss Alma Powers, a member of the review class, has left school.

Guy Dunning, who has been out of school for some time, is again with us.

Miss Pearl Peime was called home on account of the illness of her mother.

The winners of the contest held April 22d, are Miss Peek and Miss Ruth Mallet.

Our heartfelt sympathy is extended to Miss Sadie Hubbell for the loss of her father.

Have you noticed the April addition? If not see Margaret McDonald for information.

For the last few days Miss Nina Silsby has been entertaining a friend from Tacoma.

Miss Sadie Llewellyn, of the Normal Alumnae, visited the school one Thursday afternoon.

We are glad to have Dr. Bowman with us again after the week he spent in St. Joseph's hospital.

The oratorical contest of April 22d was followed by a reading from Shakespeare, by Mr. Hanford.

The Senior class has proved to the school that hard study is not always accomplished by weak bodies.

Miss Hogle and Miss Anna Egge spent last Saturday and Sunday visiting the home of the latter, at Stanwood.

Prof. Forrest has just returned from Port Angeles, where he has been attending the Clallam County Institute.

Miss Grace Dickey visited her sister, at Anacortes, a few weeks ago. She reported having a very pleasant time.

The Senior class have received their class-pins. The designs is a four-leaved clover, in frosted gold, and are of exceptional beauty.

Miss Mary O'Laughlin, a former student, who has been traveling in the east for the last year, is expected to return the first of May.

Miss Pearl Peime, another of our Junior girls, has been required to leave school on account of an accident to her mother. She will be able to re-enter again.

Miss Gertrude Aldridge, a member of the Junior class, left school a few days ago to begin teaching a summer school at Hazel, a small place in Snohomish County. We regret her loss very much.

The Juniors have been studying domestic economy and got up a new money-making scheme,—a pie sale. On Tuesday, April 26, a nice little sum was realized from the results of the work of their fair hands.

The Y. W. C. A. of the Whatcom Normal is making strenuous efforts to furnish the room. Already the carpet has been purchased and we hope to have it in good condition by the end of the year.

Miss Effie Bates, '03, was visiting friends in Bellingham last week. She is going to leave for Chicago, the middle of June, where she will spend the summer studying music. We wish her a pleasant trip and all success in her work.

Miss Sheldon, teacher in the High school at Anacortes, and a number of the High school students chartered a boat and came to Bellingham to see the "Merchant of Venice" played. They all enjoyed it very much, as did a great many of the Normal students, who were in "Nigger-Heaven."

Oh, where; oh, where, have my rubbers gone?

Oh, where; oh, where, can they be?

For these are too short, and those are too long;

And other too wide for me.

Wet feet are bad, pneumonia is worse;

But I can't find them anywhere.

But then when I go to ride in the hearse,

I suppose that I won't much care.

M. S.

Monday evening, April 25, the Seniors were entertained at the Falls, by the Misses Havens, Noel, Lovejoy, Kohne, Arges, Bowen and Lynn. Everyone reported a jolly time.

First Year—Didn't the Juniors sometime ago distribute "Originality" posters in Assembly?

Third Year—Yes, the Seniors run the band wagon on which all the Juniors try to hang. The Seniors decide to enjoy Schumann-Heink together in boxes and the Juniors fall over themselves to do likewise. Soon they hear that roses are to be sent and they again outdo themselves to raise a little money for the purpose. The only thing that they *cannot* copy is the chance to accept the basket-ball cup. Poor Juniors, what will they do when the Seniors are gone?

The Schumann-Heink Concert

The event to which all music lovers in Bellingham had been looking forward for many weeks—that is the Mme. Schumann-Heink recital,—occurred at Beck's theater the evening of April 21. It was the fourth number of the Bellingham Bay lecture course, and the entertainment committee of the Normal committee is to be congratulated on having secured the services of so great a singer as Madam Schumann-Heink.

The recital was attended by a large and decidedly appreciative audience, which, although not especially discriminating in its approval, or characterized by the bursts of spontaneous applause one hears at events of this kind in large cities, nevertheless showed earnest and serious attention and genuine enjoyment.

Her voice is marvellously beautiful and of remarkable compass, full, rich and sonorous on the lower tones, and sweet and clear in the upper register.

She uses it most wonderfully, portraying vividly the varying human emotions by marvellous changes in tone color. Singing, as she does for the most part, in German, one realizes this more, unless the listener understands German better than the majority. Now the tones express the deepest pathos, now rapture,

again scorn and derision. Never is there the slightest striving after effect, but always the most genuine sincerity in her art. Her manner is very sweet and gracious, dignified and devoid of effusiveness.

It is customary with many superior artists to descend somewhat to the popular taste in giving recitals in small towns, choosing programs of a less serious character than would be given before the critical audiences of the centers of musical culture. This, however, was not to be expected of so great a singer as Mme. Schumann-Heink, and we had the satisfaction of knowing that we were being given some of the gems of choicest musical literature.

