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# THE EDUCATIONAL LEADER

ENGLISH and SPEECH  
NUMBER

Published by the Faculty of the  
KANSAS STATE TEACHERS COLLEGE  
PITTSBURG, KANSAS

Vol. I

NOVEMBER, 1937

No. I



One of the beauty spots of Pittsburg is Lakeside Park, with its groves of shade trees, tennis courts, picnic grounds, and placid lagoon.

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# The Educational Leader

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## CONTENTS

|  |    |
|--|----|
| Foreword .....   | 4  |
| Experimenting with Freshman English.....MELLICENT McNEIL       | 5  |
| The Relation of Speech to a College Education.....J. R. PELSMA | 14 |
| Trends in American Journalism.....ERNEST BENNETT               | 21 |
| Some Seventeenth-Century Books of Wonders.....                 |    |
| .....R. BALFOUR DANIELS  | 28 |
| What Voice and Diction Reveal.....EULA O. JACK                 | 35 |
| A Modern Arabian Nights Tale.....ADELE MEHL-BURNETT            | 40 |
| Campus Activities.....   | 45 |
| Field Notes.....   | 46 |
| Wayfaring .....  | 47 |
| Comment on Books.....  | 48 |

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Application for entry, November, 1937, at the Post Office at Pittsburg Kansas,  
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## FOREWORD

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With this issue *The Educational Leader* makes its bow and takes its place among those publications put out by colleges for the purpose of reflecting the intellectual life of their institutions. It will attempt to be scholarly but non-technical, hoping that it may find a varied group of interested readers.

For the present *The Educational Leader* will be published quarterly in November, January, March, and May. Each issue will be the product of two related departments which will report what is being thought or carried on by their respective staffs. With this arrangement it is hoped that the alumni and friends of the institution can keep in touch with each department's progress, aims, and intellectual activities.

Through the columns readers may find some specific mention of the faculty, of alumni, and of outstanding activities of the college both on the campus and in the field. Such a set-up for *The Educational Leader*, it is hoped, will be a link which will weld the college and faculty and friends of Kansas State Teachers College of Pittsburg into a stronger and more lasting chain of friendship.

W. A. Brandenburg  
President

# The EDUCATIONAL LEADER



VOL. I

NOVEMBER, 1937

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## Experimenting with Freshman Composition

MELLICENT MCNEIL

Ruskin says that war is necessary to advance the arts of peace. However that may be, it was no doubt the results of the tests and ratings to which the soldiers of the World War were submitted that aroused the United States to a realization that the pride of its heart—the American public school—was not functioning perfectly, that amazing numbers of its people were illiterate, and that even college men often could not write an intelligible letter. Following the period of this frank announcement, while educators were searching about for the guilty parties upon which to lay the blame, Freshman Composition made its appearance as a required subject in the curriculum of practically every university and college of the United States. Though the opinion was rather general—particularly among college teachers—that this course was an added nuisance, and that it would have been entirely unnecessary if the secondary schools had properly prepared

their students, it was accepted as the best plan to meet a critical situation.

Evidently little time or thought was put upon the content of this new course at that time, as it seemed to have been quite generally assumed that the poor spelling, the utter lack of system in punctuation, the disagreements of subject and verb, the faulty diction, and the inability of college students, or college graduates even, to express to others what they meant—all of these weaknesses could be overcome if the technical side of the language was properly presented together with some fine illustrations of literature from which the freshmen could draw ideas and inspiration for the daily theme. "For," argued the teachers of perspective Freshman Composition, "a student learns to do by doing; hence, it is logical that if he writes a theme daily and it is properly red-penciled, he will ponder over the errors he makes today and thus show improvement in the way he writes tomorrow." As

a result a host of Freshman Composition teachers began their arduous task of painstakingly wielding a red pencil for four or five hours daily, and freshman students began to search in barren ground for ideas for compositions and to hate thoroughly this new required course in English.

Though there followed years of labor, both on the part of the freshmen and on the part of the teachers, the results were still most unsatisfactory. Many students complained that they did not go to college to study English, but to apply themselves to music or science or mathematics; English teachers declared that incoming classes were even poorer than their predecessors and reflected the preparation of sixth graders or below. The situation was not helped by the attitude of teachers of other departments of the institutions who often scoffed at the need for accuracy in oral and written English, or questioned the possibility of its acquirement in the prescribed course. As time went on, students attempted to adapt themselves as best they could to the difficult task. Sympathetic fraternity brothers made collections of themes which had received an A grade and passed them on to newcomers together with advice on teacher selection. By these and other means the course in Freshman Composition was usually passed if not mastered. Many thinking teachers knew what was going on and realized that the course was

failing to attain its purpose, but held at their desks for hours of daily routine, they had no energy left for experiments. Nor was the teaching of English composition now their only problem, for upon their drooping shoulders was lightly tossed the new burden of teaching the students to read. "What is the good of teaching literature," argued the irate professor of biology or business administration, "if it doesn't teach the student to interpret the printed page?"

But the problem of Freshman English is much deeper and much more difficult than it may appear from a glance. In the first place it is generally required of all students, irrespective of their interests, background, or degree of preparation. Students who come from small systems where there is little opportunity for wide reading or who have been taught by poorly prepared teachers—often majors of other departments—are admitted, must be admitted, in fact, if they are entering state institutions, on a par with well prepared students.

Second, each student brings with him his long-used speech habits which were acquired in early childhood. If these habits are based upon inaccuracies, as they many times are, they must be broken down and new habits substituted. But how can the habits of eighteen or twenty years be supplanted by a comparatively few corrective exercises of three hours a week over a nine months period? Particularly is this next to impossible when many other



departments make no effort to hold students up to at least a fair degree of accuracy in speech and writing. In this respect the European practice is far superior to that in the United States, for in France, for instance, all teachers are well versed in their native tongue, and it is their duty to be first teachers of accurate French whether their subject be history, mathematics, or art.

Third, one of the greatest of the problems confronting the teacher of English composition is the fact that much of the material of the course has been taught again and again as the pupil went through the grades and high school. Though terms may not have been thoroughly mastered, they have a familiar ring, and hence they lack the challenge of new material.

Fourth, if the readings that accompany the course, to which the student looks for his literary models, are based upon World Literature, as they usually are, they have slight appeal for the student of today who often has little appreciation even of literature of his own times. What does he find vital to him in the old epics or ballads of hundreds of years ago? With our modern system of education, often of a highly vocational nature, should he be expected to be prepared for such selections, however valuable they may be? If a collection of essays, including such subjects as religion, science, philosophy, and literary criticism is substituted for World Literature, still the stu-

dent often appears to be groping about for the content which is beyond his immature experience rather than enjoying it through the pleasure of comprehension. But precedent is a rigorous taskmaster, and these readings that have stood the test of time are hard to lay aside for others which have not such a universal backing.

Fifth, the various subjects taught in English composition do not lend themselves readily to scientific experimentation. To prove whether one method of correcting faulty English is superior to another, a teacher must be able to select two groups of students of the same general ability. To one group may be presented a course made of experimental materials and methods and to the other the course regularly in use. But English is of such a nature that when the final tests are given, it is impossible to say that these results have been in no way affected outside the school room. It is more probable that the final results have been greatly influenced by the home life and companions of the students, by the books they have read, and by the activities in which they have engaged. Hence, after new materials have been introduced or new methods used, apparently with real success, it is dangerous to claim that equal success could not have been obtained with this particular group by the materials and methods formerly used. In other words, this success may have been obtained because of ambition or environment or some other outside

stimulus working upon the students or because of the unusual enthusiasm of the teacher in carrying out his experimental techniques.

But despite the lack of certainty in the results of innovations tried out in the classroom, many teachers individually and many English departments collectively have been searching about in the last few years to find materials more challenging to the intelligence of the freshmen, more appealing in practicality, and better adapted to the degree of preparation they have attained in the secondary schools. Some of the colleges have taught less and some more grammar; some have introduced different selections for reading to take the place of the World Literature books, such as the novel or different types of modern literature, or the essay; some have tried the so-called laboratory method of having the students do their writing in the classroom where they may consult the instructor about the problems they meet; some have attempted to help the students to improved habits of reading. Among this group of experimenters with Freshman Composition is included the English Department of the State Teachers College of Pittsburg.

The English language is used primarily for two purposes: first, to take in new ideas through reading, through listening to someone talk, or through conversation; second, to give out ideas to others through speaking or writing. Since these two practices are used by all nor

mal people in their daily contacts whatever their vocation, shouldn't the one English course which college students are required to take be devoted to improving the skills involved in these processes? Therefore, the principles which are directing and shaping the new plan at Pittsburg rest upon the belief that Freshman Composition should be organized and presented on such a broad, cultural basis that it will be found practical by students in each of the sixteen departments of the college; in other words an effort is being made to get away from the older practice of treating the students as if they were beginning their college career as prospective writers of creative literature or as specialists in the English language. The ideal toward which the teacher works is to prepare the student to master the skills of writing in order to express himself clearly in standardized English, to learn to read with at least average speed and comprehension the best literary products of his own day, and to give him practice in speaking before a group in acceptable English.

With these aims in view, advice was asked of the Education and Psychology departments in our own college as well as of several others, and libraries were consulted in order to prepare our corps of teachers with the latest opinions of educators upon the methods and techniques which should be used to develop the best results in study and in speeding up slow readers. From these sources a bibliography was

prepared for each teacher; also several copies of some of the most helpful material was procured so that each member of the English staff would have it in his hands for frequent reference. While this preparation was being made by the staff as a whole, one of the teachers put the new course of study, as it had been outlined, into use the second semester of last year with her two sections of English I. The purpose, of course, was to see how the course appealed to the students, what progress they made, what changes would be advisable, and whether or not the new outline should be put into operation with all the sections this fall.

Since the course was planned to be as practical as possible, it was thought wise to fit the first of it into the orienting program which the college was carrying on to help the freshman adjust himself to his new environment. Hence, the first week is devoted to lectures by the teacher and readings and practice work by the student on note taking, a tool immediately usable in all his classes. The very first day the students are asked to take notes on the teacher's lecture as he talks on the best methods to use in taking notes both on lectures and on reading assignments. The next day he is given the opportunity of checking these notes with the outline of the teacher's lecture placed upon the board. The teacher examines the student's notes on the chapters of reading assigned and suggests improvements.

Along with note taking, outlining is introduced and lectures and chapter assignments are outlined by the students. With these techniques, the best methods of writing on the different types of examinations are discussed. In all these skills reference is often made to their need in the various departments of the college and in particular vocations later in life.

After considerable ability has been acquired with these tools, which are practiced regularly and checked from now on occasionally, the need for wide reading is introduced in a lecture by the teacher, who stresses that 95 per cent of the work of a college student is in reading, that most adults receive the greatest part of their information through reading, that reading gives one vicarious experience, fills one's leisure hours with pleasure, is, in fact, one of life's greatest joys. This talk is followed by another on the best methods to improve one's reading habits. Stress is placed upon how to acquire greater speed and comprehension and upon enriching one's vocabulary.

