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MELLICENT MCNEIL, *Editor*
WILLIAM T. BAWDEN, *Associate Editor*

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Old Grist Mill on Spring River, Southeast of Pittsburg

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Vanitas Victorium

SAMUEL JAMES PEASE

"Count noses!" commanded the great conqueror as he sat on his portable canopied throne on a high platform before his elegant tent on the battlefield, surrounded by mountains of the slain. And faithful slaves counted the noses of the captive warriors, each carefully removed with surgical accuracy. Not every conqueror counted noses; but noses, right hands, left eyes, and great toes could be much more easily counted than their original possessors. Thus stand the records of oriental kings, carved in the living rock or on the walls of mighty palaces that now are heaps of ruins. Kings of conquered kingdoms must henceforth submissively prostrate themselves and lick the dust—literally, if we may believe the *Arabian Nights* — when they come into the presence of the great king as he sits on his lofty gilded throne in the great hall of the marble palace. Thus the sight of the mutilated prisoners is in striking contrast with the splendor of the court. The strong young men prisoners are reserved to build canals, forts, walls, palaces, temples, monuments, or to serve as galley slaves. The young women are distributed as rewards to the faithful.

Such is the common accompaniment to the pomp and rejoicing, yes, and the unlimited vanity and haughtiness of the conqueror. The gods, his gods, have brought him success. He rules at first by divine favor (Dei gratiā); soon he is king by "divine right." All the early kings of Greece and Rome, Hercules, Theseus, Romulus, were even of divine lineage. Alexander the Great made the long journey to the oasis of Zeus Ammon in the Libyan desert in order to be proclaimed by the oracle there the son of Zeus.

Without vanity, conquest is nothing. The king himself must display proper trappings. His person, his uniform, his capital, his palace, his symbols of power—throne, crown, scepter, guards—the beauty of his queen, the elegance and display of his court must dazzle and delight. So read the tales of oriental splendor; so goes the story of Charlemagne; so is presented the *gloire* of Napoleon. In ancient epic Achilles and

Aeneas had suits of armor especially made by Hephaestus-Vulcan for the occasion of the decisive single combat. And soldiers! From the "Beef-Eaters" at the Tower of London to the Pope's Swiss Guards and the body-guard of a comic-opera dictator, all is display, dazzling splendor. Eumenes had his silvershields, faithful to their king until his assassination. Vespasian's payday parade before starving Jerusalem in 70 A. D. showed his legions resplendent in golden armor. Indeed, until World War I, the American marine wore on his cap the gleaming orb that was borrowed from the golden emblem on Charlemagne's sceptre.

VICTORY ESSENTIAL

The victor cannot of course be a victor until he wins a victory. Caesar reported Zela in three famous words, which later were placarded on his triumphal standard, "Veni, vidi, vici," so easy did it seem. But so dearly bought was the victory of Agesilaus that he had to be carried to Delphi on a litter, "suffering with all kinds of wounds made with all kinds of weapons on all parts of his body." But it must be a great victory and must conduce to the glory of the victor, even though it be over a day-old prince or barefoot mountaineers, over faithful allies or unsuspicious neutrals. Exaggeration of the greatness of the victory is unavoidable; Homer is as usual in all things literary the master. Achilles, roused from his sulking wrath by the death of his dearest friend Patroclus and clad in the divine armor made by Hephaestus, rages over the field like fire on a wooded mountain, driven by winds, while his horses trample all under foot like oxen threshing white barley, and the black earth runs with blood as Achilles rushes on to glory and stains his ruthless hands with gore. The Trojans caught between the high banks of the Xanthus river are like locusts driven by a blast of fire; he rushes after them like a daemon; they groan and redden the water with blood. They fear, they crouch under the high banks, rush to the creeks extending far inland, like fish before the ravening dolphin. The river rises in its wrath, pushing before it the many whom Achilles has slain; many bodies and beautiful arms (armor) of men are floating above the overflowed plain. Calling upon Scamander for aid, Xanthus overwhelms Achilles with foam, blood, corpses, so that Hera-Juno cries out in alarm for him and sends Hephaestus, who dries up the entire plain with fire and sets Xanthus boiling.

Caesar records it as a matter of pride with the Suebi that they have as broad as possible an uninhabited area around their territory; and Cassius Dio makes Boudicca (Buduica, Boadicea) complain of the Romans: "When they have seized or destroyed everything, they call it peace."

After the victory, the peace. Very rarely is the peace treaty couched in such language as Woodrow Wilson would have approved. The loser naturally pays the bills, or promises to pay them. He too acknowledges that all the sin is his;

before such humiliating lies Truth and Justice lie helpless. Especially prideful to the conqueror as proof of the justice of his cause is the triumphal entry into the captured city. It might be such as that which Berlin was spared in 1918, but which was the lot of Paris in 1871 and 1940. It might be Alexander's march into Tyre over his toilsomely raised dike, in order to worship with his army at the shrine of Melkart-Hercules. Xerxes marched proudly through burned Athens in 480 B. C. and sat on his golden throne on the cliff by the seaside in order to observe the victory at Salamis—but it was an Athenian victory; the "wooden walls" had saved the nation. Our knowledge of the seven-branched candlestick, shew bread, and other Temple articles comes from Titus' record of his entry into Jerusalem as sculptured on his arch at the entrance to the Roman Forum. Quite recently a former paper hanger has slept in royal beds in the palaces of half a dozen European capitals.

THE TRIUMPHAL ENTRY

But it is always the triumphal entry into the conqueror's own capital that is celebrated with the most "pomp and circumstance." The great procession, the dances of the maidens with garlands, the heralds' trumpets, the thronging, shouting crowds, the songs and odes of triumph ("Hail, the conquering hero comes!" "Heil dir im Siegerkranz!"), the formal thanks to the nation's gods, with sacrifices, consecrated gifts of tithes of booty (Abraham, Agesilaus), perhaps even human sacrifice, or at least the formal execution of the chief prisoner. Such records we have from Oriental inscriptions, from the Biblical books of Genesis, Exodus, Samuel, from the hero songs of remotest antiquity (Hercules, Theseus), from the great epics. Grand opera (Lohengrin, Aida), the stage (Julius Caesar), the circus parade, the cinema (Antony and Cleopatra) have indelibly impressed on the modern mind such royal splendor and pride.

The height of the victor's pride was displayed at the Roman triumph, an institution which lasted certainly for over seven hundred years. It must have been a most inspiring spectacle. The procession came through the Triumphal gate, the Velabrum, the Circus Maximus, the Sacred Way, the Forum, and wound up the Capitoline Hill to the temple of Jupiter Capitolinus. First came the entire senate, 900 in the days of Julius Caesar. Following them came the military trumpets and horns with spoils of the enemy in chariots, with *tituli* (placards) on tall poles stating the quantity and value of the booty and the names of the conquered provinces.

Following these came representations of captured cities and fortresses, in gilded wood, wax, ivory, or even silver, again with inscriptions in large letters. Next came extraordinary animals—forty elephants carried lights in one of Caesar's triumphs. Then came flute players with a white bull for sacrifice; then arms, standards, other trophies from vanquished generals and princes, then captives in irons. Fol-

lowing the lictors of the commander in civil dress, their brows and fasces crowned with laurel, came the triumphant general himself. He was dressed in his *triumphalia,* standing on a circular car drawn by four white horses, his brow crowned with laurel, while a public slave held over his head a golden crown and another slave stood behind him repeating constantly, "Respiciens post te, hominem memento esse" (Looking behind you, remember you are but mortal). Following the triumphing general or emperor came his principal officers on horseback and the legionaries garlanded, waving branches of laurel, shouting "Io triumphe!" and praises of the victor. On approaching the Capitol, the captives were led off to prison, some of them to be executed for the welfare of Rome. At the Capitol the victor put his own crown on the head of the statue of Jupiter Capitolinus, many bulls and other victims were sacrificed, and a great feast was held.

THE OFFICIAL RECORD

And finally, there must be a record, on rock, on tile, on bronze, or written in letters of gold on precious parchment. All the skill of the artist, sculptor, smith, or calligrapher was used, and every possible care was taken to make the record commensurate with the great deed. Great was the reward of the successful historian, and many a general took with him his own war correspondent, in order to assure an adequate contribution to his pride.

We have the word of Alexander the Great that Homer was the world's greatest war correspondent: "Ah, fortunate youth to have found a Homer to sing your praises!" Alexander himself was not so successful. As he was sailing up the Euphrates to Babylon on his return from India—if we may believe the critic Lucian—his war correspondent-general Aristobulus handed him a copy of his too flattering history of the Indian campaign. Alexander threw it into the river with the remark, "Killing elephants with a single blow! Absurd! I ought to throw you in after your book!" It was nearly five hundred years before Arrian gave the world his comparatively unvarnished record, the *Anabasis.* The future "boy scout" emperor, the gentle Titus, must have swelled with pride—or was it pride?—when he read Josephus' record of over a million corpses cast out one single gate of Jerusalem. Julius Caesar was his own war correspondent. Intended as dispassionate, his *Commentaries* nevertheless constantly extol Caesar as the obedient servant of the state, as "Your Clemency," as the actual turning force in his most critical battles.