The first number, an aria from the opera "Mitrane," though beautifully sung, was soon eclipsed by others, as the sympathy between singer and audience grew. "Die Bist Die Ruh," "Wohm and Du Wanderer," by Schubert, followed. The third of this group gave more scope for the great singer's versatility. She threw her whole soul into this beautiful song, winning an eager encore to which she responded with "But the Lord Is Mindful of His Own," from the "Elijah."

She was undoubtedly heard at her best in the three songs from "The Trumpeter von Sappingui," which were inexpressibly beautiful. The sweetness and pathos of the third will linger in the listeners' memories. Schumann's "Widmung" was one of the marked successes, commencing in joyous exuberance, then changing to grave reverence and ending in the first happy mood. "Die Drie Zieguiner," by Liszt, was very artistically rendered, especially its dramatic close, though the song itself is less pleasing than some of the others. The three songs from the cycle "Poet's Love," by Schumann, were among the most delightful numbers, her interpretation of them being most satisfying.

Mme. Schumann-Heink's accompanist was Miss Josephine Hartman, whose playing was intelligent, though lacking in warmth and sympathy. In the two piano solos, a "Nocturne," by Chopin and Liebstodt, from "Tristan and Isolde," transcribed by Liszt, her technique was admirable, in fact, it was that which held the attention rather than that of the composer.

In the "Nocturne," she seemed to quite miss the key-note of Chopin's interpretation. The

members of the Senior class presented the singer with a beautiful bouquet of white roses, which she carried when she appeared for the last time.

The program rendered was as follows:

I.

- (a) Aria from the opera, "Mitrane," *Rossi*
- (b) Du bist die Ruh *Schubert*
- (c) Wohin *Schubert*
- (d) Der Wanderer *Schubert*

II.

Piano Solo—

- (a) Nocturne *Chopin*
- (b) Liebestodt, from "Tristan and Isolde," *Wagner-Liszt*

MISS JOSEPHINE HARTMAN.

III.

- (a) Heimweh *Hugo Wolf*
- (b) Three songs from the "Trompeter von Skkingen" *Reidt*
- (c) Widmung *Schumann*

IV.

- (a) Die Drei Zigenner *Liszt*
- (b) Three Songs from the cycle "Poet's Love" *Schumann*

V.

- (a) My Heart at Thy Sweet Voice —
- (b) Bolero *Arditi*

MABEL M. MOORE.

Athletics

Normal 11.

South Side High school, 9.

The above was the result of the last game of basket-ball, played by the boys of the Normal, this season. The game was fast and, as we can truthfully say, *furious*, from start to finish. In fact, it was so furious that some of the contestants are still limping with injuries received in the game. At a good many stages of the game it represented football more closely than basket-ball, and many a time the players were all in a heap on the floor. But at the same time the vim and fervor of the players was good to see, after some of the listless games which we have seen heretofore. We are glad to say that the Normal team was not responsible for the rough playing, as it was started by the South Side boys, but after the rough playing had been commenced, the Normal boys had

to play as rough as their opponents, or stand no show of winning. The score at the end of the first half was a tie—5 to 5. In the second half, however, the Normal boys rolled up six points, and their opponents only four thus giving the game to the Normal by a score of 11 to 9. All of the goals for the Normal were made by Carse and Dunning; Carse throwing 2 field goals, and Dunning throwing 1 field goal and 5 goals from the foul line. For the South Side High, Grue threw 3 field goals and two goals from foul line, and Griffin threw one goal from the foul line. The line up of the teams was as follows: Normal—Dunning, center, (captain); White, forward; Foerschler, forward; Carse, guard; Phelps, guard. In the first half Phelps was hurt, and was replaced by Everett. South Side High—Earlywine, center; Grue, forward, (captain); Cook, forward; Griffin, guard; Stenvig, guard.

BASEBALL.

For awhile this spring it looked as though the Normal would have a baseball team, as a good deal of interest had been aroused, and the boys were out practicing, but they woke up one morning to find a wire fence stretched across their practice grounds, and consequently baseball at the Normal this year will be *nil*. It is too bad, but if the trustees consider a patch of grass more important than a baseball team—well, they have the “say.”

THE KLINE CUP.