Of course, the next step is to find out just how well each student does read. This is accomplished by giving the Iowa Silent Reading Test for college students. After this is checked, the teacher takes up the results with each student in private conference, explaining not only where he ranks but suggesting to him ways of improvement. At the same time he gives each student a

self-rating reading chart, upon which is printed a scale showing the number of words read a minute by the average adult and those read by readers of varying degrees above and below the average. The student is asked to test himself once a week and to record his progress.

Though the work book had been previously introduced, the students are now asked to take up that part of it which is devoted to vocabulary building and to study it thoroughly. While they concentrate on this task, the teacher introduces additional lists of words to be acquired and tries to stimulate each student to take up the dictionary habit, encouraging him to prepare word lists of his own from the books and magazines he reads.

But according to experts the best way to improve one's reading is to read—to read something one is interested in. It is here where the new Pittsburg plan probably does most for its student. In place of being asked to read selections from *World Literature*, for which he is little prepared in background or emotional experience, or from essays on literary criticism, which are to him vague and abstract, the student is given a current magazine of his choice with the request that he find something that he will enjoy and read it.

The method of handling this magazine scheme appears complicated, but really works smoothly. By means of a student fee of fifty cents each the English department

is able to provide sufficient copies of about twenty-five different magazines to keep each student supplied at all times with a current copy. Suppose the magazines are given out for the first time on Monday to a class of twenty freshmen. The teacher will be supplied with twenty different current magazines, which she will distribute, this first time, as much as possible according to taste. For instance, the young man interested in biology chooses the *Nature Magazine*, the young woman interested in household affairs, *Good Housekeeping*, and so on. The aim is to let each student have a magazine which holds for him a special appeal in the hope that this reading will stimulate a desire or awaken his mind to the pleasure of wider reading. Since this class meets again on Wednesday, the students will have the opportunity of exchanging the magazines they received Monday for some other publication; the same opportunity will be provided Friday. Thus each student will have a current magazine at all times and in a month will have the privilege of reading twelve or thirteen magazines. In the meantime new magazines which are arriving are distributed to the different sections every Monday morning and the same number of the oldest magazines retired. The list includes about twenty-five of the best general magazines, such as *The Atlantic Monthly*, *Harper's*, *Scribner's*, *National Geographic*, *Forum*, *Current*

*History, Time, The Nation, Readers Digest, Poetry*, etc. One outstanding newspaper is also subscribed for with the hope that the students will learn something of its style, content, and makeup. Last semester we took *The Christian Science Monitor*. This year we are receiving *The New York Times*.

From these magazines we ask the student to read 20,000 words a week. Half of this amount or 10,000 words may be fiction, but it is upon the articles that emphasis is placed. For reporting this reading a printed form, which the student fills in, is provided. He notes the name of the magazine from which he has read, the title and author of the articles or stories, the significant points in each, and the number of words. To help him in arriving at the number of words read, a typewritten list is placed upon the bulletin boards of the English class rooms and libraries, containing an estimate of the number of words in a column of each magazine. These filled-in reports are called for once a week, and the number of words recorded. Further checking of the reading submitted is made by each teacher. As he leafs through these forms he notes that Mr. Smith has read an article on "A Home in the Country" from a particular magazine, hence he asks Mr. Smith to come before the class and give a resume of this article. This must be done without notes. Perhaps someone else has read the same article and feels that Mr. Smith has not

brought out its main points. This starts a discussion, and other students may enter into it. Perhaps someone reports on an article in another magazine on the same subject, but with a different point of view, or perhaps someone has lived in a house in the country and disagrees with the thesis of the reported article. Invariably discussion follows a report. If it is deemed profitable and enlightening to the class, the teacher encourages it; if not, he cuts it short and calls for some other particular report from another student. Thus it is obvious that no student knows when he will be called upon or for how many reports. To vary the method, the teacher may have the class write a report, assigning each student an article from the list he has submitted.

The purpose of spending an hour a week on the magazine reports is to stimulate interest and discussion on leading topics of the day, to introduce a wide range of subjects in the hopes of luring readers of narrow interests into wider fields, to give opportunity to students for speaking extempore before a group, and to allow the teacher to find out the needs of her students in oral English. A social atmosphere is brought about by appointing a member of the class to act as critic. He notes such points as delivery, voice, poise, interest on the part of the class, organization of the talk, and whether the style is conversational or stilted.

From this detailed account it is obvious that the English department of Pittsburg attempts in several ways to improve the freshmen students in reading: it hopes by means of the Iowa test to speed up their reading by showing each student where his weaknesses are and what can be done to eliminate them; it hopes to interest them in their own individual progress through the use of the self-rating reading chart; it hopes, through providing twenty-five leading magazines for their use to give each one some interesting material, which will not only improve his reading skills but lead to a wider range of subjects and perhaps to a higher standard of appreciation. How far these hopes of the teachers are realized, at least so far as the reading skills are concerned, is brought out quite definitely by the B form of the Iowa Reading Test, which is given at the end of the year. So far the results have been most encouraging. During the two terms in which this new course has been tried—last semester and during the summer—practically all the students showed progress; some to a remarkable degree. The two who apparently retrogressed during the spring semester were questioned: one had been ill—so ill she left school immediately after class; the other was flunking out of college—failing in every subject and entirely lacking, as he said, in any interest in the test. The summer school students, although they attended college for only nine weeks, showed a

general uniform improvement. This was probably due to the better preparation of the teacher to handle the new course. The amount of reading reported was also most satisfactory. Even the slow readers, who often showed lack of interest in reading at the beginning of the term, reported the required 20,000 words a week or very slightly below, while others far exceeded it. Many told the teachers privately that they read for their own pleasure much which they did not report.

Though it has taken much space to report the work done in connection with the reading set-up, the actual class time spent on reading after the first two weeks was only one hour out of three or a third of the class meetings. Two days a week were given over to the study of the text, a handbook, a workbook, mimeographed exercises supplied by the English office, and writing. The drill work concerned itself with good usage in oral and written English, grammar in so far as it was needed to explain such forms as: why *him* and *me* follow the preposition *between* in "The matter was settled between him and me"; why "It is I" is used by well trained people instead of the colloquial "It is me"; why "I feel bad" (meaning *not well*) is correct instead of "I feel badly." Difficult terms, complicated diagramming, and discussions over which is the right explanation when two or more are accepted by good authorities seem a waste of time. Certain

fundamental rules of punctuation are insisted upon as well as correct spelling. The whole emphasis is upon the ability to use good English—not to know the correct form while using the old incorrect habit.

Writing, the first semester particularly, consists of a number of shorter articles grouped about some central theme. The aim is to shun vague or indefinite subjects, which are too great a tax upon the imagination of the less "literary-gifted" individual, and to hold to specific concrete places or experiences connected with the lives of the students. Two subjects which have brought very good results are the student's autobiography and his home town. Both topics lend themselves to division, one chapter of the autobiography or one phase of the town being outlined and written upon for one assignment. Such a paper is not so discouraging as one which involves several points of view. Later, after he understands better how to gather his material and organize it, a longer and more exhaustive paper may be valuable.

During the second semester, essays on various subjects are written in preparation for the long research theme, which many students find appealing despite the work on it, because of the specific, definite steps which must be taken, but which again are within their understanding and ability. The students are encouraged to write on fields of major interest, or wherever possible, to combine the English requirement with a term paper in some

other department. This seems most practical and is pleasing not only to the student, but often to the other instructor involved.

It has not been possible yet to see the final results of a year's work of this new program for Freshman Composition. Even if it works as well as the first experiments would indicate, it will still not be a panacea for all freshmen students of composition or for their teachers. The problem of handling successfully the language needs of the large numbers who seek college at the present time with their differences in natural ability, in preparation, and in interest is indeed a great one. The best of teachers will find discouragement despite their patience and their hard work, for the solving of the problem, after all is said and done, rests upon the shoulders of the student. Outline and organization, however logical they appear, cannot insure learning nor can the best instructor teach the person who does not want to learn. In the last analysis, every individual is always self-educated. If students today do not want to speak and write as college-bred men and women or do not aspire to enjoy the lofty thoughts of the greatest minds of the world, past and present, whose is the blame? Is it the fault of the English department only? Or should the responsibility be shared by the entire college faculty? Or is the apparent indifference of the students today the result of society's indifference? Who knows the answer?

# The Relation of Speech to a College Education

J. R. PELSMA

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This is the age of the college man. The day is past when the graduate will be rebuffed by any such remark as that attributed to Horace Greeley: "No, Sir, we want no college man, or any other horned cattle on our paper." Not only in the great professions, but also in journalism, in all forms of public service, in those influential positions in connection with every great enterprise in which trained heads are needed, will the college graduate find increasing justification for the years spent in the broad and systematic development represented by the modern college and university courses. We quote from a man prominent in commercial enterprises, "More and more the responsible and influential positions in all our great business enterprises are being manned by college graduates."

But before proceeding with the discussion, let us clarify this point: The only goal of a college education is not its utilitarian value; it need not add one dollar to one's salary to be justified.

A notable but by no means exceptional instance of the influence of college training upon a business man, and especially of the effectiveness of literary and oratorical culture, is found in the case of the

late Chauncey M. Depew, whose brilliant, versatile and artistic after-dinner speeches contributed so largely to his popularity, his efficiency, and his influence in connection with the great corporations in which he was a director. Mr. Depew, in an address before the Yale Alumni, said, "If you or I have any ability to do easily the hard and disagreeable duties of our profession or business, it is because we got at old Yale that mental discipline which comes alone from being compelled to study and to master the most difficult and, as we then thought, detestable problems. Beyond all other sentiments, we cherish and revere through all the changes of life the men who crowded us at college toward their ideals. No matter how much we level up, genius and individuality, every department of thought or action, will always lead." Deducting, as perhaps we may, a percentage for the enthusiasm of the occasion and the associations, there still remains in this utterance the solid conviction derived from the experience of a most successful man of affairs.

We must remember, too, that the present generation represents a very considerable advance upon that of Mr. Depew in the line of what we may call a more practical



and a more systematical college training. Latin, Greek, and pure mathematics, although probably never so well taught as today, are not holding the almost exclusive place which they formerly did in the college curriculum. Science in all its branches, with its advance in laboratory methods, has promulgated the spirit of investigation and accuracy, that wholesome skepticism which refuses to receive, unchallenged, every tradition of the fathers, and insists upon finding by genuine, patient, inductive study, what are the facts, forces, and laws of the universe. Philosophy, religion, and educational processes are being treated with this scientific spirit. The same may be said of literature. Perhaps no subject has made greater strides than sociology, that science which shows man's relation to his fellow man, especially in his present, actual, temporal interests. This broadening and humanizing study, together with the movement belonging to our present generation of university extension, is bringing the college man into touch with his fellow men, and, we may say the masses, in a way which was not even dreamed of a generation ago. The college today stands for a whole manhood; for diversified training of the intellect; for direction and stimulation of the imagination and the emotions; for the regulating and energizing of the will; and, above all, for the practical training which will fit the college graduate to be preemi-

nently a man among men.

Among these broadening and multiplying subjects of study, educators are coming to recognize the place and power of speech, as constituting at once the test and the training of the whole man. As the voice itself, while but one function of the man, is and ever must be in a peculiar sense the measure of the man; so speech, while constituting in a sense, but one function of the mind's action, is that which belongs preeminently to all its operations. Colleges and universities are beginning to recognize as an essential element in education that line of study which, more than any other, develops the whole man by fitting him for communication with his fellow man.

