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THE REVIEW



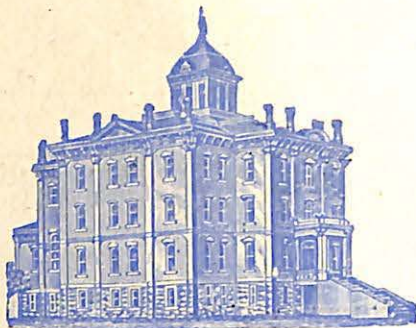
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VOL. V.

MAY 1, 1900

NO. 8

EDITORIALS.

BURT BROWN BARKER.

Do things worthy to be written.

Write things worthy to be done.

Find a world of wealth in wasted wisdom.

Find wisdom in a world of wasted wealth.

150 One hundred and fifty pounds! Yet hardly enough
POUNDS VS. dead weight to cause the earth to deviate seriously
from its course.

AN While a single ounce of energized brain matter may
OUNGE change the entire course of the thought of this world.

THE An engine of 70,000 horse power has just been placed in
WORK the power house of the Metropolitan Railway Company
and is designed to furnish the greatest amount of power ever
generated in a single place. It is to connect with 220 miles of
road in the heart of New York City.

OF A But the proud metropolis gave evidence of greater faith
MAN. than this in the power of a single mind when she gave
the contract for her entire underground railway to a single man
at the fixed price of \$35,000,000.

THE The theme is a simple one. The greatest master who
THEME ever lived worked with the same tools we have. He
had at his command no other forces than are vouchsafed to us.
The only difference lies in the use each made of them. Where
we abuse, he preserved. Where we neglect, he trained.
Where we scatter, he gathered. He appreciated what we do
not, the fact that there is no greater thing than the possibility
of a human mind.

THE Our minds are veritable sieves. We are continually
HOLES poking all sorts of unseemly holes in them, thoughtlessly
and in some instances almost hopelessly. Society has a multi-
tude of sharp points, disastrously attractive. It may be your
club; your too frequent overflowing banquet; your inordinate
love of border-line sports; your many ball engagements or
what not. They appear in a myriad ways and each contact
with them leaves us with added disfigurements.

OF OUR Consequently we are able to retain only a few of the
MINDS. larger, and often grosser, particles of knowledge. We
have incapacitated ourselves to retain the finer grains. We
may have been well-threaded naturally; here and there are
spots still uninjured, and we are often surprised to find what
we are capable of doing; but when the whole of our portion
is shaken through, that what the naturally good parts have
saved has later fallen through the unseemly gaps. Now and
then a pure gold particle will lodge safely in the crowded-up
meshes and we pick it out with the pride of a master. But
still we continue to poke holes; others have done it before us.
Exactly! and through these holes have been dropping from
generation to generation, nuggets of purest thoughts, while
whole systems of philosophy have slipped from us unsolved.

CO-ED- At the meeting of the Wellesley College Club in New
UCATION. York a short time ago President Low, of Columbia
University, announced that Barnard College, the woman's
college to Columbia University, would henceforth be entitled to
the same privileges as Columbia. All degrees from Barnard
will henceforth have the same value as Columbia degrees.
Thus slowly we see the greater Eastern universities recognizing
the claims of co-education. Strange as it may seem to a West-
ern man, it is still true that the average graduate of the larger
Eastern college has little sympathy with co-education proper.
At practically all of these schools is to be found the so-called
"annex" in which women enjoy many of the same courses as
the men; and in many instances the diplomas of these colleges
are signed by the boards of the school to which they are an-
nexed. Thus far they are reconciled. But to think of co-
education as it is to be found at Chicago, California, or Stanford
is many years off yet. It is not that there is not a true
appreciation of the educated woman--far from that. So far, in
fact, from that that New England is most proud of Smith,
Wellesley, and Holyoke and points a finger of pride to the
educated hundreds these colleges have graduated; while no
state is prouder of a college than New York is of Vassar. It
is not education but co-education they object to. The thought