THE AGESILAUS

Xenophon's *Agesilaus* occupies a unique place in the history of events, in the history of literature, and the history of biography. Agesilaus himself was not a great conquerer, but a Spartan king who served as a mercenary general against Tissaphernes in Asia. Such mercenary expeditions ultimately

resulted in the depletion of Spartan man power which led to the defeats of Leuctra and Mantinea. The climactic battle is Coronea. On his return from Asia, while on the pious errand of paying his tithe—110 talents—to the temple of Apollo at Delphi, he was attacked by Thebans. He lost 350 men, the Thebans 600; but Agesilaus held the battlefield and compelled the Thebans to sue for their dead by drawing them within his lines. In spite of the second-rate nature of the author, the hero, the praxeis (events), the *Agesilaus* is notable for certain features:

1. It is the first biography extant in full rhetorical form.
2. It shows its close relation to history by paralleling many passages in the same author's *Hellenica.*
3. It shows clearly its descent from epic, for epic always emphasizes the stroke, the weapon, the part of the body; from tragedy, in its five-fold division, with the climax near the end (true of nearly all monographic history during the first century of that science—460-360); from encomium, in that all the events mentioned are laudatory; from the victory song, for there are some dozen fragments written in the then universal trimeter *scazon* (try singing "Just pack up all your troubles in your old kit bag").

The mercenary fighter evidently hired the mercenary writer, for Xenophon had gone to Asia a few years before as a war correspondent to the younger Cyrus' general Proxenus.

The victor has regularly grandiose ideas of building. It might be architectural building—a Nineveh over twenty miles long and twelve wide, a ziggurat to reach to heaven, a Colossus of Rhodes, a Great Pyramid, a Khorsabad palace, a Karnak temple. Rome built great triumphal arches, such as those of Titus, Septimius Severus, Maxentius-Constantine. Trajan's victories were pictured on the great column set up in the center of his Forum. Other emperors built forums, temples, baths, basilicas.

It might be a great system of governmental and military roads; it might be a system of law and government; it might be the encouragement of arts and sciences; of trade and commerce; the imposition of all these on conquered peoples.

The vanity of the victor is not always displayed in the victor's own person or time. Solomon in all his glory—his bearing, his dress, his temple, his palaces, his harem, his commercial and metallurgical ventures—was the heir of David's conquests. Trajan conquered, Hadrian built mighty walls and temples from Scotland to the Syrian desert. The conquests of Augustus were almost insignificant as compared with those of his great-uncle Julius, yet his personal record of distributions of land, grain, money, of diplomatic and governmental achievements, of his conversion of Rome "from brick to marble," the *Monumentum Ancyranum,* is unparalleled in history.

A reflection of the imperial vanity of Augustus impelled Mussolini to set up the four empire maps on the

wall of the Basilica Maxentia facing his new Via del Impero, with the three-foot enlargement on the fourth, as if to say, "In this part of the world, at least, we surpassed your conquests."

THE CHOSEN PEOPLE

Throughout history there has been ever present the idea of a chosen people. It might be Jews, as shown by David's might and Solomon's splendor, and the sublimation of the idea into that of God's chosen worshipers. It might be Rome, destined to give the world centuries of peace, to "bring down the haughty in war and show mercy to the vanquished." It might be France, which Rostand shows in his *Chantecler* not as the awakener of the sun but as the proclaimer of the new day to men. It might be England, as caustically so labeled in recent German propaganda, or Germany, or Russia, or Japan.

The "chosen people" does not dare be too merciful; "benevolent ruthlessness" settles things more quickly and once for all—perhaps. Even our own benevolent United States has sometimes acted in this manner. If the small nations are "juicy scraps," they invite seizure and consumption by quarreling dogs and sneaking jackals. The chosen people must have a grandiose aim—first world peace, then a magnificent developmental program, in government, in paternalistic care of the individual, in art, science, society, stone monuments, huge buildings. Such was the plan of Hadrian as successor to the conqueror Trajan; such was the plan of Napoleon; such apparently is the plan of Adolf Hitler as evidenced by his already extensive building in Munich and Berlin.

But there must be no opposition. Whoever interferes with the chosen people, be he citizen, friend, backer, ally, must be eliminated before the great plan can be carried out.

Without a chosen leader, the chosen people are helpless. Under Alexander the Macedonians were invincible; under David, the chosen people were not only heirs of Jahveh's kingdom, but an imperialistic nation. Napoleon spread over four continents the flame of French Revolutionary principles. Cyrus of Persia, Julius and Augustus Caesar of Rome, Peter the Great of Russia, each stood in this position. Such indeed was the original Jewish hope of the Messiah.

PRIDE OF CONQUEST

Little by little, the pride of the conqueror is exalted. In early Greek colonies, the founder was revered almost as a god—"sebastos." This adjective was translated by the Romans as "Augustus," a title of inviolability of person. Curiously, the meaning of Augustus to the ancient Romans is now shared; "*Il Duce*" is the direct emotional and directing descendant of the proud, successful Emperor; the title "*Der Führer*" now implies almost worship, with almost complete replacement of earlier meanings.

During the last six months of the life of Julius Caesar there is evidence that he aspired to monarchy in name

as well as in fact. After four annual dictatorships, he was made dictator for life about the first of February, 44. An oracle was quoted as saying that only a king could conquer the Parthians. The gold crown which at his triumph in July, 46, was merely held over his head, was actually placed on it by Mark Antony in February, 44, and was rejected only half-heartedly in response to the groans of the people. Not only monarchy, but also divinity seemed to be his aim. His image was carried along with those of the immortal gods in the Pompa Circensis; a statue was set up in the temple of Quirinus and labeled "Deo Invicto;" a college of Julian Luperci was set up, with flamens as priests. It was these aspirations which caused the conspiracy to be formed, resulting in his assassination at the feet of Pompey's statue on the famous Ides of March.

Yet Caesar himself was well aware of the fickleness of fortune. In answering old Divico in the Helvetian campaign, he said, "In order that men whom they wish to punish may suffer the more grievously from a reversal of fortune, the gods are accustomed to grant them at times a greater prosperity and a longer period of impunity."

The empires of Augustus, Cyrus, and some others stood for centuries; pride soon brought others low. Napoleon started his Moscow campaign of 1812 from Dresden, the captured Saxon capital; Boabdil lost Granada through the murder of the Abencerraje family; it was the haughtiness of the Gallic conqueror in 390 B. C. in throwing his sword on top of the pile of weights the Romans were required to balance with a thousand pounds of gold that gave Camillus the opportunity to march in, drive out the Gauls, and exclaim, "With steel, not with gold shall Rome be redeemed."

The Jewish philosophy of history, especially as revealed in the books of Judges, Samuel, and Kings, has six ever-recurring facets: Prosperity, Pride, Apostasy, Servitude, Repentance, Deliverance. These same facets are shown by every nation that cannot learn moderation. But the individual conquerer is shown but five; at the end comes death, vassalage, or the end of the dynasty.

NEMESIS

The Greeks had a name for the power that reverses the fate of the haughty—the goddess Nemesis. Whoever gained supremacy by unfair means, or even fairly gained too great power, power great enough to rouse the jealousy of the gods, fell subject to her inevitable commands. Her reversals of the lot of the prosperous who yielded to the temptations of power and success to become proud and haughty, form the subject of every Greek tragedy, an imperishable legacy of literature. In particular, the *Agamemnon* of Aeschylus represents the proud conqueror of Troy as being murdered by his queen Clytemnestra—most ingloriously—in the bathtub of his own palace.

The agent of Nemesis was Atē—Infatuation—who herself was sometimes represented as a goddess. Woe

to him whom Atē mastered! He could think only of his own proud greatness and grandeur; he was blind to everything else. Thus sooner or later he was led on to attitudes and acts which the gods could not allow, and Retribution—Nemesis—invariably followed. More than invariably—inevitably, for the Greek constantly emphasizes the absoluteness of the decrees of Fate.

ALL IS VANITY

Yes, vanity is an old theme—as old as man. But each age brings new developments. "Saul hath slain his thousands and David his ten thousands," sang the maidens of United Israel; the Roman conqueror took pride in superior weapons, superior training, superior morale, even superior appearance; today's conqueror takes pride in tens of thousands of airplanes, a dozen panzer divisions, and a choice supply of secret weapons. Yet perhaps the ancient philosopher is right: "Pride goeth before destruction and a haughty spirit before a fall"—pride in extent and increase of dominion, pride in the world's greatest armaments, pride in the amazing accomplishments of himself and his nation. Long ago Kipling said:

> Far-called, our navies melt away—
> On dune and headland sinks the fire—
> Lo, all our pomp of yesterday
> Is one with Ninevah and Tyre!
> Judge of the nations, spare us yet,
> Lest we forget—lest we forget!

This is but a modern version of the saying of the Wise Man:

VANITAS VANITATUM ET OMNIA VANITAS

Music Appreciation

RUTH STAMM

For centuries, music was confined to the home, church, court of king or noble, tavern, and open street. Concerts, for which the public paid admission, were novelties in the eighteenth century.

Today, music is heard everywhere. Concerts are given the world over and have progressed into the realms of Big Business. Today, we have the finest singers, instrumentalists, and orchestras the world has ever known. The music they make is made available not only by concerts, but by records, radio, and the movies.

The public has become music conscious, through the radio and movies especially, and the sale of records is ever increasing. "The phonograph and the radio are doing for the recreation of our musical masterpieces what the art of printing did for literature. We can study and enjoy the printed dramas of Shakespeare at times when we are not witnessing their performance by living actors. The phonograph enables us to study Beethoven symphonies—not in a bungled attempt at the piano, but very nearly in the way Beethoven intended them to sound, even when the orchestra is not present in the flesh."[1] The man on the street knows the names of his favorite composers and performers just as he knows the headliners in the world of politics and sports. Often his interest in music is aroused through the personality of these composers and performers. Many times it is the title of the composition that catches his attention, as "Carnival of Animals," or "The Apprentice Sorcerer." Perhaps it is the emotional or story-telling qualities of the music that he enjoys. "One faithful subscriber to the Boston Symphony Concerts called Phillip Hale's admirable program notes the 'how to feel book.' Religiously, during the performance of the Boston Symphony Orchestra he would read these notes. Once, by mistake, he turned two pages instead of one, and according to his own account, 'was sad . . . at the wrong time . . .' "[2]

WHAT IS MUSIC?