It is the purpose of this article to suggest how the department of speech may adapt itself to the educational conditions of our day; how it may justify itself as one of the great subjects which demand the attention of earnest educators; how it may supplement and strengthen all other subjects of study.

Many educators look upon the department of speech today in the same light that they did a score of years ago when they were students and such work was called elocution or expression. It was usually taught by instructors whose academic standing was decidedly below the average in other departments. This has all changed. The instructors in speech rank equally with those in other departments of the same in-

stitution; and the content of courses and methods of teaching speech have progressed with the years even more than in many other departments—there was more room for improvement.

In the first place the subject has been more fully intellectualized. Elocution was emotional, imaginative, aesthetic, but was not believed to be highly intellectual. I maintain that the capabilities for intellectual training are as great in the domain of oral expression as in any other sphere of study. Vocal expression has a most obvious relation with psychology as well as with physiology, for speech occupies the meeting-ground of the mental and the physical. The laws of thought as related to utterance may be considered a form of applied psychology. Speech is the revelation of mental action of the man himself. "Speak that I may see thee," was the remark of a gifted thinker and writer. It is this seeing of the unseen, this looking into the very process of the mind itself, which constitutes the highest aim in the study of speech.

Whatever may be the details of any system of philosophy in oral expression, or any practical method of work, we must agree that for thoughtful certainty for educated people, no method can command lasting attention or respect which is not essentially psychological. A good psychological method ought, moreover, to rest not upon fancies or analogies; it should be founded

upon axiomatic or easily demonstrable truths. It should take in the great facts that man, a spiritual being, invisible but self-conscious, is endowed with powers enabling him to communicate his thoughts and feeling, his volition, his soul life to his fellow men. It seems to me that the first great question for the mature mind, the natural starting point, is purpose in communication. All conceivable purposes may be condensed into: the presentation of fact; the discernment of relations; the excitation of feelings; persuasion or domination.

These four great purposes address respectively the faculties of perception, of reasoning, of feeling or emotion, and of willing. The general conditions or moods of utterance corresponding to these different faculties are first, formulation, presentation, or deliberation; second, discrimination; third, emotion; fourth, energy or volition.

It is noticeable, but by no means wonderful, that these four main purposes and moods should have their counterpart in the four universally recognized properties of tone, namely: time, pitch, quality, force.

Time, like space, is essentially negative, affording room for the operation of positive agents; it is the condition for action rather than action itself, and the time element in utterance is that which gives room, by rate and groupings, for the reception of ideas addressed to the perceptive faculties. It corre-

sponds to the space element in other arts.

Pitch, in the form of inflection, gives the pointing of the voice; instead of mere space it adds the element of motion; relations between ideas are symbolized by different movements of the voice in slides and circumflexes.

Quality or tone color, being the necessary and inevitable outgrowth of changes in circulation, tension, and general condition of muscle and nerve, becomes the natural symbol of those emotional states, which, by nature's own arrangement, play directly and sensitively upon the physical organism.

Force of tone is a natural symbol of that impact or pressure of one personality upon another which we call volition or will power.

Then these four essential properties of tone are seen to be nature's means for symbolizing these great general purposes of utterance. As regards its philosophical features, this general plan of approach to the subject seems to me to possess the advantage of starting at the beginning of the conscious thought-process, and finding its way, in logical procession, outward through these symbolisms to the corresponding faculty of the mind addressed. It cannot ignore any essential detail, nor can it while faithful to its aim allow any detail to override or obscure the purpose for which it exists. It is always the man speaking through the voice. "From the abundance of the heart the mouth speaketh." Technicalities, artifi-

cialities, pretenses, must yield to rationally recognized purposes. These purposes measure the man as he lives in himself and as he seeks to manifest himself to his fellow man. Vocal expression, thus studied, cannot be considered foreign to the domains of philosophy, literature, and art, inasmuch as it is concerned with the manifestation of mind. Hence, it is justified in claiming a prominent place among college and university studies.

In the past, what position has it held in the average curriculum? The speech work in school and colleges has been, for the most part, a little classroom drill, interspread with a few general hints and seed-thoughts regarding expression. We have said, "Be flexible, be erect, let your bearing and gesture be expressive, get the meaning, absorb the thought, realize the sense." However, we have not shown definite means for doing the obviously necessary things. Today we present an approach to a method for cultivating the thought-absorbing powers in such a way as to connect them directly with the outward channels of expression. We aim to secure something broader and deeper than just an external delivery for the individual student. The principles underlying the art of vocal expression offer true discipline and furnish their quota of material for a liberal education. Expressional analysis must supplement rhetorical analysis, forming a sort of cross-plowing and subsoiling of literary

and rhetorical study. In regard to literature the attention is given to the motive rather than to the method, to mental processes rather than to thought-products.

A few points may here be suggested as to ways in which speech commends itself as a real study adapted for college training.

First, principles of analysis and expression must be so distinctly and fully stated and so thoroughly illustrated that the student will have firm footing to go upon. This involves careful work on the part of the teacher in presenting each new point. It is assumed that the teacher is an intelligent and a sympathetic reader, a literary interpreter, although he need not be a great vocal artist. His chief business is to indoctrinate the students in principles of interpretation, which give them a rational basis for criticism. Not *rules* but *principles* must govern.

Second, when the principle in question has been reasonably well apprehended, a lesson is assigned that will test the student's ability to apply the principle to new cases. There should always be required written translations or paraphrases, which shall reveal the logical analysis and the literary or artistic interpretation. Mere taste or feeling must not be accepted as a standard. These will afterwards come to assert themselves all the more effectually if at first they are made amenable to reason. In this stage, therefore, there must necessarily be much patient toil on the part of both teacher and student; even to

those well trained in general principles of language and in formal rhetoric this field of expressional analysis will be essentially a new one. The teacher should point out and should encourage students to find relations between the rhetoric of the voice and that of the page. It will often be found that vocal interpretation has previously been familiar. This new point of view will put things in a different light or in another perspective. Principal and subordinate may seem to change places; inflection and grouping will be found of more importance than punctuation; transition and proposition will sometimes supersede paragraphing; infelicities of diction, especially as to euphony and sentence-structure, will occasionally reveal themselves, even in the best of writing that has not been tested by the ear; standards of taste will begin to change or will be challenged for their justification. Models that have been accepted as faultless by an unquestioning traditionalism may appear less glorious; while subtle beauties may be discovered in fields heretofore overlooked. All these changes require time and the patience of enthusiasm. It is in this stage of the study that its rational basis is found and its vital connection with literature and philosophy is most plainly indicated. Experience shows that the most natural and useful place for this study in the college curriculum is between rhetoric on the one hand and

literature on the other. It makes a finer and more practical test of the one and becomes a more useful implement of the other. Some minds incline to analysis more than to synthesis; others are impatient of explanations and are eager to realize the artistic results of a method. We must be careful, on the one hand, not to waste time by needless speculation and, on the other hand, not to endanger all our future work by hastily laid and insufficient foundations.

Third, after the principles have come into the student's possession by this process of independent testing, they must be corroborated, modified, and vitalized by abundant practice. Much longer passages should be assigned; lengthy discussions on the given principles have now become needless and should give place to enlarged application. The teacher must always be understood that his word is a "ruling" rather than a dictation. It should never be given in a way to silence the student but always to enlighten and assist him. Independence of judgment on the part of the student must by all means be encouraged. Agreement with others even with the best critics, is not the desideratum for the student. No discouragement should be felt if at first the principles seem difficult of application or if rulings under them appear inconsistent. Caution needs to be used not to allow a hasty judgment once taken to color or neutralize rational considerations that may afterwards be adducted.

It may be objected that since there can be no demonstrated or authoritative rendering which must be accepted, there is no positive teaching. The answer is that all work which seeks to cultivate the judgment, individually and independently, must be sacredly respected. Students appreciate this method of work and this standard of criticism, and if carefully watched, there will be no laxness in the classroom drill. Extempore recitations will not often be attempted; the difference between a guess and a defensible independent interpretation becomes as apparent as that between an improvised and prepared translation in any other language.

Comparable to the field of interpretation, a department of speech should aim to aid a student to systematize, to correlate, and to express his knowledge gained through study and experience; to encourage concentration, stimulate logical thinking, and give opportunity for self-expression. It teaches control of thought and action, the acme of all education. What department promises more?

Recently a new field challenges investigation, speech correction, involving scientific application of principles to investigations in the natural sciences, with benefits of importance to the human race and of personal application.

To succeed in this work the instructor must be a man of mature judgment, widely read in the clas-

sics, unbiased in his thinking by preconceived prejudices, and of judicious early training. It takes a master to interpret the masterpieces. To this standard we have arrived. A score of schools offer a master's degree and a half-dozen universities now offer doctorates in speech.

It is sometimes said that the age of oratory is past. Our own belief is that there never was a time in the history of the world when more people were influenced by public speech than today. Oratory is not dead. It may take on new forms and manifestations of life; its methods may change, in fact have changed. We are not in these days so much thrilled by the extraordinary or tickled by the artificial. The conversational, the simple, the direct, is now accepted as the normal; and this is a sign of health in popular taste. It indicates that the great mass of listeners are exercising, as never before, a wholesome criticism upon public speakers, and that there is a naturalness of approach, a community of interest, between orator and audience. Newspapers influence greatly the nation's thought. But newspapers were not sufficient to persuade a reluctant people voluntarily to sacrifice themselves on the altar of Mars in the late World War. "Minute-men" were organized in every part of the country to arouse a nation to buy "baby-bonds" and enlist in the armies of the Republic. These facts seem to us to justify the study of oratory, or speech, public

or private, as one of the departments of liberal culture in college and university. The mountain peak does not rise from a low plain; nor does lofty and noble eloquence rise from the dead level of an unappreciative and unsympathetic populace. The scientific and critical spirit of today cannot destroy; it will only rationalize and refine and elevate this most practical, most popular, and at the same time, noblest of arts. The greatest questions of statesmanship, sociology, philanthropy, and religion are pressing upon educated men; nor will they be settled by the pen alone; neither by the sword. Men may die on the battle front, but the fate of the nations is settled around the treaty tables.

The human voice is the great instrument for the communication of practical and vital truth. Furthermore, it is not alone in oratoric or forensic use that this divine gift of speech finds its justification and makes its appeal. The use of a clear, discriminating, sympathetic, and ennobling style of conversation is as varied as are the interests of human life. For speaker and listener, for teacher and taught, for every citizen and every member of society, something of real and practical value may be gained from a study of the properties of thought as related to speech and the most natural place for this study is in connection with those courses of science, literature, and philosophy which form the framework of a college curriculum.

# Trends in American Journalism

ERNEST BENNETT

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Twenty years ago no American institution felt more secure in its place in the national life and in its mode of living than did the daily press. Its history from its colonial beginnings had been one of continuous growth, of advancing technique, and of an influence that kept pace with the country's increase in population.

Every invention that had speeded up communication and travel had immediately become one more means by which the press served the public better and quicker. In the late 40's, the railroads; in another decade, the telegraph; shortly after the Civil War, the trans-Atlantic cable; ten years later, the telephone; and then, near the turn of the century, the automobile, the Marconi wireless, and the airplane—all these marvels had in their turn annihilated distance and had put the editorial office next door to the American farmhouse and the European palace.