of daily educational companionship is repugnant. It is interesting to notice the attitude of the men at such schools as Columbia, Yale, and Harvard toward the women of the affiliated woman's college. They do not seek their company at the social occasions. Men in such schools invariably take the out-of-college women. This matter has gone so far that in the cases of Michigan and Cornell where there is co-education the men have little to do with the "co-eds." These are instances of schools which have "adopted" co-education, and thus far the "adoption" has not seemed a success. Contrast these schools with Chicago and Stanford where the doors were opened to both sexes alike on the first day. Here the college women are invariably given preference at all social gatherings. In daily contests the men come to respect the ability of their co-equals. To be sure she sheds her fabled "goose" attraction, but is robed in the far more desirable and substantial one of intellectual equality. In these women the college man meets daily the best womanhood of our land and invariably his best manhood is called out to meet it. It changes an effeminate halo into a meritorious reality and converts an affected gallantry into a simple and sterling respect.

Some General Characteristics of the Attic Drama.

REUBEN CYRIL THOMPSON.

This article does not pretend to be a critical study of the Attic drama. The entire discussion might be devoted to any single characteristic that is mentioned in this brief paper. But, thinking that a general treatment of several of its characteristics would prove more interesting to the readers of THE REVIEW, I have preferred to touch briefly upon some of the more salient features that distinguish the Attic from the modern drama: and in conclusion to describe the method of choosing the judges, poets, and actors, with the hope that some may be incited to a more extended and critical study of the subject.

In many respects the Attic drama is unlike our modern drama. This difference extended not only to the character of the plays themselves, but also to the manner of production and

the circumstances under which they were produced. The Athenians could not enjoy dramatic productions whenever they wished, as we can, since these performances were confined to certain festivals. In Athens dramatic performances were confined to two festivals of Dionysus, the Lenaea and the greater, or city, Dionysia. Comedy was performed mostly at the Lenaea, while tragedy was more in esteem at the city Dionysia. In various towns of Attica dramatic exhibitions were held during the Rural Dionysia, but these consisted mostly in the reproduction of old plays—those that had been given at the Lenaea or the city Dionysia. At the Anthesteria, the oldest of the festivals of Dionysus, there were no regular performances of dramas, but contests were held between comic actors, the victor in which had the undisputed right to act at the ensuing city Dionysia. But, although, as we have seen, dramatic performances at Athens were confined to the two main festivals of Dionysus, during these festivals several days in succession were devoted entirely to the drama. The performances began early in the morning and lasted until evening, tragedy and comedy following one another without intermission. Indeed, in respect to the duration of the dramatic contests, they resemble our modern musical festivals in which, at certain fixed seasons, several days in succession are devoted entirely to music more than anything else.

Another important difference between the ancient and modern drama is that the ancient drama was managed entirely by the state, which appointed the choregi, selected the poets, and in later times hired the actors; whereas the modern drama is entirely a matter of private enterprise. The expenses of training the chorus devolved upon a person called the choregus. The dramatic choregia was a public burden which had to be undertaken by the wealthy citizens in turn. The wealthy citizen had to defray the expenses of a chorus just as he had to furnish one of the ships of the fleet, or undertake any other state burden. The order of succession was fixed by law, but a generous and ambitious person might volunteer to serve as choregus out of his turn, as we learn from one of Lysias' orations in which the defendant points out that he "had been choregus to no less than eight choruses in the space of nine

years." The theater was an institution for the benefit of the whole people. Every Athenian citizen of whatever degree was entitled to be present at the annual dramatic performances, and in case he was too poor to pay the price of admission, this was paid for him by the state.