What is music? It is a tonal art which depends upon the aural sense for perception. It exists only during performance, and with each performance it is created anew. Is it any wonder that the performer often has had a bad attack of nerves before a concert, as the slip that might occur will live forever in the memory of his hearers, completely erasing those without error?

Robert Haven Schauffler said, "It takes three to make music: one to

[1] Samaroff-Stokowski, *The Layman's Music Book*, W. W. Norton & Co., N. Y., p. 14.

[2] *Ibid*, p. 31.

create, one to perform, and one to appreciate. And who can tell which is the most important?"[3] We, as listeners, know that we must be trained to hear in order to appreciate the art and skill of the composer and the performer.

HOW SHALL WE LISTEN?

How shall we listen? Just as a writer groups words into phrases and sentences to express an idea, the composer groups tones into phrases and sentences to express a musical idea. This musical idea is based on rhythm and sound. Rhythm is a physical impulse, and as such tends to repeat itself. Take a tune that you know, such as "My Country 'Tis of Thee." Say the words or "tum" in rhythm; then observe the rhythm of the next group, "Sweet land of liberty," exactly the same! Complete the song and notice how this same ryhthmic figure dominates. Sometimes the phrase is longer. For example:

Way down upon the Swanee River,
Far, far away.

seems to be in two parts musically. It is answered by the same type of phrase with a slight variant in the last part:

There's where my heart is turning ever,
There's where the old folks stay.

Continuing, the rythmic pattern changes, with a return to the first for the final line. This is a simple example of unity and variety, two very necessary elements in any form of art. The larger the composition the more variants will be used, but repeated careful hearings will disclose one or two basic rhythmic ideas which form the architectural basis for the whole composition.

[3] "The Creative Listener" a revision, in *The Musical Amateur.*

RHYTHM

Through this rhythm a regular pulse is felt, the heart beat of music. One pulse seems to be stronger and is followed by two or three weaker pulses. This establishes a pattern of ONE-two-three, or ONE-two-THREE-four. Normally, the first beat is strongest, with a secondary accent falling on THREE in the group of four. When the accent is shifted to a beat or fraction thereof which is normally unaccented, syncopation results. We listeners often respond physically to the strong beat by nodding our heads or tapping our feet. The conductor of a chorus or an orchestra keeps his group together by the precision of his beat and the strength of his "down-beat."

TEMPO

The speed of the beat controls the tempo, and the performer or conductor must be careful that it is not too fast or too slow. In some music the pulse is kept strictly throughout the whole composition; in some the use of ritardandos, accelerandos, or rubatos gives a sense of repose, excitement, or freedom. Ideas of proper tempo differ. This is one reason why it is interesting to hear the same music performed by different artists.

Sound is expressed through melody, harmony, and color. The ear follows the line of melody in music as the eye follows the line of draw-

ing in a picture. As with rhythm, a pattern is established which is repeated in whole or in part, in different registers, and with intervening melodies for contrast. Just as an actor studies his lines to know what syllable or word to stress in order to give the correct meaning, the performer studies the musical line to discover the note to go to and from, in order to give proper shape and meaning to the musical idea. "Whatever the quality of the melodic line considered alone, the listener must never lose sight of its function in a composition. It should be followed like a continuous thread which leads the listener through a piece from the very beginning to the very end. Always remember that in listening to a piece of music one must hang on to the melodic line. It may disappear momentarily, withdrawn by the composer, in order to make its presence more powerfully felt when it reappears. But reappear it surely will, for it is impossible, except by rarest exception, to imagine music, old or new, conservative or modern, without melody.

"Most melodies are accompanied by more or less elaborate material of secondary interest. Don't allow the melody to become submerged by that accompanying material. Separate it in your mind from everything which surrounds it. You must be able to hear it. It is up to composer and interpreter to help you hear it that way."[4]

Dynamics play an important part not only as to the shape of each phrase, but in the "long line," which leads to and from the climax of the whole piece. The performer also controls the sound and character of the melody by his use of legato, staccato, and portamento.

HARMONY

Any two tones heard together make harmony. If dissonant, one or both tones seek progression to a consonant or rest tone. The history of music shows the constant extension of dissonance. Those heard in early music were closely followed by their resolutions. Dissonance follows dissonance today, which gives the sense of unrest and uncertainty, characteristic of modern life.

Color is achieved in various ways. Take a simple folk melody, surround it with rich chords of modern harmony, and it becomes a new piece. Take the same melody, hear a child sing it, a man, a woman. Hear it "sung" by an oboe, a cello, a French horn, a flute, and one will realize how the tonal colors of voice and instrument become the composer's palette.

STUDY TO ENJOY

With a little study, one learns to know the sound of the music of different composers and of different periods through the use of rhythm, melody, harmony, and color. One learns to enjoy the technic and art of the performer through his sensitive use of tone, tempo, dynamics, clarity, and beauty of phrase, truth, and charm of expression. "Take seriously your responsibility as listener. All of us, profes-

[4]Aaron Copland, *What to Listen for in Music*, McGraw-Hill Book Co., Inc., N. Y., p. 60.

sionals and laymen alike, are forever striving to make our understanding of the art more profound. You need be no exception, no matter how modest your pretensions as listener may be. Since it is our combined reaction as listeners that most profoundly influences both the art of composition and interpretation, it may truthfully be said that the future of music is in our hands.

"Music can only be really alive when there are listeners who are really alive. To listen intently, to listen consciously, to listen with one's whole intelligence is the least we can do in the furtherance of an art that is one of the glories of mankind."[5]

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[5] *Ibid,* pp. 252-3.

Fist Puppets: A Teaching Device

EVELYN VIRGINIA MCALLISTER

Little puppet, made of clay,
What's your role in school, today?

The most difficult task of the foreign language teacher is to break through the student's reluctance to express himself in *any* language. Dramatization of life-like situations is a favored method of solving this problem; dramatization via the fist puppet is the modern and more satisfactory method. The student brings to life a tiny puppet. He raises or lowers his voice an octave to speak the short idiomatic phrases of the play, and because he conceals his identity behind the backdrop of a tiny stage, he is emboldened to a more liberal use of the new tongue.

The latter development is the teacher's excuse for using the puppet as a teaching device. To her students, however, she says, "Here is an opportunity to try your skill at making things, to demonstrate your inventiveness in writing, and to test your ingenuity in ghosting the voice of your Disney-like creations."

THE PUPPET CLUB

All of this, however, cannot be done in class time. Preparatory work is handed over to the newly organized puppet club. This club attracts four groups: puppeteers, who make, dress, and work the puppets; stage-managers, who line up scenery and properties; writers, who plan and write the plays; and voice men, who speak all lines from memory. Only the latter need know a foreign language. Thus the club becomes an all-school project.

The teacher sponsors the club by outlining possible procedure, locating helpful books, assembling material, giving constructive criticism, making opportunities for play production, and by so arranging her classwork that today's lesson on the future tense, for example, will enable tomorrow's Pinocchio to find his father.

The puppeteer discovers that his own hand is his "dressmaker's form." He learns that the tip of his second finger securely fits into an opening in the neck of the puppet and makes it acquiesce at will; his thumb and third finger become the arms and legs of the puppet, and from around the puppet's neck there hangs a loose robe that falls down over his wrist and lower arm. Sometimes he may wish to attach rag doll legs to the inner side of this loose, long-sleeved robe. With the idea of a fist puppet thus in mind, he finds the fashioning of heads not hard. Wall paper cleaner molds nicely. Four-inch squares torn from newspaper, liberally spread with paste and then rounded in layers over one's finger, also serve. The molded heads of men and women, girls and boys, become

knights and ladies, witches and dwarfs, when painted with oils and showcard paints. Wigs of yarn and bits of bright silk build up the characters.

The stagemanagers prove that an old screen makes an adequate stage. In the center section must be cut a rectangular opening. The piece removed is cut lengthwise and hinged at top and bottom in its original position. Both pieces open inward; the bottom, when secured, forms the tiny stage; the top becomes the ceiling from whose three sides hangs the curtain which is to conceal the puppeteers from the audience. A draw curtain completes the stage.

THE PLAY

The writers may choose for their subject some well-known fairy tale (Goldilocks and the Three Bears), some myth (Pyramus and Thisbe), some hero (Don Quixote), or some Disney picture. If they choose the latter, they first of all consider the audience. The audience know the story and may tire of hearing strange words. A musical treatment is suggested. All songs of the picture then become part of the play; words can be mimeographed and passed to the audience. Highlights of the play will be those moments when puppets and audience sing together. The delighted observer, enchanted by the tiny figures that assume life-stature before his eyes, adopts the mood of the moment and becomes Snowwhite singing at the wishing well or Jiminy Cricket predicting the realization of an old man's wish.

Since the teacher-sponsor has said that all lines must be spoken without notes, the writers help the voicemen (and incidentally bring closer the goal of the teacher) by cutting the story down to its essentials and by employing homely, everyday phrases. The fifth-grade Goldilocks may simply say, "Non! Non! Bon! Oh!" when trying out the three chairs; the eighth grader adds, "Pas confortable. Pas confortable. Très confortable. Ah, c'est cassé!" The ninth grader proudly says, "Cette chaise n'est pas confortable. Cette chaise-ci n'est pas confortable. Cette chaise est très confortable. Je saute de joie! Ah, la chaise est cassée. C'est la vie." The college student may speak of the degree of comfort afforded by each chair.