The daily press now had a nervous system which, tentacle-like, was wrapped around the globe. Its resources for getting the news nearly anywhere on earth were beyond the wildest dreams of a James Gordon Bennett, and no other reading matter could equal it in interest for American readers, always eager

for the latest sensation. The press promised to dominate the twentieth century as it had the nineteenth.

Consequently, when the wireless telegraph gradually became, about 1925, a one-way wireless telephone reaching into the nation's homes, newspaper men sensed no threat to their business, for wasn't the new contraption merely a substitute for the phonograph and its music? They had already realized, of course, that the movies, providing a full evening's entertainment at low cost, necessitated their making the papers more entertaining than they had ever been, but the means for doing that were at hand. The syndicates were offering a wide variety of feature stories, fiction long and short, columns, pictures, cartoons, and comic strips. Even when the radio began to make short announcements of local happenings, most newspaper men remained untroubled. But soon these announcements became more numerous and began to include items of general news, a kind of news never before available to the public at large except through the newspapers.

At first many newspapermen got angry; they discussed at length how the radio could be made to leave

the news alone. But radio news grew and grew; they soon came to see that it was henceforth a part of the scheme of things. The big awakening had come. Newspapers would hereafter be published in a country made picture-minded by the movies and all too liable to be satisfied with news bulletins sandwiched in with good radio entertainment. Modern applied science, which hitherto at every advance had made the newspapers so much stronger, now seemed to have turned against them. And there was television lurking ominously in the background.

The first reaction by a number of papers was to acquire radio stations of their own. It would at least keep the radio fan aware of his debt to the newspaper. Yet, at best, the newspaper was thus competing with itself, just as railroads operate bus lines in competition with their streamlined trains.

The second, and the more significant, move was for the dailies to turn pictorial in their news columns. They thus availed themselves of the appeal which had proved highly effective in the theater and which was, at least for a time, unavailable to the radio. As concerns a big-scale and immediate illustration of major news topics, this development is a matter of the last five years. Here once more science has been the active ally of the newspapers. A perfected method of transmitting photographs by wire, with no loss of details, was ready

for use, and about twenty-five Associated Press papers formed a circuit to put a wire photo service into operation. There are now several other such services, and that of the Associated Press is available indirectly even to the smaller dailies in the association.

The present year has seen astounding achievements in the immediate pictorial presentation of the news. The first photographs of the burning Hindenburg were reproduced in Western papers the evening of the disaster, and the country was flooded with Hindenburg pictures the next day. The explosion that destroyed the New London, Texas, high school Thursday, March 18, occurred late in the afternoon; the AP wirephoto service provided the Friday morning papers with fifteen spot news pictures. Its total, up to and including those printed in the Sunday morning papers, was seventy-two. The first good photographs of George VI's coronation - radio pictures are as yet not satisfactory - were brought to this country by airplane and appeared in the *New York Times'* rotogravure section the Sunday after the coronation.

Yet sensational achievements like these account for a very small per cent of the spot news pictures appearing every day in papers both large and small. The reporter now goes forth armed with his camera as well as his pencil. Many a short news item is written merely because there is a good picture to illustrate



it. Numerous smaller dailies are installing one-man engraving plants for handling local pictures, while depending on their news agency for "mats" picturing general news and delivered within a few hours or the next day.

But an abundance of pictures is not the only strategy the newspapers are adopting against their rivals for the public's attention. "Streamlining the news" is a blanket term for several devices which, editors hope, will make reading the news faster and more interesting.

*Time*, the news magazine, has led the way in the new crispness and condensation that characterizes the language of the streamlined style. Without imitating *Time's* habit of taking undue liberties with the English vocabulary, editors are urging their reporters to tell their stories in a few well-framed sentences, stripped of all unnecessary verbiage, especially the transitional sort. Frank Knox, publisher of the *Chicago Daily News*, recently put it thus to a writer for *Editor & Publisher*: "My experience has taught me that the reader likes a tight paper. His prejudices all run in favor of condensation of the news. He resents and refuses to read long-winded stories on subjects in which he has only a superficial interest." Arthur Robb, editor of *Editor & Publisher*, has suggested that much space could be saved by rewriting groups of related dispatches into one connected story, for these dispatches often merely

confirm one another and take space for their headlines and datelines. Many wire stories are probably printed at greater length than their interest warrants anyhow.

Streamlining also involves a determined effort to make the news clearer and hence more interesting to relatively uninformed readers. The chief new device here is the "background precede," also known in the Gannet newspapers as the "flashback." This is a paragraph of not more than 100 words summing up what has happened before or making desirable explanations and is printed in boldface type between the headlines and the dispatch to which it applies. The device, now in use by a number of papers, was pioneered by the *Washington Star* in 1935. It is in keeping with a renewed effort now being made by nearly all papers to write so that he who runs may read.

That purpose is also present in the plan, adopted by a few newspapers, of presenting all their news in departments. The editor of the *Richmond Times-Dispatch* believes, for instance, that grouping related topics puts the reader of the first story in a department in the proper frame of mind for the second and makes it possible to make the stories shorter and more pointed. The plan is merely an extension of that long applied by all papers to sports, society, and finance. Its acceptableness to readers needs no emphasis except to note, for instance, that the sports department

of the *New York Times* had only five writers in 1915 and now has forty-seven. It is also in accordance with a principle set forth by Paul Scott Mowrer, editor of the *Chicago Daily News*, that it is better editorial practice, through a diversity of news, to supply something for everybody every day than to attempt to interest everybody in everything. There are, however, such serious mechanical obstacles in the average newspaper office to complete classification of the news that general adoption of the plan is not probable.

Streamlining is also a matter of the appeal to the eye by means of type and white space. Newspapers have long made this appeal, of course, but they had fallen into more or less stereotyped modes of making it. Moreover, in their eagerness to give the reader all the news that could be crammed into a limited space, they frequently forgot that appeal. As Dr. George Gallup recently told the American Society of Newspaper Editors: "Newspapers have done almost everything they can do to make the reader work for what he gets. Editors turn heaven and earth to cover the news—then they bury it, or treat it typographically in a way to defeat its reading."

It will probably be in the use of a page far easier to read than most pages now are that newspapers will make the most extensive changes within the next few years. So far, only a beginning has been made. As Dr. Gallup also said, "... no thor-

ough study has ever been made of the problem of publishing news and other editorial matter in the most attractive and readable manner."

Streamlined makeup is a new and tentative effort to meet these criticisms and smooth the reader's path to the news. It varies with each paper that is experimenting with it. These are its characteristic features:

Greater simplicity in general.

Larger and more legible type in the news columns.

Modern square (Gothic) type in the headlines.

Top headlines flush with the left margin.

These lines not necessarily of equal length.

Perhaps a "bank" with straight left margin indented at left.

All first-page stories completed on that page.

Ending first-page stories on that page does away with troublesome continuations on inside pages and their accompanying "jump" heads. The characteristic headline, which takes the place of the inverted

## Ottawa Craftsmen Honor P. M. Draper, Printer Fifty Years

**Veteran Has Filled  
Many Important Posts  
In Canada and Abroad**

pyramid and the dropline head, is illustrated.

In its new streamlined dress the *Los Angeles Times* won this spring the annual contest conducted by N. W. Ayer & Son, Inc., for the American paper showing the best typography. *Editor & Publisher* commented: "A splendid example of how beauty can be attained with purely utilitarian devices and without adornment that is not a part of the mechanical structure." Then on August 7 that eminent trade journal further confirmed the new tendency by itself appearing in a modified streamlined make up marked by the absence of initial letters, boxes, boxed heads, and other tricks with type.

The liberal use of pictures, a crisper style, and a more compact treatment of the news, the beginnings of departmentalized news, and numerous experiments with a new typographical form—these are the most evident reactions among American newspapers to radio's competition in news and entertainment. Yet they are perhaps not the most important. Newspapers are coming to recognize that radio has already taken possession of one part of the news field, that of the spot news bulletin, the startling first announcement. They are therefore making up their minds that they must cultivate more intensively the rest of the field, i. e., they will furnish the details, make the necessary explanations, set the news item in its proper perspective among world

affairs. Interpretative journalism is already with us.

The older journalism was, at least theoretically, almost wholly objective. The reporter was instructed that it was his business to give the reader the facts but that it was not his business to tell the reader what the facts meant. If he did a good job of this kind of reporting, any intelligent person covering the same ground would find essentially the same facts; that was the test of objective reporting. But if he should try to interpret the facts, the other man might disagree with him. Hence the reporter was cautioned to keep his opinions out of the news. He then stood on safe ground, and his editor stood there with him.

There is yet, and there always will be, a big place for just this sort of reporting. The larger part of local news is best handled thus, for much of it is mere routine, and some of the rest is better left to the reader's own interpretation. There is also much routine in the wire news that keeps people in touch with events in their section of the country. Yet every town, even the smallest, has its "news behind the news," and every day wire stories sadly needing explaining pour into the local editorial office. In answering the hundred questions put by the thoughtful reader, the modern newspaper will render itself impregnable to the repeated assaults of radio.

Moreover, the field of interpre-

tative journalism is so vast and of so rough a terrain that it will always challenge newspaperdom's best brains and utmost resources. "Never before in time of peace, perhaps," C. C. Hemenway, editor of the *Hartford Times*, said recently, "has the press or the profession of journalism of the country attempted to participate and lead in the solution of such difficult problems." So immense is the task of making clear to the reader the news of an age of uncertainty, fear, and stupendous change that newspapermen should perhaps be grateful to radio for making frequent extras unnecessary.

Herbert Brucker of the Pulitzer school of journalism has recently revived the suggestion that, in order to present this kind of news, editors should "take the interpretative editorials out of the splendid isolation" of the editorial page. "Multiply them frankly, marry them to the news itself . . ." If this is done, he foresees new life and color in the news pages. The editorial page has always been, as everyone knows, the one part of the paper that is frankly interpretative and even argumentative. By keeping the editorials isolated, editors have held that they are playing fair with their readers, that they show they are not trying to force upon the readers their own views and opinions disguised as news. But Brucker argues that you can't take a news topic, especially one coming from the socio-politico-economic front, cut it apart

into a news story and an editorial, and keep them both alive. The neglected state into which the editorial page sank for many years—there is apparently some renewed interest in it now—gives much point to Brucker's argument.

The difficulty in the interpretative treatment of the news is to keep the reader assured that the treatment is disinterested. The Republican is likely to distrust the news columns of a New Deal paper, and a New Dealer is just as suspicious of a Republican paper. Despite the persistent striving after impartiality that marks the better dailies, there is even now much distrust of that sort. The fact that the *Literary Digest* was repeatedly accused of bias in its straw vote prediction on the last election and within the next year had ceased to exist as a separate publication, strikingly proves the danger for even an avowedly independent publication. Though many newspapermen believe that the press is more independent and disinterested than ever before, Paul Hutchinson, editor of the *Christian Century*, uttered this warning three years ago:

"Make no mistake about it. If the suspicion as to the good faith of the newspaper and its subservience to selfish interests continues to grow at the rate at which it has been growing in the last few years, its chances for survival will be small indeed."