The audience consisted practically of the whole body of the Athenian people. In the case of modern dramatic performances, the audience is limited by the dimensions of the theater; but the theater of Dionysus at Athens could contain about 30,000 people. Every Athenian citizen attended the performances at the Dionysia as a matter of course. The audience which the poet addressed was therefore representative. In those days there were but few books, and these were the property of the wealthy or kept in the temples, so the dramatic performances were practically the only means of intellectual enjoyment the average citizen had, and he attended them to obtain literary pleasure. In our day of countless periodicals, magazines, newspapers, and books, we find it difficult to realize with what eagerness of anticipation the Athenian looked forward to the dramatic performances of the Dionysia. In them his taste for literature was gratified. They were to him what our books and magazines are to us. Therefore he was able to sit day after day from morning until night at the dramatic performances without feeling weariness or satiety. The esteem in which the drama was held and the large audience to which the poet addressed himself made his profession a most important one. The great tragic poets, portraying to their fellow-men, as they did, with the utmost earnestness and propriety, warning and instruction couched in the noblest language; holding up to them the nothingness of man, and the might of the deity; the perniciousness of passion and the value of just and dispassionate action, and the sure punishment of transgression however slow that punishment might be; in short painting the sublimest picture of human doing and suffering the world has ever known, could not but exert a most profound influence on the national character and mind. "Their writings were invested with a sort of Homeric sanctity. Maxims from them were quoted by priests and statesmen as guides in religion and statecraft." Many passages in Greek authors, particularly

in Aristophanes and Plato, prove the great influence exercised by the Greek tragic poets, and perhaps there is no other age in which the drama was so influential in shaping the morals and national character of a people, or formed such an essential part of the national life as in the palmy days of the Athenian drama, when Aeschylus, Sophocles, and Euripides produced their masterpieces.

Another characteristic of the Attic stage is that every dramatic performance took the form of a contest. In the best days of the Greek drama, the production of a play as a mere exhibition was entirely unknown. In later times celebrated plays of the great dramatists were sometimes produced alone; but in the period covered by the names of Aeschylus, Sophocles, Euripides, and Aristophanes, such a thing was unknown. A contest was an essential feature of the drama. Prizes were offered by the state, and a limited number of poets was selected to compete for them. The result of the contest was decided by a jury appointed from among the citizens. This love of contest seems to have been inherent in the Greek character. It is seen in most branches of poetry as well as in music and gymnastics. The old dithyrambs were sung at festivals in competition between rival poets and choruses; parts of the great epic of Homer were recited in public contests by the rhapsodists; public performances on the harp and flute were mostly in the form of a contest. The idea of a contest gave zest to the whole performance. It is very probable that it also had a deep influence on the poets themselves. Rivalry in our day is a mighty stimulus, and the latent powers of many a man are brought to the surface under its influence. In many cases the Athenian dramatists retained the full vigor of their intellects even in extreme old age. The plays composed by the three great tragic writers in their later years show no symptoms of decaying power. Aeschylus wrote his Iresteian trilogy, of which the Agamemnon is considered by many the greatest extant Greek play, certainly it is the "crux" of dramatic literature, in 458 B. C., two years before his death. The Oedipus Coloneus of Sophocles and the Bacchae of Euripides were both written late in life. May we not infer that this extraordinary vitality was due in a great measure to the excitement of rivalry

which acted as a stimulus on the poet's mind and prevented decay of his mental powers, even in extreme old age?