When Snowwhite and her forest friends first catch sight of the untidy home of the dwarfs, she is not content with clucking her tongue. She asks the squirrels and the bluebirds to look at each object in turn because the playwright knows that the voiceman has just had a lesson on room furnishings and needs the practice.

Writers may also take liberty with Walt Disney's latest picture by having Pinocchio present Jiminy Cricket to the cunning fox because day-before-yesterday's classwork included, "Monsieur, permettez-moi de vous presenter Jiminy Cricket.—Enchanté. — Merci, Monsieur, moi aussi."

THE MIME

A variant of the musical play is the *mime*. The latter is an excellent

medium to show the sound of a language. An audience hesitating in its choice of a foreign language may be enlightened by a three-ring-circus presentation of The Three Bears. The Latin, Spanish, and French versions may each be presented on its separate stage, with typical costumes. The three readers repeat in succession; "Ego famen habeo," inquit Ursus.—"Yo tengo hambre," dijo Oso Mayor.—"J'ai faim," dit le grand ours.—"Et ego famen habeo," inquit Ursa.—Y yo tengo hambre," dijo Oso Media.—"J'ai faim," dit l'ours de grandeur moyenne.—"Et ego famen habeo," inquit Ursulus.—"Y yo también tengo hambre," dijo Oso Menor. "Et j'ai bien faim," dit le petit ours.'

What is the result of all this work? Voicemen *ad lib* in the foreign language, writers receive a little praise and try for more, stagemanagers wonder if they can't improve the footlight situation, puppeteers attempt their own papier-maché, and all of the club secretly vow to make a place in their courses for some foreign language. Fist puppets, the teacher discovers, are a teaching device.

Music Education

EDWINA FOWLER

Every child should learn to love and understand music so that it will become an integral part of his life. This is the ultimate goal of the music educator. The child's body pulsates in rhythm, for he has an emotional reaction to musical sound, but too often early training, or lack of it, fails to develop the desired response. Often children leave school before their taste for music has been established, and for this reason the teacher should strive to make each music lesson, however brief, one of momentous value. Children love good music; adults often do not care for it because of wasted opportunities in childhood.

To function properly, music must be incorporated naturally into the emotional, intellectual, and physical life of the child and numbered among his necessities, not his luxuries. In no other way can the feudal tenure system, applied for so many years to the art of music, be eliminated.

Music is "the language of the soul," and as such is spiritually unparalleled. It expands, enlarges, and purifies the meaning of speech, of deeds, of life; it unfolds the finest shades of meaning and the greatest depths of emotions. Through music, one breathes the finest values that the world affords; one who assimilates these rare qualities finds life correspondingly enriched and ennobled.

SOCIAL VALUES

In its social values, music stands preeminent. The necessity for good team work, the subordination of the individual for the good of the group, makes all group activity of incalculable value and marks the first step in training the individual for ideal citizenship. Since leisure hours have increased a hundred fold, one turns instinctively to music for help, for assurance, for encouragement, for pleasure, and for an outlet of the emotions. It is the province of the public schools to provide for leisure through leading the child to music appreciation.

In presenting the music lesson in any one or more of its phases, the teacher must be sure that good and sufficient motives or incentives govern the presentations; that the methods used will make the child so interested in the presentation that he will be eager to continue his efforts toward greater efficiency; that he finds in it something which helps in solving life's situations.

True music appreciation is not the mere enjoyment of music; it is much more. To the musician it signifies a fine discrimination of sensing differences in the qualities of tone; a sensitive understanding of the mel-

odic, harmonic, rhythmic, and formal elements of music; a well developed musical memory; and an acquaintance with the masterpieces of musical art of all times.

THE SINGING VOICE

The most important instrument with which the music instructor has to deal is the singing voice of the child. "By singing, and by singing only, a child of five may come into contact with a pure and perfect form of beauty. Not only that, but the child can reproduce this beauty entirely unaided, and in the process of doing so his whole being—body, mind, heart, and soul—is engaged."[1] The child is participating, therefore appreciating. That the child can sing in perfect tune before he can read, write, paint, or do any of the other coordinating tasks is further proof of his innate musical talents.

Every pupil from kindergarten on through high school begins with song and ends with song. Song is the basis of all work; first, it possesses spiritual and uplifting values; second, through it one teaches all tonal, rhythmic, and chordal progressions, corrects all out-of-tuneness, helps the changing voice to find itself and enhance the beauty of the lovely voice.

Music can speak a sadness more intense than words. It is an art which expresses moods and expresses them with definiteness, tremendous eloquence, and overwhelming influence. The mistake of those who are ignorant of the real nature of music expression is that they try to discern in the music the cause of the moods. It is not always possible to know what caused the composer's emotions, but the study of his life will give some insight, just as folk music reflects the life of a people.

FOLK MUSIC

Folk music furnishes some of the most excellent material for project work or integration. It is like a mirror, and like the mirror it reflects its creators. If a people have suffered from tyranny or from long gloomy winters of ice and snow, the sadness of their lives creeps into their songs. No one knows how folk music grew into its lovely forms. We know that we enjoy it because it is well designed. The beauty and vitality of the world's best music rests on the patterns discovered in folk music, the natural elements of music that grow out of life. Folk music is indeed a clear record, proving that people and music truly belong to each other.

Story-telling has its place in the music lesson in creating attention, but one must not feel that all music needs a story to interest the child. The teacher must be careful not to impose too many of his own ideas about music upon the student. Melody is emotional and spiritual in its appeal; if the teacher gives his own perceptions of beauty, he may limit a vision more keen than his own.

Realizing the all importance of freedom in the expression of individual emotions and the forming of individual ideas and ideals, the music instructor should also realize that the very young child, the untrained

[1] Surette, *Music and Life*. Cambridge, 1917.

listener, must be guided and directed while learning to listen. His emotional response to sound must be educated. In infancy he was lulled to sleep by a softly crooned lullaby, or was, perhaps, frightened by a sudden crash, but these same stimuli, in later years, may call forth entirely different responses. For example, some tragedy may turn the soothing response of a lullaby to one of deep depression; the frightening sound of a gun may later become the growing boy's idea of pleasure or sport. He will go about with a stick "bang, banging" at imaginary things or at his best friend, who for the moment becomes an animal, a bandit, or an Indian because now he likes best what he once feared most.

CULTIVATING TASTE

Singing is in itself an agreeable pastime for the child, but his taste can be lowered as well as raised. With his fundamental good taste to build on, the teacher can be reasonably sure of accomplishing his purpose if he provides the child all through his school life with the best music, and no other. Build a repertoire for him that will mean lasting appreciation. Teach him songs in school that he will want to sing out of school.

> In the music books provided for kindergarten and for home singing there is an endless series of poor, vapid, over-sweet melodies which children, hungry for any music, will sing readily enough for lack of better. Some of these tunes smack unmistakably of a Broadway musical comedy; many of them are full of mawkish sentiment and affected simplicity.... Let me say, also, that children love good songs, and that as part of their natural or normal endowment, they possess in this respect, and to a remarkable degree, that quality which we ignobly call "taste."[2]

Developing the child's appreciation of music through cultivating his imagination and deepening his emotional response is greatly facilitated if the ideas and associations expressed in his songs are clearly brought out and elaborated, but one must ever remember that it is the child he strives to teach, not the song. A surprising number of people sing, or try to teach songs, without analysing them. Every song should have a message or express some specific feeling. Help the child to understand this, and he will love his songs better. Do not underestimate his capacity to learn, or patronize him, but talk to him in clear concise words that he can comprehend, and he will surprise you with his enthusiastic response by learning easily and quickly songs usually considered too difficult for the young child.

THE STORY IN MUSIC

Many folk songs may be taught to the lower grade children and even to kindergarten folk by pointing out the story contained in the song. For example, *Blue Bells of Scotland* was introduced and practically learned by a group of kindergarten children in four twenty-minute periods through this method. The procedure was somewhat as follows:

"This morning I am going to sing you a story. Yes, *sing* a story. Didn't you know that most songs tell us stories? (Teacher sings some short

[2] Earhart, Will, *The Meaning and Teaching of Music.*

songs that are familiar to the children to show that the pony ran away; 'the mouse ran up the clock, the clock struck one, and the mouse ran down,' etc.) This song is going to tell you about some folk who lived in a far off country called Scotland. (Teacher shows pictures of Scotsman with bagpipes.) Just as we call our country that we love so much 'America,' they call their country 'Scotland.' It is a very beautiful country too. It has many lovely lakes, one of which is called Loch Lomond. (The name caught attention because some of the children had heard the song over the radio.) Another thing that makes their country beautiful is its mountains. Did any of you ever see a mountain? That's right—they are very high and sometimes they have lovely trees—yes, and sometimes snow, even in the summer time. Because it has so many high mountains this country is often called the 'Highlands.' In this highland country there once lived a very nice king whom the people all loved, and his name was King George. Once upon a time one of the nice old Scotch ladies went to call on her neighbor. The neighbor lady had a son who was a great, big fellow. He was always very happy and was very nice to the friends who called on his mother; so everyone liked him. After the lady had talked for a while, and the son did not come in, she asked her neighbor where the son was. She was like the ladies who call on your mother and ask where you are, because of course you are always nice to the callers, and they miss you if you are away. So she said (teacher sings), 'Where and O where is your Highland laddie gone?' In Scotland they say 'lad' or 'laddie' for boys and 'lass' or 'lassie' for girls. The mother looked very sad and said that her son had gone to war to fight for King George ' . . . and it's oh! in my heart how I wish him safe at home!' Then the neighbor lady asked where the young son lived while he was away. (Teacher sings) 'O where, and O where does your Highland laddie dwell?' (Teacher explains that dwell means lives or stays in.) The mother answered that he lived in merry Scotland at a place that had a sign out in front that looked like a big blue bell. (Teacher sings.) 'He dwelt in merry Scotland, at the sign of the Blue-Bell; and it's oh! in my heart that I love my laddie well.' 'Oh dear, suppose he should be killed in the war' said the neighbor lady. (Teacher sings.) 'Suppose, and suppose that your Highland lad should die?' Then the mother looked very sad again and said that if he should die she would have the bagpipes play for him because he always loved this Scotch musical instrument. (Teacher shows picture of bagpipes.) And let us see what else she said in the song. (Teacher sings.) 'The bagpipes shall play o'er him, and I'd lay me down and cry; but it's oh! in my heart that I wish he may not die.' "

This sounds like a long story, but it really did not take long to tell it. The keen interest manifested by the class was most gratifying. But the real joy came the next day, when it was found that the children re-

membered the story so well that they almost knew the words of the song. When the teacher sang, "Where and oh where is your—," someone supplied "son," another, "laddie," and still another "Highland laddie."