Despite these difficulties, journalism is daily growing more inter-

pretative. In fact, the newspapers were drifting almost unawares into interpretation even before the new setup in our communications system made them pull up short and consider the weather ahead. The growing popularity of the nationally known columnist was the main sign of the tendency. People sometimes subscribed for a certain paper merely because it carried their favorite columnist. Editors therefore took to printing still more columns. And now we are in the days of Paul Mallon, Frank Kent, Walter Lippman, Westbrook Pegler, David Lawrence, Dorothy Thompson, and others, all with an immense following.

These writers are interpretative journalists. They not only tell the reader what is going on, perhaps behind the curtain, but also what they think of it. The columnist "has taken to himself much of the prestige of the old-time editor and stolen much of that which formerly belonged to the editorial page"; he has revived in some degree the glamour of personal journalism. Whether he is dispassionate, impartial, and usually nonpartisan, as Mr. Hemenway thinks, he has become in any case a leader of public thought.

But interpretative journalism cannot rely solely on columnists. To do so would destroy the personality of the newspapers and reduce them to mere assembly plants.

Moreover, every paper has its own problems in interpretation.

Hence editors are demanding more and more that the men who want places on their staffs shall be specialists prepared to write with authority in their fields. The papers that departmentalize their news must also have specialists at every copy desk, for each copy-reader becomes an editor in his own right, responsible for the completeness, the up-to-dateness, the background, and the detailed clearness of every story that passes under his pencil. It is no longer enough to throw fragmentary dispatches into type and call them "angles" on the news, but only specialists can turn these fragments into wholes. The smaller dailies will still have to depend, for the most part, on all-around newspapermen rather than specialists, but the news agencies are already coming to their aid with most interesting critical articles by recognized experts. But even in the smaller towns it is going to be the young man with breadth of education rather than the trained technician whom editors will look for, because this kind of man can be more quickly trained for the specialty or two needed. Reporting and editing are going to be less a trade and more a profession. There will probably be fewer newspapermen than now, but they will be better paid, enjoy more prestige, and make still better newspapers.

# Some Seventeenth-Century Books of Wonders

R. BALFOUR DANIELS

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The little-travelled paths of literature are often tempting. Sometimes they lead us to the mountain ranges where some giant of letters lies sleeping; but more often they lead nowhere in particular and end in some charming woodland glade without a distant view in any direction. If one follows Matthew Arnold and devotes himself solely and with singleness of purpose to "the best that has been thought and said in the world," he will, presumably, avoid these tangled by-paths and read devotedly and with earnest contemplation only the classics, ancient and modern. His constancy should be rewarded, and he will prove no doubt a nobler animal. Perhaps he may some day call himself with justice a Humanist. But for some of us the obscure and half-forgotten writers of a by-gone age hold a dangerous fascination. The curious, the odd, and the bizarre qualities in their works may weave their hypnotic spell about us and bewitch us as completely as Circe did the sailors of Ulysses.

Accordingly, let me state at the beginning that the books I propose to deal with are only moderately good, are filled with obvious and patent untruths, and are beautiful neither in form nor expression. They contain no full-length por-

traits, no blushing heroines, no pictures of wild romantic scenery; but they are filled with wonders, prodigies, curiosities, and rarities a-plenty.

In the year 1650 there was printed in London by Bernard Alsop, "dwelling near the upper Pump in Grub Street," an English translation of Pedro Mexia's *Silva de Varia Leccion*. It was translated by Joshua Baildon and entitled "The Wonders of the World, Discovering Many secret Rarities, that have been hidden since the Creation;" but the translator did not have the original Spanish text before him; he had a French version by Claude Graget called *Diverses Lecons*. This little book—the English edition contained only one hundred and thirty-four pages—treated a great variety of topics. There are thirty-four chapters; the titles of some of them are as follows: "Why men lived longer in former ages than now in these days," "That the sign of the Cross was in estimation before our Saviour Christ was crucified," "Of two women—the one of which in the habit of a man was made Pope, the other Empress," "Of men that are bred in the sea and some other things of note," "Of divers wonderful things," "Of a strange medicine wherewith

Faustina was cured of dishonest love and of divers other remedies against that passion." Other chapters deal with speech, with sleep, with prayers, with medicinal waters, and with many other subjects.

The credibility of this book may be judged from the following extracts taken from Chapter XI, "Of Men that are bred in the Sea, and some other things of note":

"It is one marvelous thing, and that which draws men into a deep contemplation of the works of God, the great diversity of Fishes in the Sea, and likewise of the Beasts of the Earth: *Pliny*, *Albertus Magnus*, *Aristotle*, and divers other Philosophers treat much of them. I know very well that a reasonable man is found nowhere, but upon the earth, and men inhabit not in the water; Nevertheless I have read, there are fishes in the sea that have the shape of a man, amongst which there are male and female; and the female hath the very form of a woman, and are called *Nereides*, and the male *Tritons* . . . *Pliny* saith, That in the time of the Emperor Tiberius, the inhabitants of Lisbon, a town in Portugal, (then famous, and is yet,) sent Ambassadors to the Emperor, to certify to him, that they had seen one of these Tritons retire and hide himself, sometimes in a cave near the sea, and that there he made music with the shell of a fish."

Several other authorities are cited by Mexia, among them Alexander of Alexandria and Peter Gel-

lius, who affirm the existence of mermen and mermaids; and he concludes:

"A thing therefore so approved, and by so many authors, and that all the world holds for a certain, ought not to be reputed a lie, but held for a truth."

There is one chapter on ancient marriage customs. Cicero, Pliny, and Plutarch are the authors from whom the Roman marriage customs are taken, and these need not detain us. The Babylonian practice is mentioned, by which it appears they brought their daughters on a certain day to a public place in the city. The fairest brought no dowry with them but were given in marriage to the men who would give the most money to have them. The less beautiful were treated in similar fashion until they came to the ugliest of all, who was given with a dowry to him who would take the least; and this portion proceeded out of the money given by those who took the most beautiful at a high price. "And by this means," says the writer, "the foul ones are as well married as the fair ones, without giving any money."

Among the other things of which this book tells are: The esteem in which the sign of the cross was held before the crucifixion of Christ, by the Arabians and also the Egyptians, who engraved it upon the breast of their god Serapis; the mad love of a young Athenian for a marble statue; King Xerxes' foolish love for a plane tree; why man goes

upright; how necessary water is to the life of man and how to know that which is good; and the amity and enmity of certain birds, beasts and fishes. Many curious phenomena are noted in this last-mentioned chapter, which would deserve the scorn of the exact naturalist. The true and the false are haphazardly mingled together. One is informed that "the horse is afraid more of a camel than of any other beast;" and it is also written: "The adder if he seeth a man cloathed, he will hurt him if he can and hath the boldness to venture at him; but if he see him naked, he flieth from him." Yet the most curious statement in the chapter concerns a tree: one reads:

"The Olive hath a natural property against the luxurious and fleshly given, so that if an unchaste woman plant them they die, and take no root."

The English edition of this strange book was dedicated to Paul Holdenby, Esquire, who first gave a copy of the French version to the English redactor; and it bears the *Imprimatur* of John Downam.

The original Spanish edition was published in Seville in 1543. Pedro Mexia, the author, was born at Seville about 1496 and died in 1552, the year in which Graget's French translation of the book appeared.

Another collection of curiosities and natural phenomena, quite different from Mexia's Wonders, is *Britannia Baconica* or *Rarities of England, Scotland, and Wales* by Joshua Childrey. The complete title

of this work, which was published in London in 1661, is, "*Britannia Baconica: Or, The Natural Rarities of England, Scotland, and Wales. According as they are to be found in every Shire. Historically related, according to the Precepts of the Lord Bacon; Methodically digested; and the Causes of many of them Philosophically attempted, with Observations upon them, and Deductions from them, whereby divers Secrets in Nature are discovered, and some things hitherto reckoned Prodigies, are fain to confess the cause whence they proceed.*" It also states on the title-page that it is "Useful for all ingenious men of what Profession or Quality soever."

In one respect this book resembles Thomas Fuller's *Worthies of England*: for the rarities are classified by shires, and something is told of the products and natural features of each county. Yet these sections differ greatly as to length: for while there are more than twelve pages devoted to Gloucestershire and almost as many to Kent, Radnorshire and Montgomeryshire are treated in a sentence or two. They seemed to have contained fewer rarities. The author says of them:

#### RADNORSHIRE

"This shire hath sharp and cold air, because of the snow lying long unmelted under the shady hills, and hanging rocks, whereof there are many.

#### MONTGOMERYSHIRE

"This shire bred excellent horses in times past. There is



nothing else rare, or observable here for our purpose."

"Our *Chroniclers* tell us, that in the year 1176 in the *Isle of Wight*, it rained a shower of blood for two hours together;"

and in writing of Loch Lomond Scotland he reports:

"In this *Loch* (saith *Ortelius*) are thirty islands, whereof divers have villages inhabited and churches; and one of them, which is very good for feeding of cattle, floats up and down in the lake, as it is carried by the wind: not unlike those islands reported by *Pliny* to be in Lake *Vadimon*, which are full of grass, and covered over with rushes and reeds, and swim up and down in the Lake. There are the like also near *St. Omars* by *Calais*."

*Pliny*, it would seem, was an author whose authority in these matters the compiler would never doubt. Indeed, all things that were related by the ancients and not obviously myths, seem to have been readily accepted by Childrey. We find no accounts of Tritons or Nereids, it is true; but had any been reported in British waters, a description of them would have certainly been given. As an unscientific physical geography and naturalist's history of Britain, this volume is fairly interesting; but only a small portion of the work is based on the observation of the author; and often the authorities

he cites cannot be credited.

The section on Shropshire is devoted chiefly to astrology, and the position of the planets is mentioned at the time of the sweating sickness in that part of the country. Yet the author disagrees with *Cambden* that this was thirty-three years after the first appearance of a similar epidemic in 1484; both *Godwin* and *Stow* inform him that it was but thirty-two years later. It is a noteworthy fact that Childrey seems to manifest a desire for accuracy and exactness only in matters of astrology—of all things—wherein he considered himself somewhat skilled although he admitted that "the most important maxims in the art are many of them shrewdly to be suspected."

The mineral and vegetable products of Shropshire that he mentions, I pass over; but one well authenticated fact, of which he speaks, should be noted: this is the reference to old Thomas Parr of Alderbury, who lived to be one hundred and fifty-two years old and died in the year 1635. This case of longevity, which is also mentioned in a third book to be discussed in this paper, has been remarked by many writers and is said to be well attested. Nor was this happening so remote: for Old Parr had died only twenty-five years before Childrey wrote the *Britannia Baconica* or *Rarities*.

English readers, eager for curiosities, were to see before the close of the century a work which entirely eclipsed these earlier books on

strange phenomena; it was *The Wonders of the Little World* by Nathaniel Wanley. It had the subtitle "A General History of Man," and was divided into six books. The first edition, folio, appeared in 1678 and was dedicated to Sir Harbottle Grimston. The work was intended to illustrate in anecdotal fashion the prodigies of human nature. This well-planned compilation shows its author to have been a man whose wide reading was only exceeded by his unbounded credulity. He was not, like Sir Thomas Browne, concerned with disproving or correcting "vulgar errors," but set down indiscriminately the strange and curious wonders about which he had heard and read. Yet Wanley's authorities are given in full; and references are made to volume, chapter, and page.