The most conspicuous difference between modern and ancient drama lies in the essentially religious character of the latter. The Athenian drama was not merely a means of educating and amusing the people; it was a part of a great religious festival. The Athenian was not merely viewing a work of art and obtaining aesthetic enjoyment when he attended the dramatic contests, but was engaged in an act of worship to the god in whose honor the festival was held. The drama originated in the rude hymns sung in honor of Dionysus, the wine god, and retained its religious character throughout, although in later times it became somewhat secularized. The drama, as stated above, was always performed at the festivals of Dionysus. There are many proofs of the religious character of these festivals. The festivals themselves were not a mere human institution but were established by direct command of the oracle. During their celebration there was an end to all business and litigation, and the city was given up to the genial influence of the wine god. Peace and harmony were supposed to prevail universally, and every effort was made by means of legal enactments to remove all restraint from its full enjoyment. A man could not be arrested for debt during its celebration and prisoners were released that all might partake of the joy of the occasion. Outrages and crimes committed during the Dionysia were punished with the greatest severity. The ordinary course of the law was not deemed severe enough, and such offenses were dealt with at a special meeting of the assembly. As an example of the severity of punishment in the case of such violations, a certain Ctisticles was put to death for merely striking a personal enemy during the procession. To maintain the sanctity of the festival, no person suffering from civil disability was allowed to take part in the chorus, to act as choregus, or even as trainer of the chorus. The god was believed to be present at the contests in person. As a symbol of his presence, on the evening before the festival began the ephebi carried the statue of Dionysus from his shrine in torch-light procession to the theater and placed it in the center of the orchestra in full view of the audience, where it remained

until the close of the festival. A further proof of the religious character of the dramatic performances is that the front seats were occupied by the priests of the various deities. In the center, the place of honor, sat the priest of Dionysus, while on his right was the priest of Apollo, and on his left the priest of Zeus Polieus, or "guardian of the city." The theater itself was regarded as sacred to the god, and as such had the consecrated character of a temple. No disturbance in it during the performance was allowed, and to merely eject a man from a seat he had wrongfully taken was punished by death. The persons who took part in the different contests, the poets, choregi, actors, and singers were regarded as ministers of the god, and their persons and dress were held sacred. Thus we see that the drama originated in the worship of the wine god and retained its sacred character even after it had reached its highest development. If we are to understand and appreciate the Attic drama, we must keep its religious character constantly in mind; otherwise the significance of many things, as the phallus in comedy and the chorus in both tragedy and comedy, will escape us.

I have now described the general characteristics of the Attic drama and will complete this article by a brief description of the choosing of the judges and actors, and the prizes. I mentioned in a preceding paragraph the method of choosing the choregus, so need not advert to it.

The choosing of the judges was an elaborate affair which consisted of a combination of two principles, election by vote and appointment by lot. The details of it are as follows: Several days before the actual commencement of the festival, the council, assisted by the choregi, drew up a preliminary list of judges. This list consisted of an equal number from each of the ten tribes. Upon this occasion there was a great strife between the rival choregi who naturally wanted to get their friends chosen among the judges. When the preliminary list had been chosen by election, the names of the persons chosen were inscribed on separate tablets and placed in ten urns, each urn containing the names of those chosen from a single tribe. These urns were then sealed in the presence of the prytanes and choregi, and handed over to the custody of the treasurers

who deposited them in the Acropolis. The preliminary list of judges was kept a secret from everyone except the council and choregi who prepared it. Death was the penalty incurred by anyone who tampered with the urns. It is not known from what class this list was chosen, or whether there was a property qualification; but, since the judging of the dramatic contests required delicate discernment, it is probable that there was some limitation upon the number of persons qualified to act in this capacity.

On the first day of the contest, the ten urns were produced and placed in a prominent position in the theater. Those constituting the preliminary list of judges had perhaps been notified by the archon and were present in the theater. At the commencement of the proceedings the urns were opened and the archon drew at random a tablet from each of the ten urns. The men whose names were on these tablets, thus having been selected by lot, were called forward by the archon and took a solemn oath to render an impartial verdict. The contest then began. At the close of the contest each judge gave his vote by writing the names of the competitors in order of merit upon a tablet. These tablets were then placed in a single urn and the archon drew five tablets at random from it. The majority of these five votes decided the contest. Thus no judge knew whether his vote would count or not until the last minute. This uncertainty was of course a great obstacle to bribery and intimidation.