The series of basket-ball games played by the young ladies of the different classes of the school, for the Kline cup has been, in every sense of the word, a pronounced success. Three things were to be desired as a result of the games: Class spirit, fame for the school, and financial success. All of these things have been accomplished, and consequently the school is satisfied, and there will be another series, and as we predict, an even more successful one, next year. The games have been most successful in arousing class spirit, and financially. At every game the members of the classes whose teams were contesting, were there in an special corner of the gallery, especially decorated for the occasion, with class yells, songs, complimentary adjectives for their own team, and derogatory adjectives for their opponents

to cheer their representatives to victory. Enthusiasm ran high, and a good play was cheered to the echo. There was a ruling to the effect that each student could procure invitations for outsiders, and at every game there was a throng of outsiders who were as much pleased with the games as the students themselves. Class rivalry was the order, and the yells and counter-yells at the different games were original, and in some cases, very witty. We would like to print them all, but as our space is limited we will just use the best ones. One used by the Seniors was:

*Watch us, see us, make the score:
Seniors, Seniors, 19—4*

A cute yell used by the Juniors so profusely that it became known to every one was:

*Juniors! Juniors! We're alive!
Juniors! Juniors! 19—5*

The third years were especially adapted to yelling, and they were generally there with

*Third Years! Third Years! Zip Boom
Bah!*

*We're the real thing, Rah! Rah! Rah!
Are we Dead? Well I guess nix!*

We're the class of 19-6.

One else with:

*Razzle Dazzle! Razzle Dazzle! Sis!
Boom! Bah!*

*Third Years! Third Years! Rah,
Rah! Rah!*

A yell used by the second years in the first game to counteract yells given by the Juniors whom they were playing against, was:

*Juniors! Juniors! Tum! Tum! Tum!
Juniors! Juniors! Bum! Bum! Bum!*

Another witty counteracting yell, given by the Seniors when they played the Juniors, was:

*Ding, Dong, Bell;
Who's in the Well?*

The Juniors!

Who put 'em in?

The Seniors!

Who'll pull 'em out?

Nobody!

The yells given by the First Years were so jumbled up that, although they were meant well, were not a success. Of course all of this class spirit at the games, resulted in demonstrations between games and class fights, both in the literal and figurative sense. Especially

was the class rivalry high between the Juniors and Seniors. Many were the antics played upon one class by the other at different times, and we have heard that, in some cases, their feverish enthusiasm caused some of the girls to sit up all night making posters, etc. But all of this is over now, for the Seniors have landed the cup, and that, too, after they had dropped the first two games which they played, one to the Third Years and one to the Second Years. This was very discouraging, but they still kept up courage and went into their next game, which was against their natural enemies, the Juniors, with a determination to win. This game they won, and they kept up their winning streak until they landed the cup.

The Seniors have won, and won honestly, so we wish them a hearty enjoyment of the trophy for which they fought so hard. With the exception of the First Years, whose line-up we have been unable to secure, the names of the players in the teams are as follows: Seniors—Misses Everett, (Captain), Sten, Charroin, Williams, Graham, Lovejoy, Wheeler, Rise-dorph, Sears and Schneider. Juniors—Misses Anthon, (captain), Birney, Burke, Sweet, Drummond, Ramsey, Taylor, Hays and Dickey. Third years—Misses Gooch, (captain), Graham, Sutherland, Nichols. Second Years—Miss Van Reypen, (captain), Swartz, SoRelle, Cox, Gilchrist, Fransky, Pebley, Willard and Walter.

All of the teams have had their pictures taken, and they can be purchased from some member of each team.

On April 19, at general assembly, the Kline cup was presented to the Senior basket-ball team by Miss Hays, chairman of the faculty committee on athletics. After a song by the school, the Senior team passed up on the platform, while the remainder of the class moved from their regular position in the central section to the right section near the piano. A talk on athletics in the school was given by Miss Gompertz. The value of the basket-ball games was spoken of, and to the first-years a very encouraging praise of their excellent team-work was given. (Let others take care next year.) This was followed by the presentation of the cup by Miss Hays. In her address, Miss Hays spoke of the fact that the opinion is often held that a strong brain means a weak body, but that

the Seniors have proven this untrue, in so far as the Seniors, who have been in the school for the longest time, and who have the hardest worked minds, have won the championship for strength and physical skill. The cup was then given to Miss Ethel Everett, the Senior captain, who responded in the name of the Senior class and basket-ball team. After the cup had been decorated with the Senior colors, Misses Darland and Havens, sang a duet, the chorus of which was sung by the entire class. Hail! ye students: Look ye here!

Watch your Seniors brave and seer,
Who played and strove the cup to win,
And when the game was played and won
Received the cup, the silver one.
Democracy will be our boast;
The cup was won with noble cost;
The Seniors' team the victors are,
The champions known from near and far.

CHORUS—

True and grateful let us be
For our champion Senior team,
Seniors! Seniors! made the score;
Seniors! Seniors! naughty four.

Arts of Egypt

In the earliest stage of man's existence can be traced a love of all things beautiful. This beauty that they loved was of the highest type. It was the beauty that God had created for them in the mountains, the trees, and the flowers. The desire to imitate what one sees was as strong in the early peoples as it is in those of today. The early Egyptians were the first to transfer this desire into something real. Before this, there had only been a feeling as of something lacking. Something that should have been and was not. After this idea was once made clear, the people lost no time in their efforts to become efficient artists.