Today *The Wonders of the Little World* is chiefly known to students of literature as one of Robert Browning's source books. There he found the story out of which he fashioned that poem for children, *The Pied Piper of Hamelin*. Wanley's account is found in Book Six, Chapter XXVI. It is as follows:

"At Hammel, a town in the Dutchy of Brunswick, in the year of Christ 1284, upon the twenty-sixth day of June, the town being grievously troubled with rats and mice, there came to them a piper, who promised upon a certain rate, to free them from them all: it was agreed; he went from street to street and playing up-

on his pipe, drew after him out of the town all that kind of vermin, and then demanding his wages was denied it. Whereupon he began another tune, and there followed him one hundred and thirty boys to a hill called Koppen, situate on the North by the road, where they perished, and were never seen after. This piper was called the pied piper, because his clothes were of several colors. This story is writ, and religiously kept by them in their annals at Hammel, read in their books and painted on their windows and churches, of which I am witness by my own right. Their elder magistrates, for the confirmation of the truth of this, are wont to write in conjunction, in their public books, such a year of Christ, and such a year of the transmigration of the children, etc. It is also observed in the memory of it, that in the street he passed out of, no piper is admitted to this day. The street is called Burge-losestrasse; if a bride be in that street, till she is gone out of it, there is no dancing suffered."

The six divisions of this work are entitled thus: "Book I. Which treats of the Perfections Powers, Capacities, Defects, Imperfections, and Deformities of the Body of Man"; "Book II. Which treats of the Powers and Affections of the Senses of Man"; "Book III. Con-

taining Examples of the Virtues of Mankind"; "Book IV. Concerning the Vices of Mankind"; "Book V. Containing Historical Events" (the shortest of all the divisions); and "Book VI. Containing Miscellaneous Curiosities."

In the Fifth Book, Wanley devotes a chapter (Chapter III) to the succession of the Bishops and Popes of Rome. He mentions the woman Pope, as Mexia does; but without going into the details that the earlier writer gives, he simply says:

"Johannes the Eighth is by most confessed to be a woman, and is usually called Pope Joan. To avoid the like disgrace, the porphyry chair was ordained: she died in child-birth in going to the Lateran, A. D. 854, having sat a few months."

In another chapter is a brief biographical sketch of the long-lived Thomas Parr; and there appears in a footnote a reference to Fuller's account of the old man in his *Worthies of England*. But Wanley tells of a Yorkshireman, Henry Jenkins, who lived to be much older than Thomas Parr and died in 1670 at the age of one hundred and sixty-nine. Jenkins, it seems, was produced as a witness at the assizes to prove a right-of-way over a man's ground. He swore to about one hundred and fifty years memory and had a good recollection of a way over the ground in question. The judge cautioned him to take care what he swore because there

were two men, each above eighty years of age, who had testified they did not remember any such way. Jenkins replied, "Those men are boys to me." The judge then asked the aged men how old they thought Jenkins was; and they answered that although they knew him very well, they did not know his age; but that when they were boys, he was a very old man. Dr. Tancred Robinson, Fellow of the College of Physicians, discovered that Jenkins, who could neither read nor write, remembered events that had taken place in the reign of Henry VIII.

There are so many things in *The Wonders of the Little World* that it would be useless to attempt a summary of them. One may read of the great modesty of King Henry the Sixth of England, Archytas, and Martia the daughter of Varro, or learn of the shameless behavior of the Reverend Doctor Shaw and the Emperors Caligula and Commodus. Tales of strange births and stranger deaths are recounted as well as many freaks of nature and of history.

Two hundred and fifty years after the appearance of *The Wonders of the Little World*, the Poems of Nathaniel Wanley were published for the first time in 1928. Five of the poems had appeared in collections of seventeenth-century verse; but it was not known definitely who the author was (although some of them had been attributed to Henry Vaughan) until 1925 when Professor L. C. Martin

discovered evidence proving them to be Wanley's. These verses, nearly all on religious topics, are not such as to entitle Wanley to a prominent place even among the minor poets. His lyrical poems belong to the "metaphysical" tradition; and his use of the rhymed couplet suggests the poetry of the early eighteenth century. Yet the most that Professor Martin, his discoverer, can say for him is:

"It is not claimed that Wanley was among the greater poets of his time. To make the comparisons that most naturally suggest themselves, it is clear that his lyrical inspiration is more level than that of Henry Vaughan, generally avoiding, perhaps, the steeper descents which Vaughan could make, but also missing the subtilities and the finer perceptions or 'glimpses' recorded by the Welsh poet; and though his narrative verse approaches, it never quite attains the clangor and sweep of which Dryden's was capable. Yet it also seems clear that both for its own merits and for the interests which the historians may find it, Nathaniel Wanley's poetry deserves more attention than it could receive while it slumbered among the Harleian manuscripts."

That the human appetite for curiosities has not abated was shown recently by the tremendously popularity of Robert Ripley's picture-book of oddities, *Believe It or Not*. Strange as it may seem, some of the same things are here recorded that interested Mexia and Childrey and Wanley. There you will see, unless my memory plays me false, an imaginary picture of old Parr, the ancient Shropshireman. Yet today as always, Caligula at dinner with his horse, children riding on the backs of dolphins, church towers swaying when the bells are rung—these things are the raw material of literature. Some writers have lavished their skill upon them in olden times and produced histories and poems and plays of the first rank. Follows the compiler and raconteur, who translates them and sorts them into anecdotes; and then the skilled writer finds them, melts the fact or fable in the crucible of his imagination, and the creative process begins all over again. So these collections have their use though they lack the scientific accuracy that would make them helpful to the statistician and show a deficiency in that form and polish necessary to make them literary classics. We should not, therefore scorn, even though we cannot praise or greatly admire, that curious and humble writer, the compiler of prodigies.

# What Voice and Diction Reveal

EULA O. JACK

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Helen Hathaway, in her little book entitled *What Your Voice Reveals*, says, "Your voice is you! It is the most characteristic thing about you. It betrays your country, your breeding, your disposition, the state of your mind, and the condition of your health; in fact, your voice tells the observant stranger a great deal more about yourself than you may choose to reveal."<sup>1</sup>

What she has said about the voice might well be said of speech in general.

For instance, let us consider nationality or country, and note the differences between English spoken in England and in America. While for generations the English people have considered a pleasing voice and good diction one of man's greatest assets and have striven to develop correct standards of speech, we Americans have been so busy learning to groom our bodies correctly and trying to keep up with the latest fads in dress and the newest rules of etiquette that we have neglected one of the most important attributes of culture—our speech.

Because of this difference in attitude, plus a distinct difference in temperament, the English have de-

veloped a more cultured speech than have the Americans. It is generally conceded that the average American is controlled by his emotions, whereas the average Englishman is more calm and easy-going; and it is also an accepted fact that people with more leisurely movements take more time for speaking and express their thoughts more precisely than do those who are constantly "on the go."

I do not wish to imply that all Americans speak badly nor that every Englishman speaks his mother tongue perfectly. Both have their faults; and concerning these, George Arliss says: "The chief fault in speech in America I should describe as sloppiness and the outstanding defect in England as snippiness."<sup>2</sup> Mr. Arliss elaborates upon this statement by saying that in his opinion the uneducated Englishman "in trying to ape his betters becomes so refaned at times that he is hardly understandable"; whereas the average American "is so afraid of being meticulous in his speech that he allows himself to become careless." And this carelessness results in contractions, slovenliness, the dropping of final conso-

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<sup>1</sup>Helen Hathaway. *What Your Voice Reveals*, 1.

<sup>2</sup>George Arliss, "Mr. Arliss Makes a Speech," *Atlantic Monthly*, February, 1931, v. 147, p. 145.

nants, and a general indistinctness. The average American spends his time eatin' an' sleepin', comin' an' goin'. When we hear someone say, "Hi th," Mae! Watchu gonna b' doin' th's ev'nin' 'bout 'lev'n?" we do not have to inquire about whether the speaker is an Englishman or an American.

Just as our speech habits set us apart from our English cousins, so do they stamp us as provincial even in our own country. The New Englander, for instance, softens the final "r" in such words as "mother," "cover," and "over," without dropping them altogether. The Southerner goes a step further and pronounces them "mothah," "covah," and "ovah." In the Middle West, on the contrary, the final "r" is stressed, and the words become "motherrr," "coverrr," and "overrr." In fact, the people who live in this section of our country are so fond of the letter "r" that they insert it into the middle of words and give it a vigorous burr. It is not uncommon to hear expressions such as this: "I wursh you would warsh your hands." To the citizen of Manhattan, "r" becomes "oi," and "oi" in turn becomes "r." Hence the young man there takes his "goil" to a movie, but before he goes, he puts plenty of "erl" on his hair.

The letter "a" is another member of the alphabet with which we take unbounded liberties. People of the Sunflower state and those adjoining, glide about the ballroom, keep-

ing time to the music, and say that they *d-a-a-nce*; the Easterners shuffle their feet in exactly the same manner, and say confidently that they *dawnce*—and both pronunciations are incorrect.

In the past, a few feeble attempts at standardization of speech have been made in America, but these attempts have resulted in failure. Our only hope now is that the radio and the talking pictures will make America hear her own voice and become speech conscious. Perhaps this eventually will bring about a standardized national language.

By this I do not mean that everyone should talk like everyone else. But the training of voices and the developing of good speech habits would no more make us all speak alike than dressing correctly would make us all look alike.

Since imitation plays a large part in determining how we talk, our speech reflects our early environment and training or lack of training. We speak like those among whom we were born and with whom we have been reared. Speech habits, both good and bad, are contagious; therefore, the best speech training is habitual association with those who speak correctly.

Sometime ago, when a speech specialist was holding a clinic in our city, a teacher from a nearby town brought three of her pupils from one family who had developed the same decided speech defect. The doctor examined the children care-

fully for physical causes and found none except wrong tongue placement. Then he consulted the mother about the speech history of her brood. "Do you know of any reason for the defect in your children's speech"? he inquired of her. "No, I don't," she replied, "and the queer part of it is, their father speaks just the same way."

Another example of what imitation and early training can do to speech is the case of a young man who was studying for a Master's degree at one of our state colleges. All his life he had talked baby talk. Finally his associates had made him so painfully conscious of his defect that he came to the speech department for help. We learned upon investigation that he was the youngest member of a large family. The other children, as well as his parents, had spoken baby talk to him when he was learning to talk; after he had acquired the habit, the poor fellow was allowed to complete grammar school, high school, and even college still using such words as "tandy," "tookies," and "fowers." For a period of nine months he spent an hour each day working under the guidance of a trained teacher. Finally he reached the point where he could speak perfectly while in her presence. When away from her, however, and at times of excitement or embarrassment, he reverted to his earlier habits; wherever he is today, he is probably still eating "take" and "tandy," whereas he could be digesting

cake and candy if he had been given the proper training in his youth.