Many other good songs were taught in this same manner. Due to the haunting melodies and interesting, if a bit fantastic, word pictures used to interpret them, they were loved and enjoyed by everyone. The general assembly period became a real pleasure because the children shared a common bond in song.

> Evidently we must select songs for the children with an eye, chiefly, to their emotional value, and their emotional sincerity. Among our more progressive music educators there is a widespread belief in folk songs as almost the only proper material for school use. Now there is not the least doubt that many folk songs do furnish splendid opportunities for musical experience of the highest value. Yet we need not erect their use into a sort of fetish. We may perhaps consider the folk song as a particular instance of a general principle. What we must have are songs which are emotionaly valid, emotionally alive. The disproportionate use of the drill song, as such, is quite enough to parch away the educational and human values of our work.[3]

[3]Mursell, James L., *Human Values of Music Education,* p. 40.

OTHER TYPES OF SONG

The study of folk songs is delightful but there is a wealth of song material besides these that should be included in building the child's repertory. The discriminating teacher will be able to find many art songs, songs built on themes taken from the best known symphonies, overtures, and operas in any one of the music series now in popular use in the public schools. These are invaluable for a permanent foundation for real appreciation.

It must be realized that music is a many-sided study and that, to make it truly educative, it must be pursued from both intellectual and esthetic standpoints. It should include the technical training which enables a person to grasp the constructive laws of the art that calls into play the analytical and imaginative faculties.

Maximum growth is the aim of all education. Maximum growth comes with active rather than passive participation and comes when the child himself helps in the initiation of experiences for which he sees a need. Rhythm is a part of the child's innate being and it is the music educator's opportunity so to stimulate his emotions that he will, of himself, respond naturally, freely, and gracefully to rhythm and song alike.

Lope de Vega as a Lyric Poet

JARVIS BURR BURNER

Felix Lope de Vega Carpio is ranked next to Miguel de Cervantes among Spanish writers. Cervantes, due to his authorship of the *Quijote*, is placed first, and rightly so; then next to him is placed Lope de Vega. The question arises as to his superiority when compared with Alarcón, Calderón, and Góngora of his own time or with many others of earlier and later periods. It is not the purpose of this paper either to prove or to disprove Lope's right to that rank, but rather to lay the foundation for an understanding of the very complex problems involved in a critical study of the "Fenix de los ingenios," that "monster of nature."

First, some mention must be made of his life in order that he may be located in time and space. He was born in Madrid in the year 1562 of humble parents, though he did in after life do his best to ennoble them in retrospect. A precocious youngster, he was educated by the Jesuits and later studied for a while at the great University of Alcala de Henares near Madrid. In 1583 he went to the Azores as a member of a naval expedition. In 1588 he sailed on the galleon San Juan with the Invincible Armada that was so soundly beaten by the British. The San Juan returned to Spain by the route around the North of Scotland and the Irish coast. He was married several times, imprisoned for libelling a former sweetheart, and exiled from the court at Madrid. He served many noble masters as secretary and high-class pimp. He had a long, varied, and wild extra-marital love-life. Nevertheless he loved his wives and children deeply and was by reputation intensely religious. A Familiar of the Holy Office, he took late in life minor orders and died in the odor of sanctity in 1635.

A PROLIFIC AUTHOR

Lope Le Vega was, beyond all possible dispute, not only the most prolific Spanish author but also the most prolific of great writers of any country. There are extant thirty-nine autograph plays of Lope. Of his plays themselves about four hundred have been found. By title about three hundred and seventy more are known. Lope himself claims to have written more than fifteen hundred. His friend and biographer, very inaccurate in other things, Montalban, states that Lope wrote more than eighteen hundred *comedias* besides about four hundred *autos sacramentales*. His influence on the Spanish theater of the Golden Age is second to none in importance. Of his non-dramatic works the amount is astounding. Lope wrote three full length *novelas* and four short *novelas* in prose. He wrote epics of more

than ten thousand lines in imitation of Tasso and Ariosto. Besides writing on Drake, he has a long poem on Mary, Queen of Scots, and a prose history of the Catholic church in the kingdom of Japan. Somewhere between the Americas, Scotland, and Japan are to be found the scenes of all of his works. To the above must be added a tremendous amount of lyric poetry. No one knows the number of his shorter poems, but it must be in the tens of thousands. His non-dramatic works were published in 1775, not by any means completely, in twenty-five volumes. Of sonnets alone, there are two hundred in the modern collection of early Spanish authors, the Rivadeneyra *Biblioteca de Autores Españoles*. In regard to the criticism of such a man one is moved to paraphrase the spiritual, "Everybody who talks about him ain't readin' him," and for the very best of reasons, for he wrote far too much.[1]

As there must be a limit to any study that does not pretend to be complete, only the short poems will be taken as lyrics. Vossler in his *Lope de Vega y su tiempo* classes as lyric "All poetry that tells us something humanly" and says that "all the work of Lope is flooded with lyricism." This is, of course, a confusion of "lyric" with "lyrical." However, we shall try to stick to the short poems.

[1]The sources quoted, usually adversely, are: Montesinos, *Introduccion* to the two volumes of the Lyrics in the *Clásicos Castellanos* series. Vossler, Karl, *Lope de Vega y su tiempo*, Madrid, 1932. It should be stated that the poems on which this study is based are those found in collections and anthologies and not those that are no longer considered to be worth saving.

DRAMATIST AND POET

Obviously, Lope was immensely popular both as a dramatist and as a poet; so his lyrics should reflect the tastes of the people of Spain in the Golden Age of literature and art. Neglecting for the moment any attempt at a critical judgment of his lyrics, let us make an attempt at surveying the poetic jungle left by Lope. A preliminary difficulty, the repetition of themes, even of entire poems, should be mentioned. Lope wrote a sonnet, let us say, either for one of his employers or for one of the characters in a play. Years later it appears also in a volume of poems with a dedication to one of his lady-loves. Such a procedure causes complications in the study of the life of a man using his writings as biographical source material.

In passing, the point is much more easily seen in an epic on Angelica. This was written in 1588 while Lope was on the San Juan galleon but was not published until 1604. In it there are some two hundred lines of very interesting autobiographical material, part of which was written before and during a very shady adventure and part ten years later. Of course the versions do not agree. Again Lope changes his age by five years in order to make a line fit the obligatory syllable count. From this can be easily seen the reason for the impossibility of dating many of his short poems.

Poems can be classified in several different ways: critically, stylistically, technically. Let us attempt the second. The latter half of the six-

teenth century saw in Spain the merging, or rather, the intermingling of two very distinct styles of lyric poetry. One was the traditionally Spanish popular poetry, whose usual verse-form was the *romance*. In this form Lope wrote copiously, copying the *romances viejos* (old, *i.e.* Middle Age *romances*) so convincingly that to this day some scholars are not quite certain that Lope did not write some poems that others date in the early fifteenth century.

The *romance* was orignally a ballade. It dealt with the heroic deeds of a knight of the Middle Ages. Spain being at constant war with the Moor for seven hundred years, the subject was frequently the deeds of the Spaniards while fighting the Moors. From this it was a short step to the deeds of the Moors themselves. This form was very popular with Lope and others of his period, but soon Lope ceased to copy, and while the meter was kept, the subject matter was entirely contemporary. Lope used the style called *romance morisco* as a form in which to write of his own love affairs. For instance, in a series of *romances* using Zaide as a name for himself and Zaida as a name for his lady-love, together with much other pseudo-Moorish realistic detail, he gives us another version of the very shady affair mentioned above. Again, another style but lately imported from Italy was the pastoral in which are found many *romances* as completely pastoral as anything ever written. Typically Spanish also were the songs for various occasions, weddings, harvests, etc., and for various occupations, such as the herdsmen and woodcutters. Here no great mingling of Italian and Spanish elements was possible.

Other styles, not originally Spanish exclusively, were the chivalresque and the heroic-antique, that is, the classically antique. Certain forms were to be preferred for each of the styles but yet, as mentioned above, not to the exclusion of any one of the forms. Stated simply, there is no great degree of agreement between poetic form and style.