Whether or not the decision of the judges was always impartial can not be decided definitely; however, Aeschylus and Sophocles were usually successful—a fact that speaks highly for the character of the judges. Aeschylus won thirteen victories and, since in each contest he produced four plays, it follows that fifty-two out of the seventy plays he produced obtained the first prize. Sophocles won eighteen victories at the city Dionysia; therefore more than half his plays must have been successful. Euripides won only five victories, although he wrote ninety-two plays. His lack of success was probably due to the fact that Sophocles was so often his opponent. As an additional inducement to a fair decision, the judges were liable to prosecution and imprisonment if their decision was

deemed unjust; and their case would be tried before a jury drawn from the very audience whose opinion they had thwarted. Although there were doubtless instances of unfair decisions, we may infer from the large number of victories of Aeschylus and Sophocles that the judges were generally impartial.

When a poet wished to bring out a play he sent in an application to the archon. The plays offered for exhibition were carefully examined by the archon, and from the number of applicants the required number was chosen. In the case of tragedy at the city Dionysia three poets were chosen, in that of comedy the number was also three, or in later days five. When a poet asked for permission to compete, he was said to, "ask for a chorus," because the first step taken by the archon was to assign him a choregus who defrayed the expenses of the chorus. Similarly, if the applicant was successful, the archon was said to "grant him a chorus." It is obvious that to decide between the rival applicants was a delicate task. The archon, of course, had every opportunity to show favoritism; but the tendency to do this was checked by the fact that magistrates at Athens were entirely at the mercy of the public, and were subjected to a severe examination, or "dokimasia," at the close of their term of office. Therefore they would hardly dare to disregard public opinion in a very flagrant manner.

In regard to the age at which poets could compete, there are conflicting statements. One scholiast says that no poet could compete until he had reached the age of thirty, another fixes the age at thirty or forty. Color is lent to these statements by the fact that Aristophanes was "almost a boy" when he brought out the "Banqueters" in another man's name. But if he was "almost a boy" at that time, he can not possibly have been thirty when three years later he brought out the "Knights" in his own name. We know that the other great poets competed at an early age. Aeschylus was only twenty-five at the time of his first contest. Sophocles won his first tragic victory at the age of twenty-eight. Euripides began to contend when he was twenty-six. The only requirement seems to have been that the poet should have reached the age of twenty, the age required for citizenship, passed his "dokimasia," and been enrolled in the list of citizens. Eupolis is

said to have been only seventeen when he began to exhibit comedies. If this be true, it is probable that they were brought out in another's name, as was the case with Aristophanes' earliest plays.

Before the time of Aeschylus, tragedy was a lyrical rather than a dramatic performance, and consisted of long choral odes, relieved now and then by recitations. Actors as a separate class did not exist. Only one actor was required and this part was taken by the poet himself. Aeschylus introduced a second actor and converted tragedy into a dramatic form of art. The poet no longer acted. For the next fifty years it is probable that the poet chose his own actors. Aeschylus is said to have employed Cleander as his protagonist, or first actor, and later to have associated with him Mynniscus as deuteragonist. Tlepolemus acted continuously for Sophocles. "It is stated on the authority of Ister, that Sophocles was accustomed to write his plays with a view to the capacity of his actors." This proves that the poets at first chose their own actors. Later the state chose the actors. The selection may have been made by means of competition similar to that of comic actors at the Chyttri (See Classical dictionary for Chyttri.) The state chose the first three actors or protagonists, and each protagonist chose his own deuteragonist and tritagonist. The assignments of the three protagonists was made to the competing tragic poets by lot. The poets first drew lots for order of choice, and then each poet chose his own actor. The actor performed all the tragedies of the poet who chose him. The method was similar in the case of comic actors. How long this method lasted is a matter of uncertainty; at any rate, in the middle of the Fourth century a new system was introduced by which the talents of the actors were divided equally between the poets. Each one of the three tragedies of a poet was performed by a different actor. Thus all the actors appeared in turn for each of the three poets. For example: "In 341 B. C., Astydamus exhibited three tragedies. His 'Achilles' was acted by Thesalus, his 'Athamus' by Neoptolemus, his 'Antigone' by Athenodorus. The three tragedies of each of his competitors was performed by the same actors." Thus no poet had an advantage over his rival through the ability of his actor.