A child should be taught correct pronunciation and enunciation from the beginning. He should know that his speech is just as important as his appearance and his manners, that the world will judge him as much by one as by the other; and he must be freed of the illusion that correct diction is an affectation.

The voice alone is a powerful conveyor of meaning. It is not so much *what* is said as *how it is said* that matters. Even cats, dogs, and other household pets interpret our meaning by the tone, pitch, and loudness of our voice. Say to a dog, "Get out of here, you cur," with kindness in your voice, and he will probably wag his tail and try to lick your hand. But shout the words "Nice doggie" in a loud, scolding voice, and he will tuck his tail between his legs and slink or run away.

In such slang expressions as "Hot dog," "Oh, yeah?" and "You're telling me?" the words themselves carry little or no meaning, but dress them up with the proper inflection and we have a different story. The use of slang, colorful though it may be, is not advisable, however, as long as good, recognized English words can be found to express our ideas.

"Pitch and inflection are not the only factors that make the voice expressive," says Dr. Irene Poole Davis of the University School,

Ann Arbor, Michigan. "Loudness is important. The well-bred speaker uses a voice that is just loud enough to be heard comfortably by those to whom he is talking. The force with which he speaks should vary, of course, with the size of the room in which he is speaking, with the number of people to whose ears his voice must carry his meaning, and with the distance there is between him and his audience. Carefully controlled modulation of tone in the speaking voice is one of the indications of well-poised adulthood. It is one of the goals toward which our education should be bent."<sup>3</sup>

People who are governed by their emotions usually produce full, round vowels, but slur their consonants; people who are governed by will and intellect produce clear-cut consonants.

In the overcrowded sections of cities where incomes are meager, competition is keen, and the struggle for existence is hard, the voices show the result of this struggle. They are too aggressive, insincere, hoarse, strident, and unpleasant from constantly talking above the noise of the streets. If a good voice teacher could take these people and work with them on voice control for a year, "they would show not only a decided improvement in voice, but also in their emotional response to life itself."<sup>4</sup>

The voice and the emotions interact. Let a person become excited or angry, and his voice becomes

high-pitched, harsh, shrill, unpleasant; let a group of people talk in high-pitched, strident tones and they soon become emotionally excited.

A person can do wonders for his disposition by talking slowly and putting balance into his voice. He can control his voice by learning to control his speech mechanism, and he can do the latter just as he learns to use his hands, through practice.

The following suggestions should prove valuable guides to better speech:

Learn to breathe deeply and correctly; that is, by making use of the diaphragm for breathing and breath control. Place your hand on your diaphragm, take a full, deep breath, and speak. If you are breathing correctly, your hand will detect a vibration.

Relax. The throat of a nervous person is tight; his voice is tense and high pitched. To avoid this tenseness open the mouth well and relax the throat when speaking. Prepare the throat to yawn; then instead of completing the yawn, talk.

Avoid talking too fast. The person who speeds up his speech usually runs out of breath and becomes panicky and excited; his throat gets tense, and his voice becomes shrill. When a person is nervous or embarrassed, he can help calm himself by

<sup>3</sup>Dr. Irene Poole Davis, "Say it With Sound," *Scholastic*, October 19, 1935.

<sup>4</sup>Helen Christine Bennett, "How You Can Make Your Speaking Voice Attractive" (An interview with Otto G. Van Campen.), *American Magazine*, v. 107, June 1929, p. 19.



filling his lungs to their very depth.

Keep the nasal passages open, for if they are not free from obstruction, there will not be the necessary resonance, and the M, N, and NG sounds will be lost altogether. Failure to speak through an open nose is responsible for one of our most prevalent faults—the “great American nasal twang.”

To cultivate a musical tone in the voice, practice humming. Use the AHM exercise. Take a deep breath and start to yawn; then stifle the yawn and sing AH, with the throat relaxed and the mouth open. Prolong the sound for a few seconds; then close the mouth and let the voice escape through the nose to produce the M sound. Practice this exercise many times each day.

Since speaking involves not only tone but also the shaping of that tone into definite word patterns, a knowledge of pronunciation, enunciation, and articulation are necessary; these, in turn, demand apt and accurate use of tongue, lips, teeth, and jaw.

For information concerning pronunciation, one of the best sources is a good standard dictionary. For articulation and enunciation I know of no better training than practicing the old-fashioned tongue twisters, which may be found in practically every text book on speech.

Although one has spent months and even years in training his voice, his lips, and his tongue to obey his

commands, his speech will still be a barometer of his health and his mental and emotional balance. It will reveal his education, his breeding, and his attitude toward others and toward life in general.

It is difficult for a person who thinks harsh or unkind thoughts to have a kind, pleasing voice. Sincerity, naturalness, tolerance, cheerfulness, and friendliness are requisites for good, wholesome speech. Therefore, we should fill our minds with pleasant things to think about and talk about by reading good books and magazines, seeing good plays, listening to inspiring music, and viewing beautiful works of art.

A few years ago only those who were preparing for the stage thought of speech training. Today, a musical, well-trained voice and good, clear-cut diction are invaluable for everyone. They are passports to all sorts of opportunities in the social, business, and professional world.

Even though one may not receive any monetary remuneration for time spent on speech training, he will be fully rewarded in other ways. Louise Paine Benjamin, beauty editor of the *Ladies' Home Journal*, says, “A silken voice is second only to a silken skin; and if you have a quiet, warm way of speaking that makes your friends adore you and your enemies forgive you, you need ask for no greater gift.”<sup>5</sup>

<sup>5</sup>Louise Paine Benjamin, “It Isn’t What You Say,” *Ladies' Home Journal*, September, 1936, p. 27.

# A Modern Arabian Nights Tale

ADELE MEHL-BURNETT

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I had never attended a writers' conference. I had never even thought of attending a writers' conference. In short, I had the impression that such gatherings were always held in New York and attended by the most serious and able American writers, such as Carl Van Doren, Archibald MacLeish, Vincent Sheean, Marc Connelly, Walter Duranty, and Ernest Hemingway. And then I met a club woman from Western Kansas who writes and has a glorious time going to writers' and editors' conventions all over the country. When I told her I envied her, she casually suggested that I attend the Writers' Conference to be held in Boulder in August.

It sounded as unreal as an Arabian Nights tale, and in the turmoil of college life I forgot the whole incident. Four months later, however, through an undreamed of web of circumstances I found myself in Boulder, duly enrolled in the Writers' Conference, eager, excited, and as expectant as any freshman. I was going to know Sherwood Anderson, the most picturesque, most original writer of fiction in America, and Ford Maddox Ford, the English editor and writer who had worked for seven years in collaboration with Joseph

Conrad. To be sure, there were other important literary people on the staff, but Mr. Ford and Mr. Anderson were the two I was eager to know.

In this small but elaborate and comprehensive conference for writers, I was one of 120 members coming from 32 states with hundreds of auditors. To the uninitiated these numbers reveal nothing of the varied backgrounds and experiences brought together. I had taken it for granted that I would be one of the very few teachers here and that the very few teachers would be college teachers of English. However, as I became acquainted, I discovered that the nucleus of the group was made up of teachers, teachers of the elementary grades, of high school classes—mathematics, history, geography, chemistry, or English—and college teachers not only of literature, poetry, and composition, but of various other subjects. Many of them were actually writing; others, because of their unusual experiences were wishing they could write. Besides these there were housewives, club women, mothers, grandmothers, high-school secretaries, editors of small magazines, and newspaper men and women. Prominent were a receptionist and x-ray technician

for three doctors—she had always wanted to write—a minister of Salt Lake City, a young mechanical engineer from New York City, and a retired lawyer and navy commander from Arizona, these three having written and published.

Among the auditors were mere youngsters in sweaters, adolescent girls in socks and sandals, a few duchesses who loved poetry and wanted to encourage poets rather than to write themselves, and then the to-be-expected young and middle-aged men and women, most of them puffing at cigarettes, a few of the men with pipes.

The prevailing note of the workshop groups was informality and good fellowship. Anyone interested in his neighbor introduced himself and chatted freely of his concerns and ambitions, asking for criticism on his work or giving criticism. The informality extended, as I have implied, to clothes. A young Polish woman, for years a resident of Russia but now living in Hollywood, once secretary-intepreter for Isadora Duncan and her Russian husband, and author of the Atlantic publication, *This Is My Affair*, wore sneakers and anklets with rusty-rose pajamas printed in blue even to my tea given in her honor. A number of the men and women wore no hose in the daily sessions. Among these was one of the staff, John Peale Bishop, novelist and poet, who has done a lot of important things, getting his start with the famous 1917 class at Princeton.

Even the smartly dressed Mrs. Edward Davison, wife of the director, wore sport shoes without hose. One young man, a relative, it was rumored, of the renowned Amy Lowell, always appeared sockless and unpressed.

Mrs. Ford Maddox Ford, or Biala as she is known in European and American art circles, slight, dark, and vivacious, of the gypsy type, usually wore a Gone-With-The-Wind dress and barefoot sandals. She actually blew down the streets of Boulder like a small gust of wind that lifts up the dust in eddies. She was of interest not only because of her famous husband, but also for herself and her pictures. Twelve of her oils and a larger number of pen and ink drawings, illustrations of her husband's books, were exhibited in the Sherwood Gallery during her stay in Boulder.

But all these details were merely a part of the background for the distinguished staff. Of these, Mr. Ford was the *piece de resistance* of the conference for me as he was for most of the others. Editor, poet, novelist, and essayist, he is best known to us Americans through his collaborations with Conrad. But Mr. Ford has a richer background than mere collaboration with the Polish seaman. A grandson of Ford Maddox Brown, the PreRaphaelite painter, and a nephew of William Rossetti's wife, he should have been imbued with the ideals of the Pre-Raphaelites. Instead he loathed their art. German poetry and

French culture early won his devotion. At 25 he reluctantly began writing with Conrad, but found it a happy relation.

In 1908 Mr. Ford with the aid of a friend—the two of them having accumulated some 5,000 pounds—started the *English Review* for the sake of publicizing Hardy's works. In 1914 he joined a Welsh regiment and returned from the war broken in health, wounded in one leg, and wheezing from being gassed. Since then he has lived in the United States and in Provence, an almost solitary Tory, who feels that England is not yet normal.

Physically, Mr. Ford is old for his sixty odd years. His hair is gray, abundant behind. He is a large, heavy man with pale blue eyes and a mustache that a critic called walrus-like. He is stooped, and when he stands, he bends over the table, leaning on his elbows. At his daily lectures he wore a pull-on sweater and wash trousers. On both formal and informal occasions he was comfortable in soiled white house slippers with cords that crossed and tied around his ankles. His voice is feeble and husky, frequently becoming a mere gasp.

His first lecture was on "The Literary Life." Out of the storehouse of his memories he gave intimate glimpses of his literary friends. It was like attending a seance and listening to the voices of the dead speaking through him to hear personal stories of Oscar Wilde, Rudyard Kipling, Henry James, Joseph

Conrad, and Thomas Hardy—all contemporaries of Mr. Ford. Although it taxed a breathless audience to catch the words of this once brilliant writer and editor, his listeners gave him an ovation at the close of his talk. How fortunate is little Olivet College in Michigan to have the promise of a course of lectures for its students this winter by Mr. Ford!