TECHNICAL VERSIFICATION

A second approach to Lope's verse is the technical. It may be mentioned that Spanish versification is based on syllable count and rhyme scheme. Certain forms such as the *romance* and *canción* are native, certain others, such as the sonnet and the *octava rima* were brought into Spain from Italy. Lope was an incredibly facile versifier though not always technically correct. He turned out probably more verse than any other man in the history of the world, and only a very small part of his total production is in prose. It is surprising to the English scholar that in a drama in verse, the verse form is not constant nor does it have seemingly any relation to the content; that is, a play may be written in a dozen verse forms but even where the verse form used is that of the sonnet, any individual sonnet may be split up among the speeches of several characters or one character may have more than one sonnet to read as one speech. The

form used by Lope most frequently in the lyric was the sonnet, of which he wrote several thousand. Next in number comes the *romance*. He also wrote *conciones, décimas,* and *églogas.* A catalog of his lyrics by forms would contain thirty-six divisions.

In place of a critical judgment of Lope's lyric's, which would necessitate considerable quotation, the consideration of Lope as a lyricist is substituted. In the first place his theory as to lyric verse is obviously not his practice. He theorized very extensively but also very superficially as to lyricism. He held that the superiority of the early Spanish lyricists consisted of the "concept," that is, the subtlety, the ingenious *pointe,* frequently a mere play on words. The Italians excelled in the *exorno* (imagery and phraseology). His ideal was, therefore, the Spanish concept in Italian dress. To quote Montesinos, "The ideal poet in Lope's opinion was one having a maximum virtuosity, a maximum ingeniosity, a maximum subtlety." Again in a sonnet to a conceptistic poet, Lope states that his own watchwords were simplicity, proper but not improper ornamentation, and much revising. I have found many evidences of a lack of revision but never any trace of its presence.

LYRICS CLASSFIED

So much for theory; now for his practice. It is customary to divide Lope's lyrics, according to the seeming inspiration, into social, national, and religious. The social classification is his love poetry, which in Lope's case, means only his own versions of his love affairs. As he lacked either the inclination or the ability to project himself into another's personality, his love affairs are pictured exclusively from his own view point. Also classed as social are his lyrically expressed sorrows for the losses of his wives and children. He seems in his lyrics ever to have lived on and with sorrow; however, it is very well known that he did have more than a few happy moments in his life. As a matter of fact, there is almost no family life pictured in either his plays or his lyrics, perhaps because of a personal dislike or the reticence derived from the Moors that even to this day is present in the Spanish spirit. Again, his lyrics on the various virtues and friendship abound in almost nothing but platitudinous conventionalities. This statement applies also to the lyrics that express Lope's ideas on this world, the future life, man, etc. This conventionality leads him into a great inconsistency. He had never a well-defined philosophy. He was partly the lark singing and partly the follower of the popular taste.

Lope was intensely patriotic or rather intensely nationalistic. All was unthinking praise of existing institutions and powers. He never shared the doubts of others as to the right course. Anything that the king or his favorites said was just and right. And this at a time when the gloomy Philip was doing everything that he could to wreck Spain so completely that it has not recovered yet. Lope was never an independent soul preaching the dig-

nity of the individual as were Quevedo and Cervantes.

For his religious lyrics Lope is acclaimed by all and sundry as one of the really great lyricists. As in most other judgments on poetic topics the critics are not content to let the poems speak for themselves, but rather the judges consider the amount of faith and devotion present in the poet and state that as the writer is very religious the poems are very good. Lope wrote many religious lyrics ranging in length from the short *villancicos* to the long *soliloquios*.

A consideration of a few of them will bring into relief several points mentioned above. A song to San Lucio has the exact form of a children's song for the game of playing at soldiers, but here the army is the army of the penitent friars. It is very sweet and pleasant, but there is a very great clash between the form and content. Again many people acclaim Lope's songs to the Virgin as very good, but Lope never succeeded in keeping them in character. The Virgin is pictured as a real mother, young and loving, the infant Jesus is a real babe, but in the best Lope ascribes great wisdom to the babe and in the worst there is much more theology and foreknowledge than young mother and child. In his religious sonnets Lope uses the pastoral form frequently with a very strange result. Like all other pastorals, the tone is very familiar. In one poem Lope addresses the Saviour in the most familiar of terms and the love that the poet gives to Jesus is the love of the pastoral, which is human, literary, and superficial. In this Lope makes the usual pastoral plea to his beloved Jesus to wait and listen to his lament. Then, as with a sudden shock, he sees that his beloved is nailed to the cross and says "Why should I ask you to wait? You cannot get away." This wise-cracking is far too prevalent in his better religious poetry. For example, he tells Christ that not even an angel could love as He does. Also, he loves Jesus so much that if he were God he would give Jesus all his (Lope's) person. This cannot be improved by a knowledge of the sincere faith of Lope de Vega.

One of his interesting poems is on the Crucifixion. The picture is plain: Christ is being fastened to the Cross while it is laid on the ground, and Lope is witnessing the action and describing it as a person might describe a foot-ball game for the microphone of a radio system. The terms used are realistic in the extreme and might very well have been drawn from Lope's own experience as a familiar of the Holy Office, though it is fashionable now to consider that Lope never actively participated in the activities of that institution. It is possible that he got all his realistic detail from the operations of the secular justice.

The Lopesque lyric is far too often a catalogue. When it is not that, it frequently seems to reproduce the effect of a painting, for the qualities of the descriptions are all static. The battle scenes resemble the wood-cut illustrations of contemporary books of chivalry. Critics agree that Lope is a precursor of the French Parnas-

sian school of poetry. He, like they, is supposed to write poems that give one the effect of a picture. However, the critics are putting the cart before the horse. One of my hobbies is the identification of the painting by Titian, El Greco, or some other that was described in one of Lope's better sonnets. An example of the process is the sonnet on Europa and the Bull. Only very infrequently does Lope manage to give a non-static description.

During the last decade of the sixteenth century there developed in Spain as well as in the rest of Europe a very peculiar type of writing called variously euphuism, Marianism, *préciosté,* conceptism-Gongorism. Short definition is impossible, but one of the Spanish names for it is somewhat explanatory, *cultismo,* learned meaning for the initiate, the sophisticate. Another characterization would be to say that it is in literature what the ideas of the Greek are to painting, outlandish, strange, weird, shocking, incomprehensible. This style of writing was immensely popular with the learned and cultured. Lope did not fall into the morass of Gongorism, not because he, as he said, hated it but only because to write that style required much thought and that was what Lope did not want to use. However, something very similar to Gongorism is evident in Lope's best work. Two things mark cultism very plainly: inversion and jumbled syntax. In the lyrics of Lope there is a great deal of both, but always one finds that the jumbling and the inversion are necessary in order to get the riming word at the end of the line. In other words Lope was the slave to the rime scheme rather than, as all good poets are, its ruler. Another characteristic is the use of extravagant epithets. Lope uses figures of speech that are extravagant enough, heaven knows, for him to be classified as the most Gongoristic of them all, but the number of different figures is so small and they are used so many times that, instead of being Gongoristic figures, they have become stock figures. Examples of those are the antithesis "to win-to lose" with an untranslatable pun on the past participle of "to lose." Another is the complex "love-to burn" and "jealousy and disdain-to freeze." Crystal is, of course, ice but rarely. Usually it is water, either running or still, or drops from a fountain, sparkling in the sun. Once it is the saliva in the mouth of a very pretty woman, and very rarely is it tears. It is applied to hands once in a line suggesting "crystal-ice-snow," referring to the whiteness of hands and feet. Another word that is used far too often is "pearl" to mean dew, teeth, tears, or drops of water. The sun is the head or face, the eyes are suns or stars, the hair is always golden. The extravagant language in Lope's lyrics is restricted to conventional subjects and conventional figures.

CONCLUSION

In conclusion I shall summarize the judgment of two critics as to Lope. One is, I hope, objective and the other is, I know, rhapsodical. The first says Lope is much too slovenly a versifier to be good. By this is

meant that the aim of Lope was to write a line containing the proper number of syllables and ending in the proper sound. He used the conventional term in preference to the specific. In writing serious verse he is scarcely ever original, scarcely ever personal. He is never aware that there might be some artistic discordance between form and content, image and object, language and tone, attitude and topic. His good qualities, rarely evident in his lyrics, are a lightness of touch and a delicacy of sentiment.

The second critical opinion states that "In lyric poetry he was one of the three greatest of his century. In freshness, sweetness, and poetic grace no one surpasses him and only Gongora equals him." You can take your choice.

The Value of Piano Study in Preparation for Band and Orchestra Work

EMILE MICHAUX

In the field of music the piano is the foundation of all instrumental education. A student is fortunate who knows how to play the piano, for this knowledge is an extremely valuable asset in the study of any other musical instrument. By first learning the fundamentals in piano playing, the individual has already acquired a knowledge of the melody line, the harmonic development, and the different rythmic forms which are essential in all instrumental music, and he has developed an all around appreciation of music through actual contact. It has been proved over and over that students who know the piano have a decided advantage over all those who have made no study of this instrument. Supervisors should take advantage of such students because they can progress more rapidly and do better work. The piano is more or less a solo instrument, but those who have studied it adapt themselves readily to other instruments. Piano students often prefer to play in a band or orchestra because they enjoy the pleasure of working with others.

ORGANIZATION

Instrumental music may be divided into three distinct units, or courses of study, for the elementary grades. To develop a good foundation for these units the study of piano should be started in the third grade. The teaching of violin should start preferably in grade four; the clarinet, in grade five; and the cornet, in grade six. The instruction for playing the violin, clarinet, and cornet should be given in classes rather than in private lessons, as group lessons are stimulating to young people, since competition produces a desire for success.

These studies should be arranged so that the teacher can devote one period daily to beginners; violin courses could be arranged on Monday and Thursday; clarinet lessons on Tuesday and Friday; and the cornet study on Wednesday. Although the trumpet or cornet is difficult to blow, it is easily operated technically and could be given only one period a week. The methods used in the study of each of these instruments are to be modern, the students being taught one step at a time. In each class a progress chart should be kept on display in the classroom, where the teacher can mark the progress of the students and each individual may be able to compare his own results with others in the class. It is also excel-

lent experience for students to play in duets, trios, and groups, according to the number studying a particular instrument.