When the contest had been decided the names of the vic-

torious poet and his choregus were publicly proclaimed by the herald, and they were crowned with garlands of ivy in the presence of the spectators. It is probable that there was no special prize for the victorious choregus, other than the honor of the crown and the public proclamation of his victory, although authorities differ on this point. It is sometimes stated that he received a tripod from the state, which he erected in some public place in memory of his victory. But this probably refers to the choregus of the dithyrambic choruses since all the records of this character we have refer to the dithyrambic choruses. The memorial of victory erected by the choregus took the form of tablets which varied in magnificence with the wealth and taste of the choregus himself. We have records of tablets thus erected by Themistocles and others.

The tragic poet's reward in earliest times was a goat, hence the derivation of the term tragedy from "tragodeia;" that of the comic poet a jar of wine and a basket of figs. After the state took charge of dramatic contests each poet received a payment of money from the state, the amount of which varied with his place in the contest. The amount of this prize is unknown, but it must have been considerable since the demands made on the time and energy of the ancient dramatist were very great. We may perhaps form an idea of the relative value of the prizes by analogy from the dithyrambic contests instituted by Lycurgus in the Puraeus. "In these contests not less than three choruses were to take part, and the prizes were to be ten minae for the first chorus, eight for the second, and six for the third." The pay of the dramatic poets may have been arranged in somewhat similar proportion. Near the end of the Fifth century the prizes were reduced by Archinus and Aggrohius. Accordingly Aristophanes in his "Frogs" places these two in the list of bad men. However, this is merely conjecture since we know nothing positive about the amount of money prizes.

In this article I have treated briefly several characteristics of the Attic drama. If we keep in mind its essential character, we can read the great masterpieces of the Greek dramatists with much greater pleasure and profit. In case anyone is incited to a deeper study of the ancient drama, its origin, development, etc., I refer them to Smith's or Cornishes' Classical Dictionaries of Antiquities, and Gardner & Jones' Manual of Greek Antiquities in which the subject is thoroughly treated.

HOW ESDAILE COLLECTED "HIS DUE."

BURT BROWN BARKER.

Esdale knew Ursula well. As a dizzy-distance cousin of the family he had even better than a brotherly interest in her. He could easily argue himself into believing that it never had been any more than that, but could never get the decision of his heart, clear as his reasoning seemed to be. But he was at college and in his crowded life had almost forgotten her except when an occasional letter from her would cause him to debate his old question again in his vain efforts to convince what he considered a very stubborn and arbitrary judge.

He has just burst into his room after his last practice on the college team for the big Thanksgiving game. His spirits are good and he feels that the whole world is going to see him play. There is a single letter on his desk. He glances at it as he begins to unlace his shoes. "What!" he exclaims, as he picks it up, having recognized the hand-writing. He discontinues his undressing and drops into his big easy chair before his study desk. The envelope looks suspicious and he anxiously tears it open only to find the marriage announcement of Ursula. For once he does not try to convince by argument his heart which has refused so long to be convinced.

The dormitory was unusually quiet today and a half-hour slipped across the face of his clock before Esdale realized that he was still sitting at his desk. But it was settled now. He began to wish that he might have attended the wedding, at least. But that, too, was a thing refused to him and so he decided to send her a very cheerful congratulatory letter. He wished her the conventional happiness and long life, adding that he thought it unfair that he should be deprived of his right to kiss the bride, collect "his due" as he called it, simply because he was not at the marriage. Then, too, in as much as she was soon to visit New York he could not see that the matter of a few days should work any difference. He felt sure that the code of etiquette ought to be as lenient as the legal code in allowing "days of grace" for collection. This idea pleased him. He felt a little proud of it and re-read it several times; and finally signed his name "Esdale Twining, Col-

lector," with a feeling that he had done himself justice.