Why Sherwood Anderson came to the Boulder Conference is a puzzle to me. I suspect, however, that the persuasive eloquence of the director and Mr. Anderson's own lively curiosity about people who wanted to write had a lot to do with it. He confessed that for the first few days his disposition was rather bad, for he had never attended such a conference before and so had never been with so many writers before. Besides he had been afraid of the others of the staff.

But I'll guess that he found compensation both in his pleasant associations with the other faculty members and in the rapt attention with which the workshop group listened to his rather disillusioning comments on the writing game. He couldn't understand why all the people there wanted to write—especially the women. His voice became edgy. Nobody was interested in beginners, he assured them. Then with a broad smile that took away some of the sting of the truth, he declared that he had read a vast amount of bad short stories since coming to the conference, and that

the authors as well as he knew what was wrong but hoped some one would say their stories were good. And he urged the aspiring to write and throw away *ad infinitum*, for there is no golden key which lets good stories pour out.

Mr. Anderson looks like a county sheriff with a big hat. He hates to do it, but he'll smile and get his man if he must. Mr. Anderson, too, is the one who walked out of a \$5,000-a-year job of factory-manager to devote himself to writing as a way of saving his own soul. In spite of his superficial crustiness, he is kindly and genial. He was one of the most popular members of the staff. It was impossible for the Boulder bookshops to keep on hand any of his books so brisk was the demand for autographed copies.

Two months after the conference I am mulling over pages of notes taken during the conference, and I ask myself what it was that made the conference a modern Arabian Nights Tale for me. The answer is easy. First of all it was coming into direct personal contact with these national and international authors—formally through their lectures and informally through the discussions of the workshop groups—a vital stimulation for the relatively inexperienced writer as well as for the experienced writer. And then the criticism of my manuscripts by experts who told me what was wrong with my writing and how to better it. For years I had been teaching

composition to college students until I had come to wonder whether I wasn't getting into a rut and perhaps no longer was able to write any better than the students I was trying to teach. Then there is also the glow that comes from pleasant memories of teas and dinners sandwiched in between working hours when faculty and students relaxed together in off-the-record fun with mountain drives at the week-end, a trip to the celebrated ghost town that once was the center of Colorado's gold mining industry, and finally the steak fry and campfire program on the summit of Flagstaff Mountain when skits and songs satirized the staff.

All of this is a tale for the teacher-writer person and the teacher of creative writing whether he is a practicing writer or not. They are bound to get more out of the conference than the mere writer, for the interest of the former is twofold. A cultivated young woman who has classes in composition at the University of Toledo told me that she had attended the conference four years in succession. "Why do you keep coming?" I asked her, although I knew the answer. She smiled. "Because of the contact with different leaders each year. I get a great deal from the conferences for my classes. I write a little, yes, for my own pleasure, but I come for my classes. What you get, bubbles up and out, you know. You give only when you have."

But what of the man who makes

these modern Arabian Nights Tales come true? Edward Davison, tall, athletic, with blue eyes that laugh, that blaze, and unruly curly hair that makes him look like a Scotch thistle—and without apologies, for he was born in Scotland less than forty years ago—has lived in America twelve years. Five years ago he came to Boulder because he believed there was something virginal in that region for literature. Scholar and gentleman, he insists that he is neither high-brow nor low brow—just broad-brow. He reads poetry as though it were music and he analyzes it like a sage who knows where the music comes from.

Dr. Davison is a graduate of St. John's College, Cambridge, where he edited *The Cambridge Review*. in London he edited *The Challenge* and managed *The Guardian*. For two years he edited *The Wits'*

*Weekly* page of *The Saturday Review of Literature*. In 1930 he was awarded a Guggenheim fellowship in creative writing, which took him to Europe. For two years he was Professor of English Literature at Vassar, a position he now holds in the University of Colorado. Not only does he teach, lecture, and direct the Writers' Conference, but he contributes to *The Saturday Review of Literature*, *The Week End Review*, and *The London Mercury*. He has published several volumes of verse and prose. But out of this list of achievements, important as they all are, none means so much as his successful experiments in the stimulation of creative writing through the unique Writers' Conference in the Rocky Mountains.

And so a toast to Dr. Davison: Long may he guide the conference activities!

## Campus Activities

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MR. WILL HUMBLE, who comes from the Julliard Graduate School of Music, has been added to the staff of the music department as a teacher of piano. Miss Eugenia Johnson, who spent the summer at the National Orchestra Camp at Interlochen, Michigan, and Miss Charlotte Coulter, a national prize winner, will also assist in the department, Miss Johnson teaching the cello and Miss Coulter the flute.

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The Department of Foreign Languages has added two members to its staff: Miss Mary Karpinski, assistant professor of French and Spanish, and Miss Virginia McAllister, instructor in Latin and French.

MISS KARPINSKI is studying for her Ph. D. in French at the University of Michigan. She spent her junior year at the Sorbonne in Paris and a year in research as European fellow of the American Association of University Women. She has also studied in Madrid, Spain, and Tuebingen, Germany. She has taught at the Highland Park Michigan, Junior College.

MISS McALLISTER holds a master's degree from the University of Oklahoma. She has had special training at the Oklahoma Baptist University, the West Tennessee Teachers College at Memphis, the

University of Missouri, and the Pittsburg Kansas State Teachers College. She comes from the North Junior High School in Joplin and will have charge of the teacher training in both French and Latin.

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DR. JACOB UHRICH has been added to the staff of the Biology Department in the absence of Professor Claude Leist who is finishing the work for his doctor's degree at the University of Kansas.

Dr. Uhrich received his A. B. degree from Doane College, his M.A. in Zoology from the University of Nebraska, and his Ph. D. in Zoology from the University of Chicago, 1937. He held an assistantship in the University of Nebraska and a fellowship at the University of Chicago.

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RUDOLPH L. SCHWANZLE, who since 1924 has been assistant professor of industrial education at Kansas State Teachers College, Emporia, has been appointed supervisor of practice teaching at the College with the rank of associate professor. He will also assist in the graduate program. He is a graduate of The Stout Institute, Menomonie, Wisconsin, and holds the master's degree from Ohio State University, where he is now completing his work for a Ph. D.

# Field Notes

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Superintendent Kenneth McFarland of Coffeyville has been recently elected president of the Rotary Club of Coffeyville. Mr. McFarland was one of the special assembly speakers of the summer session. He received his B. S. degree in history from K. S. T. C. in 1927.

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Alvin Y. Wells, B. S., 1924, who received the M. S., Ph. D. and M. D. degrees from the University of Kansas, is at present interning in St. Francis Hospital, Wichita, Kansas. Dr. Wells is a brother of Dr. J. Ralph Wells of the College.

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National Research Fellowships in Biology were held during the year 1936-37 by Herschel Gier, B. S. 1931, and Lester Ingle, B. S. 1932. Mr. Gier (Ph. D. Indiana University, 1936) was located at Harvard University, and Mr. Ingle (Ph. D., Brown University, 1936) worked in the Department of Zoology at the University of Chicago the past year. Recently Dr. Gier has accepted an instructorship in the department of zoology in Ohio University, and Dr. Ingle accepted a similar position in the University of Illinois.

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Miss Thora Ludvickson, 1928, who has been teaching in North

High School, Wichita, Kansas, has accepted a position as head of the Department of Physical Education, Roosevelt High School, Minneapolis, Minnesota.

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Miss Eileen Watt, B. S. 1930, M. S. 1934, is teaching home economics in Central College, a Junior College for girls at Conway, Arkansas.

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Miss Hazel Thompson, B. S. 1919, State Director of Vocational Homemaking in Kansas, sailed from New York City on June 30, on the Normandie for Europe. She toured in France, England, Scotland, Germany, and Switzerland.

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Miss Hallene Price, B. S. 1927, a home demonstration agent in Wyoming with headquarters at Torrington, spent six weeks last summer visiting places of interest in England, Switzerland, France, Holland, and Germany.

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Miss Zoe Wolcott, Puente, California, head of the home economics department at Kansas State Teachers College, Pittsburg, for a number of years, attended the American Home Economics Association meeting held in Kansas City in June.



# Wayfaring

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*This column is devoted to notes and letters from faculty members away on leave or from other friends of the college who are doing interesting things in the fields of study or travel.*

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Cambridge, Mass.  
October 6, 1937

To the Editor:

Another month has passed and it is time for wayfarers to send another communication to the college magazine. In accordance with your request we make our letter somewhat longer this time.

Since last we wrote we have finished our work at the Library of Congress. On the road to New York we stopped at Annapolis to see the United States Naval Academy. To us another notable experience was at Havre de Grace, Maryland. We arrived there late in the evening in the midst of the racing season, with the roads too full of cars to travel and the little town too full of people to find a satisfactory lodging place.

Our days in New York were very full indeed. The New York City Public Library is really one of the

great research libraries of the country, and while it is located in the Times Square area one can retreat to its castle-like interior and forget the fact that just outside is a street intersection said to be the busiest in the world. Incidentally this spot of earth is a good place to study people as well as records they have made.

Our journey from New York a few days ago was made through New England painted in the colors of autumn. The New England landscape in early October, with its elms and maple and birch and its quaint old homesteads and wayside inns, is beautiful beyond description.

We are now following a routine of work in the Widener Library at Harvard, the building of which was erected in memory of a son who lost his life on the Titanic.

Very sincerely,  
Ernest Mahan

## Comments on Books

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### *Man The Unknown*

By ALEXIS CARREL

Here is a book about man that is plainly written, yet it is in a masterful style. The author is an eminent surgeon, scientist, and winner of the Nobel Prize in 1912.

The author's main thesis is that man is the most marvelous of all animate or inanimate things in the universe, and yet he contends that we know probably least about him. He laments that little time and talent has been spent in his study. If the great physicists or chemists or mathematicians or astronomers had devoted as much time to man's study as each did to his own particular science, we would know much more about the most wonderful of all earth's creatures.

In his chapter on "Body and Physiological Activities" Carrel speaks as a master. Here he is in his own particular field and leaves no doubt that he is most familiar with his subject. In the final chapter on "The Remaking of Man" he ascends to the height of an altruistic idealist, condition that is not only unusual in a physiologist, but refreshing as prophetic of man's future, if we only adhere to the principles fundamental in man's re-creation. He has no set program, nor does he think we can have a concrete one for the

attainment of the highest ideals, but he thinks in terms of programs to meet each new change that is found in the individual's nature.

From the psychologist's standpoint, a rather severe criticism is forthcoming. In the chapter on "Mental Activities" Carrel indicates a belief in telepathy, clairvoyance, and necromancy. He overlooks many of the facts of modern psychology and seems to be wholly unacquainted with the various researches and investigations that have demonstrated that "Psychic Phenomena" cannot be accepted as scientific.

In the chapter on "Inward Time" he has compounded a curious mixture of ancient and medieval philosophy with the wisdom of modern times. The content is not ancient enough for Aristotle and not modern enough for primitive English Empiricism. Much of it belongs to what we think of as the "Dark Ages." It is entertaining, if for no other end than to see how some great men think.

As has been indicated, the book is quite readable. His "sentences" without verbs will probably disturb only the "school-marms." His masterly treatment of his own field is not only illuminating but highly entertaining.

—J. A. Glaze