BUILDING FOR THE FUTURE

Supervisors of instrumental music are constantly confronted with the situation of building new material to supply junior and senior high-school bands and orchestras. This plan becomes automatic when instrumental education from the third grade to the sixth grade is provided in the schools.

I do not believe that much good can be derived by attempting to organize bands and orchestras in grade schools because of the limitations of the instrumentation. The large instruments can not be handled by grade pupils. In grade schools, classes should be taught for the development of a particular instrument rather than ensemble playing. Classes of instruments of small type, and the most melodic in nature, are more in demand by grade pupils.

If these three classes are organized in the grades, they will provide students for the junior and senior high-school bands and orchestras, according to the openings in these organizations, with the best players to be given first consideration.

TRANSFERS

In the transfer of instruments, it may be taken for granted that a junior band or organization is already functioning. The best students of the specialized classes should be permitted to enter these organizations, the supervisor keeping in mind at all times the balance of instruments. The supervisor must be careful not to overbalance any section and should not make a transfer unless there is need of it. Sometimes the transfer will necessitate the change of instrument in the same family or choir in which the student has been playing. The director will have little trouble making the adjustment if the student is sufficiently advanced.

The best transfers from the piano are the drums and the timpani. Pianists can easily be taught to play percussion instruments. The only technical problem that requires practice is the "roll," which is very important and essential. The violin player transfers easily to the viola and string bass. The clarinet transfer is best made to reed instruments, the oboe and bassoon, and the change to the flute will prove that the time spent on the clarinet has not been wasted. The cornet makes a fine change to a French horn, and the ability to play the cornet will be valuable when the student is transferred to playing the trombone.

Much is to be accomplished in instrumental education from the foundation work to the organized bands and orchestras, but regardless of the efforts and difficulties to be overcome, a school can not afford to deprive its boys and girls of the benefits of the influence of music.

CAMPUS ACTIVITIES

The College community was greatly shocked by the death of President W. A. Brandenburg, which occurred in St. Mary's Hospital, St. Louis, early in the morning of Tuesday, October 29th, following an illness of several weeks. Dr. O. P. Dellinger was appointed Acting President by the State Board of Regents to fill in the interim while a new president is being sought. The Board also approved Dr. Dellinger's recommendation that Dr. C. B. Pyle be appointed Acting Dean of the College and Acting Chairman of the Graduate Council.

The College is cooperating with the McFarland Flying Service in the training of pilots. During the school year of 1939-40, seventeen men completed the Primary Course, and twenty-eight men and two women completed the same work in the summer.

At this time there are thirty in the Primary and ten in the Secondary, or advanced course. The ground school courses are taught by Professor R. W. Hart and Dr. R. G. Smith of the Mathematics department, Professor Eulalia Roseberry of the Geography department, Professor H. V. Hartman of the Industrial Education department, Dr. R. H. Smith of the Social Science department, and Professor W. H. Matthews of the Physical Science department.

Professor Hartman, who has made several solo flights, is the only member of the College faculty who has attained this proficiency. Professor J. A. G. Shirk is Cordinator of the Civilian Pilot Training.

Dr. C. W. Street, head of the education department, was guest speaker at the first fall membership program of the League of Women Voters of Joplin at a one o'clock luncheon, at the home of Mrs. C. A. Thomas, 619 Islington Place. Dr. Street's subject was "Educational Trends and Needs."

Dr. Jane M. Carroll, professor of elementary education and principal of the elementary traning school, was elected president of the Kansas Division of the American Association of University Women at the state meeting held in Topeka in April. For several years Dr. Carroll has been active in A. A. U. W. state work, having served as first and second vice-president and as state education chairman.

Mrs. Ethel Moore-Peck, kindergarten supervisor of the training school, returned from George Peabody College, where she studied the past year in the field of elementary education and psychology. Mrs. Peck worked with Dr. Maycie Southall, a specialist in the field of elementary education, and Miss Lucy Gage, a pioneer in the kindergarten field.

While on the Peabody Campus, Mrs. Peck was initiated into Kappa Delta Pi, an honor society in education.

Dr. Rowena Wellman, of the Department of Commerce and Business Administration, spent the week of August 12 in the School of Business of the University of Chicago where she observed classroom activities and conferred with staff members and researchers in business education.

Dr. J. Gordon Eaker, professor of English, is the author of an article, "Design for a Philosophy of Literature," printed in the July *South Atlantic Quarterly*, published at Duke University.

Dr. David C. Graham, professor of anthropology in West China Union University at Chengtu, and Mrs. Graham were guests the latter part of July of Dr. Graham's sister, Miss Elmina Graham, professor of English. Dr. Graham was enroute for the west coast, where he was to take a boat for the Orient after a year's leave in this country. He is curator of the museum at the university, a museum which houses the world's finest exhibit of Chinese art and culture. His professorship at West China Union University is sponsored by Harvard University. Mrs. Graham and a young daughter, Jeanne, were accompanying him back to China.

The Placement Bureau reports 290 placements for the season of 1940. They were in the following fields: Art, 3; Biology, 12; Commerce, 38; School Administration, 11; Intermediate Education, 17; Primary Education, 22; English, 23; Foreign Languages, 7; History, 28; Home Economics, 27; Industrial Education, 35; Mathematics, 11; Music, 22; Men's Physical Education, 11; Physical Science, 10; Women's Physical Education, 11; Psychology, 1; Speech, 1.

Walter L. Friley, former director of industrial education of the city schools of Independence and guest professor of Industrial Education at the College during the summers of 1939 and 1940, has been appointed assistant professor of Industrial Education to fill the vacancy created by the death of Professor Franklin H. Dickinson.

Mrs. Daphne Vaughan-Cross, who has been studying at the University of Missouri the past year, has returned to work as third grade supervisor of the Horace Mann Training School. She was appointed graduate assistant in the department of education at the University of Missouri and taught Unit I of the in-

termediate division of the Elementary Laboratory School for nine months. Under the direction of Dr. C. A. Phillips, she conducted two experiments in remedial reading.

During the year, she accepted an invitation to join Pi Lambda Theta, an honorary educational fraternity for women.

Miss May Hare, instructor in the department of Biology, spent the summer at Massachusetts Institute of Technology, taking courses in bacteriology and health education. While there she had the privilege of working with Dr. C. E. Turner, an international authority in the field of health education and the author of the text-book used in the personal and community health courses in the College.

Over 400 freshmen participated in the annual freshman testing program at the beginning of the fall term. The program included a General Culture Test, a Contemporary Affairs Test, an English Test, and a Psychological Examination. The results of these tests are used for guidance and counseling purposes.

Dr. C. B. Pyle, head of the department of Psychology and Philosophy, gave a series of talks to the Barton County Teachers Association at Hoisington, Kansas, Oct. 4 and 5, which dealt with the subjects of child psychology and mental hygiene.

Dr. J. A. Glaze and Dr. Paul Murphy, both of the department of Psychology and Philosophy, took part in the program of the annual institute of the Bourbon County Teachers Association on August 5 and 6.

Prof. Harold Perry, of the Department of Commerce and Business Administration, is on leave this year, working on his Ph.D. degree at New York University, where he has a teaching fellowship. His place is being filled by Prof. Wayne Christy, who was a member of the class of 1939.

Miss Thelma Carnagey, second grade supervisor in the Horace Mann school, studied in the University of Southern California during the month of August.

Professor R. L. Schwanzle, supervisor of practice teaching in the department of Industrial and Vocational Education, was called to Washington Sept. 18 for a period of emergency service with the NYA under the Federal Security Administration. The request from Aubrey Williams, national director, was that President Brandenburg grant Professor Schwanzle "leave of absence for a few days" to assist in organizing a supervisory staff for a region of twelve states. After a series of conferences in Washington, Professor Schwanzle returned to Pittsburg the following Saturday, and was granted extension of leave to December 26, to accept appointment as regional supervisor of special training, with offices in Denver, Colorado.

President W. A. Brandenburg late in the summer term appointed a committee to study the possibilities and to make recommendations concerning an emergency program of trade training, using the College facilities. Those appointed on the committee were Dr. William T. Bawden, head of the Industrial Education department, chairman; W. H. Matthews, director of Smith-Hughes vocational education; J. A. G. Shirk, director of Civilian Pilot Training under the CAA; and E. W. Baxter, professor of Industrial Education.

Fourteen girls in the Department of Physcal Education received new positions or change of position during the summer of 1940.

Miss Hazel Cave has returned to her position as assistant professor of physical education after a year's leave of absence. She attended New York University, completing the course requirements for the doctor of education degree. At present she hopes to work on her problem, "The Development of Policies and Procedures to Guide in the Provision for Co-participation of College Men and Women in Recreation Activities."

The Third Four-State Regional Conference for supervisors and teachers of Industrial Education was held in Pittsburg on October 11 and 12. This year the Conference with its expanded program attracted 300 visitors from 8 states. The program consisted of a series of five meetings at each of which leaders of industrial education in the four-state area presented a panel discussion which was later thrown open for general discussion by the group. At a business meeting President Brandenburg invited the Conference to hold its fourth session at the College again next fall.

Miss Elizabeth Journey is a new member of the home economics staff. As traveling teacher trainer under the State Board for Vocational Education, her headquarters will be at the College and her territory will include the southern half of the state. Miss Journey is a graduate of Stephens College, Columbia, Missouri, and of the University of Missouri. She received the M. S. degree from the University of Minnesota this year. She has had a number of years of experience in teaching vocational homemaking in the high schools of Missouri, her last position having been in her home town of Higginsville.