Two days passed and three with the big day at hand. He did so splendidly that day. He made one phenomenal run and by a single sure tackle prevented a touch-down being scored by the other side. The game is over and again he bursts into his room; on his desk he notes a single letter. In a flash he recalls his of three days ago and knows well that this is an answer to it. He is eager to see what she thought of his idea, and at once breaks the seal before him. Imagine his surprise on finding a card, printed by hand and the blank spaces filled in writing, containing somewhat as follows:

"This entitles Esdale Twining to one (1) kiss from the bride if presented on or before December 1st, 1899, at corner of Fifth Ave. and ——. This permit is not transferable, and the duration of kiss is strictly limited to two (2) seconds.

(Signed) DR. CHAS. STEWARD."

He re-read it. It must be genuine. He knew that Ursula had done well and that her husband was from a wealthy New York family. He knew the location mentioned in the card, "Cor. Fifth Ave. and ——" a very wealthy district. For a moment Esdale's smile began to grow sickly as he realized that he must either collect "his due" among strangers in one of the handsomest homes on Fifth Avenue, or show a white feather. He almost wished to disown the idea of which he was recently so proud. But he soon saw his position and with tightly closed teeth muttered, "I'll collect that due, come what may!"

December 1st was only one day distant; but now, fully resolved, he continued to change his suits and to prepare himself to go out with the fellows, who were now rushing through the halls.

The evening and early morning were spent at the banquet and it was very late before Esdale awakened. He had a few things to do yet, then a lunch with the fellows and early in the afternoon his "task," as he began to think of it. Soon on the car and the place actually drawing nearer, he began to ponder again. He could not settle in his own mind just what would be the best way to carry out his purpose. A dozen alternatives rushed into his head. He knew nothing of the people, or their customs. He had never seen the inside of one

of those massive mansions. Of all the great marriage company gathered to welcome the bride he would not know a soul. But he had started and there was no turning back. One thing he felt sure of and that was that he would be shown into a private reception room. Everything considered it seemed that his best way out of it was to grab her as she entered and collect "his due" at once.

With this settled, he approached the house. It did seem so unnerving somehow. But Ursula had doubtless read in the morning paper of the game he had played the day before, and he was determined to show that he was worthy of every honor which had been bestowed on him. He was met at the door, his card taken, and, just as he had hoped, shown into a small private reception room. Very heavy silk curtains hung at the entrance and window, which, taken with the fact that a storm was rising, made the little room quite dark. He felt very uneasy when, after a minute or two, no one had come. He could not remain seated, so stepped to the window. The silence was oppressive; not a sound in all that house could he hear. He stepped back and glanced at the room. The furnishings were most elaborate. Again he recalled his mission: his surroundings and all made him feel that his courage was failing and much more of a delay would be disastrous. At that moment he heard the heavy curtains rustle. He summoned every particle of his courage, and turning, saw just entering through the darkened curtains the form he knew so well. To hesitate now meant to fail—a quick step forward—the form in the entry seemed to pause as if hesitating to enter. Esdaile now stood within twelve inches of where he knew her face would appear—a moment of awful suspense—then the curtains moved, and without a word of warning, as the face came through he grabbed and kissed—the waiting maid.

There are fourteen Harvard graduates in the fifty-sixth congress now in session, of whom four are senators, and ten are representatives. They represent the states of Colorado, Massachusetts, and Pennsylvania, in the senate; while in the house they represent Illinois, Massachusetts, New York, Pennsylvania, and Rhode Island. The oldest class is '46, represented by Senator Hoar.

The Possible Significance of the College Pin.

BURT BROWN BARKER.

The purpose of this article is to call forth criticism on what is here advanced as the meaning to be attached to the common pennant-form college pin. The writer is free to confess that he has no authority for the view here advanced. Neither has he ever seen or heard any explanation touching this symbol, so familiar to us all. Whatever is suggested is based on a study of the heraldic meaning of flag forms.