The first beginnings were very crude and far from being either beautiful or graceful. Still, it was the beginning of all our beautiful works of art of the present time. Although Egyptian art grew to be almost as perfect as that of Greece, the chief importance is their originality. The Greeks got their ideas from these same Egyptians, and then perfected and improved them until the truth of their origin is almost forgotten. The Phoenicians are sup-

posed to have carried the arts of the old Egyptians to Greece. Drawing and sculpturing are the most important of Egyptian arts. Drawing was discovered first. Sculpturing shortly after. This early sculpturing is very closely associated with architecture. The first specimens of sculpturing were bas-reliefs in the walls of palaces. This slowly grew until we have the sculpture of today. These first attempts are almost effaced, but sufficient evidence remains to tell of the Egyptians' great love of beauty and grandeur.

How long it took these ancient people to work themselves from a state of primitive barbarism to one of comparative civilization is unknown. But that they did this is certain. We see evidences of their remarkable improvement in all their remaining pieces of art. As early as the fourth dynasty these two great arts were known and practiced throughout all Egypt. The sciences of geometry and writing were also partially developed. The pictures of this time were very faulty and would scarcely be called artistic today. Nevertheless, the prices paid for them were not contemptible. Nikeas is said to have received sixty thousand dollars for a single picture. These artists were well aware of their own importance. Their magnificent salaries were squandered as quickly as possible, and because of their extreme importance were kept by the people until another picture was sold. These arts gradually increased until a very high degree of perfection was attained. This zenith of Egyptian art lasted until the reign of the Hyksos Kings. After this it slowly decreased. Perhaps if all their works of art could be found today, one could trace their history down through the ages of war and prosperity.

The Sphinx is the greatest piece of Egyptian art still in existence. One thing that was remarkable in their sculpturing is the grand scale on which they worked. No sculptor of today would attempt to mould into human form such an immense piece of material that it must have required for the Sphinx. Whatever they attempted was done carefully and well. These old artists seem to have vied with each other in point of greatness and grandeur. We, who are surrounded by the beauty of modern art, must not forget what we owe to these old artists who did more than any one else for us in

this line. *They* discovered art and we have only improved upon what they have given us.
L. K., '06.

A Basket Ball Game

The galleries are full of people who are talking and laughing, but often looking toward a door, as though they are expecting somebody to appear.

"There they come!" is echoed from wall to wall, as the door opens and a crowd of girls appear. These girls are dressed in gym. suits.

The clink of a piece of silver is heard, and one of the captains points toward the goal she wants. Then the girls take their places. The umpire's whistle blows and, in a moment the crowd is silent. Up goes the ball. "The Juniors have it," is murmured in the crowd. "No they haven't!" "There it goes"—"Hurrah, Hurrah! for the Seniors," and then from the Senior booth comes the yell:

Watch us, see us, make the score!

Seniors, Seniors, 19—4,

which is drowned by the people in the Junior booth.

Time after time the ball is thrown up. Sometimes it is a score for one side, and sometimes for the other. At last the whistle blows and the game is ended.

The girls crowd around the score-keeper. Then the Junior girls rush for the door, while the brave captain of the Senior team gathers her men about her, and the hall resounds with,

What's the matter with the Juniors?

They're all right!

Who's all right?

The Juniors!

Who says so?

The Seniors!

D. H., '08.

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Bryant's Views of Nature

In Bryant's early childhood he manifested a keen interest in nature. This interest was allowed to grow very rapidly, both by his parents, who respected it, and by his environments. His home was situated in a beautiful place and gave ample *opportunity* for him to study nature in all its phases. There were low, rolling hills and dense forests with quiet brooks flowing through them. He was rather delicate, and being unable to perform any hard or continued labor, he had long hours which he employed in rambling about.

His mind was mature at a very early age, and from a comparison of his poems it is found that he had improved very slightly during his long literary life. His plane was very high and remained so. He always found some little, moral lesson in every flower that bloomed, and in the brooks, the birds, etc. Life was a serious question with him and was always associated with some little thing in nature. The little violets taught him a beautiful lesson. Everything was beautiful and he did not forget that even the grass was made by our God. Always there was that little lesson to be learned and always something sublime and beautiful. Nature was to him a message from a Supreme Being; a measure of love and beauty.

Although he wrote about the moon, clouds and sky, I think his greater study and love were for those nearest us, the plants, the flowers, and the brooks. It was not always summer that was beautiful to him. In the most dreary places there was always something of interest and beauty. Always, his love of nature shone out in his life as something apart, something that others could not see or feel.

L. S., '06.

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