FIELD NOTES

John Haberbosch, who received the M. S. degree in history in 1936, is the new superintendent at Quincy, Kansas.

Alvin Proctor, M. S. degree in history in 1936, has accepted a position as teacher of social science in the Junior College at Pratt, Kansas. Mr. Proctor took graduate work at the University of Wisconsin and taught last year in the senior high school at Pittsburg, Kansas.

The new superintendent at Peru, Kansas, is Frank Stocking, B. S. degree in history in 1937. Mr. Stocking received his Master's degree in education from Teachers College, Columbia University, last summer. For the last two years Mr. Stocking has been teachng in the high school at Cedar Vale.

George M. Freeman, M. S. 1940, who held the graduate fellowship in the department of Industrial Education, 1939-40, resigned his position as instructor of industrial arts at the Fort Hays Junior High School to accept a position in the industrial-arts department of the State Teachers College, Commerce, Texas. Christian H. Groneman, M. S. 1935, who has been in the College at Commerce has accepted a position in the Texas A&M College, at College Station.

Lewis Corporon, who received his master's degree in 1939, accepted the position of English instructor in the Paola High School with substantial advance over the salary he received last year at Neosho, Mo. At Paola Mr. Corporon is working not far from his brother, G. W. Corporon, B. S., 1933, who is teaching Journalism in the Wyandotte High School at Kansas City, Kansas.

Howard Siple, who was assistant in the psychology department during the school year of 1939-40, has gone to Northwestern University, where he will work on his Ph. D. degree in psychology. He has been awarded an assistantship there for the coming school year. Garth Thomas, who took his A. B. degree in psychology in 1938, is doing graduate work in the subject at the University of Kansas, and Garrett Morrison, also a local graduate, is finishing work on his Ph. D. degree in psychology at Duke University.

Orville Eaton, who took his master's degree here in 1940, has accepted a fellowship in the English de-

partment at the University of Kansas, where he will work on his doctor's degree. He taught English and speech in the East Junior High School at Joplin the past two years.

Aaron Butler, editor of *The Collegio*, student newspaper, in the spring of 1938, is doing graduate work at Harvard University for the second year after receiving his bachelor's degree in 1939. At Harvard he is specializing in business administration, though as an undergraduate he majored in English.

Ethel Marchbanks, B. S. 1915, died August 21, 1940, following an operation for appendicitis. Miss Marchbanks had taught for a number of years in the high school of Copan, Oklahoma.

Birdia Sturgeon, B. S. 1927, has a position as project technician of the school lunch program under the WPA in Florida.

Jack Burnett, B. S. 1935, M. S. 1936, was a recent visitor to the department of biology. Mr. Burnett has spent the past three years completing the requirements for the Ph. D. degree in the department of bacteriology and immunology of Washington University, St. Louis. He has recently been admitted to the medical school of John Hopkins University, where he expects to complete the requirements for the M. D. degree.

COMMENTS ON BOOKS

Directing Learning By Teacher-Made Tests

Russell T. Purnell and
Robert A. Davis

Bureau of Publications, Extension Division
University of Colorado, Boulder, 1939

This little book falls in the category of professional literature, and, while it has not been designed as popular reading, it will repay the time and effort spent in its perusal by anyone interested in the improvement of educational techniques. As is indicated by the title, the principal thesis of the book is that tests should be regarded not only as a means of evaluating the progress of pupils in the classroom but can be used to good advantage in the actual promotion of the learning process.

It is not to be thought, however, that this latter end can be accomplished without the expenditure of considerable thought and ingenuity in devising newer and more adequate types of testing devices. Altogether too many of the tests now in use measure little more than the pupil's ability to reproduce material which has been presented by the teacher or the textbook, while the objectives of education are supposed to include such functions as the ability to apply principles, the ability to infer or generalize from given data, the ability to interpret data, the ability to explain data, the ability to deal with various aspects of proof, etc. In accordance with this broader view of education the authors suggest a variety of testing techniques that can be used in evaluating these higher abilities and recommend them to the classroom teacher. Illustrations of these techniques are given so that the classroom teacher can adapt them to her specific needs.

Several other issues relating to the general problem of testing are considered, but the unique contribution of the monograph is to be found in the suggestions and illustrations of ways of measuring the more intangible but profoundly important outcomes of education.

Paul Murphy

Vagabond Voyaging

By Larry Nixon

Little, Brown and Company, 1938

Freighter Travel! What are freighters? Where do they go? How much does it cost to take a trip on one? Where do the passengers sleep? What about the food? What class of people travel on them? Do they take women passengers?

These are some of the questions

asked by the would-be traveler who is interested in seeing the world but whose resources are limited.

While freight boats have more or less regular routes and reach all the big harbors of the world, they also go to the less-known shores, constantly varying their courses to follow the call of cargo. This makes a freighter journey a voyage of exploration.

In a freighter, there is plenty of room for an extra cabin or so. The same stewards and cooks who care for the officers can attend to the wants of a few more people. Meals are as good as those served in the better class foreign pensions. Accommodations are often far more modern than tourist class on the biggest of boats, and there is never a complaint of an inside cabin.

On a freighter, one will find authors, artists, and college professors; travel agents proudly tell of cargo boat cruises on which they have booked a major picture star or executive. While there are always more men than women on board, freighters usually number one or two women on each trip. Fellow passengers, however, are sure to be those who have leisure.

Five years ago only one or two freighter lines had folders. Today two busy travel bureaus, one on the Atlantic and one in Los Angeles, devote their entire efforts to booking passengers aboard cargo vessels, and more than a hundred different pieces of descriptive literature have been published.

One asset in the book is a list of tours classified by routes and a rather complete list of trips giving the actual cost. If one has only one week at his disposal, he has time for a short coast-wise trip. However, if one has four months, he will need only $600 to make a trip around the world, for freighter travel is easy on the pocket book.

Do you want to go tramp-tripping for pleasure? Take a freighter. It is different from any other form of vacationing.

Etelka Holt.

The Changing Community

By Carl C. Zimmerman

Harper Brothers, New York, 1938

This volumne must be considered in two parts, each representing a different type of material. In eight of the twenty-five chapters, the author sets forth his conception of a community, which differs somewhat from that of other writers in this field. He discusses its geographic structure, classifies communities as to types, and criticizes other theories of community change. He stresses the idea that while some small communities do die with the coming of good roads and the automobile, on the whole they tend to persist and even increase. There is a tendency for the services of the community to vary and become more specialized with the size of the community. This portion of the volume is not wholly theoretical, but is based to a large extent upon concrete studies made mostly by the author. He also gives certain conclusions as to future community trends.

The remainder of the volume, and by far the greater portion, is de-

voted to case histories of communities varying in size from 200 to 10,000 but most of them under 2500 inhabitants. The same general outline is used for each community—the background of the community, industries, population, property, family, public life, conclusions, and analysis.

The author does not follow the "Ideal-typical" method used by Max Weber, nor the "family" methods used by Federick Le Play. But he somewhat integrates these two methods into what he calls the "empirical-typological" method, which he believes more nearly fits the modern community life. The author has attempted to determine some "outstanding traits" of communities, and by emphasizing and enlarging them provide a picture of the social processes involved in the modern community.

This "outstanding trait" method is readily seen in titles of such case histories as "Good-natured Littleville," "Utopia's Belligerency," "Hillville's Haven of Refuge," and many others. However the author does not imply that his communities are completely described by a single "outstanding trait," but he believes the trait approach is the best method.

The author has removed all marks by which his communities may be identified. This destroys much of the value of the data presented, since it makes verification by other students impossible.

The case histories, since they follow the same general plan, become a bit monotonous when applied to many communities. But the volume is well written and should be of much interest to students in advanced sociology.

J. C. Straley

Contributors to This Number

EMILE MICHAUX, leader of the College band since 1936, was born and educated in Brussels. He has been connected with several municipal grand opera companies and was director of the Royal Belgian Veteran's Band during the first World War.

RUTH STAMM (B. M. American Conservatory of Music, Chicago) is instructor in the Music Departent, teaching classes in history and music appreciation in addition to giving private piano lessons. Miss Stamm is a member of Phi Mu Gamma.

SAMUEL J. PEASE has been head of the department of Foreign Languages since 1915. He holds the A. B. and A. M. degrees from Northwestern University, where he was elected to Phi Beta Kappa, and the Ph. D. degree from the University of Chicago. His teaching experience has been chiefly in college and university. He is the author of educational articles in the *Classical Journal* and the editor of *Raabe's Else von der Tanne* in the Oxford University Press German series.

JARVIS BURR BURNER (Ph. D. University of Illinois) is assistant professor of foreign languages. He lived in Buenos Aires, Argentina, where his father was a missionary of the Disciples of Christ. He has studied at the National Library, Madrid, Spain. He was associated with Paul Van de Velde in his topical and archeological research in Daxaca, Mexico.

VIRGINIA MCALLISTER (M. A., University of Oklahoma) is instructor in Foreign Languages in the College and supervisor of French and Latin in the College High School and in the Horace Mann Training School. The past summer Miss McAllister attended the University of California at Berkeley and directed her puppet play "Blancheneige" for a soireē at La Maison Francaise.

EDWINA FOWLER (M. M. American Conservatory of Music, Chicago) is an instructor of teacher training courses in the music department and supervisor of music in the Horace Mann school and the College junior and senior high schools. She is president of Theta Province of Sigma Alpha Iota, national professional music fraternity for women, a member of the national executive council of the same organization, and sponsor of the local Alpha Kappa chapter.