The most common form of pins used in our American colleges is what in heraldry is termed a PENNON. (Note this is not a PENNANT, a radically different flag, being merely the long, narrow streamer generally seen flying at the masthead of a vessel). We read in the Roll of Karlaverok as early as the year 1300 A. D., of

"Many a beautiful PENNON fixed to a lance
And many a banner displayed."

Showing how it was carried. As to its shape and by whom carried, we read in "Marmion" of the KNIGHT who

"On high his forky pennon bore
Like swallow's tail in shape and hue."

From such experts we learn that in the days of chivalry the pennon was a small, narrow flag, forked or swallow-tailed, carried by a knight on his lance. On this the arms of the knight were emblazoned so as to appear in proper position when the lance was held horizontally for the charge. In Chaucer's "Canterbury Tales" we hear of the knight that

"By hys bannere borne is hys pennon
Of golde full riche."

The earliest brass now extant, that of Sir John Danbernoun, at Stoke d'Abernon church, in Surrey, represents the knight as bearing a lance with a pennon attached. This brass bears the date of 1277 A. D.

So much for the form, now as to its meaning. It is the symbol of the untried. It was known that he who bore it had not yet conquered a worthy foe. He was known as a "knight" as distinguished from a "knight-banneret," or a knight who has been "banneretted." The ceremony of banneretting was a

very simple one in the earlier days of chivalry. Whenever a knight bearing his pennon had performed on a field of battle some especially valiant act he was entitled to have the ceremony performed in his honor. The king would call him into his presence before the Royal Banner and in view of the whole army would take from him his lance and cut or tear away the points of the pennon until he had reduced it roughly to the banner, or square, form; which was the form approximating to the king's banner. A notable instance of this is in the reign of Edward III. when John de Copeland was made a banneret for his service in taking prisoner David Bruce, the king of Scotland, at the battle of Durham. Thus, when the knight had been so honored, he was no longer compelled to carry the pennon with its academic significance but allowed to raise in its stead a more dignified ensign, the banner.

May this be the explanation? The form is that of the pennon, which signified that the bearer had as yet done no act worthy of special mention. It was truly the mark of the untried. Does not this represent the position of the average college man who has as yet not experienced the battle of life in which he is to be allowed to win an honorable mention. Hence how apropos for him to wear an ensign strictly in keeping with his true position.

COLLEGE CULLINGS.

A dictionary of college slang is being prepared by Dr. Babbitt of Columbia.

The students at West Point have decided to abolish hazing.

The football team at the University of California is excused from the military drill imposed on the other students.

Plans are being made for the publication of a religious history of Yale in connection with the bi-centennial next year.

Holland recognizes the diplomas of dental graduates of Harvard, Pennsylvania, Michigan, and Vanderbilt Universities.

The percentage of failure among candidates for admission to Harvard College at the last examination was 13.

The colleges and universities in the United States own

property valued at \$200,000,000. One fourth of this is owned by four universities.

The oldest college in the world is Mohammand College at Cairo which was 1000 years old when Oxford was founded. It has 11,000 students.

At the University of California, prizes are given for songs and yells composed by the students according to stated rules.

In Russia, unruly students are punished by impressing them into the army for from one to three years according to the nature of the offense.

Harvard and Yale each receive about \$24,000 from the receipts of the game this fall, and Yale and Princeton divide about \$24,000 from their game last Saturday.

Dr. Talcott Williams, of Philadelphia, estimates that \$11,000,000 has been spent during the last ten years for museums and researches in the realm of archaeology.

Daily papers are issued by Harvard, Yale, Pennsylvania, Princeton, Cornell, Brown, Michigan, Wisconsin, California, and Leland Stanford.

Efforts will be made at Dartmouth to raise a fund of \$100,000 to commemorate in 1901 the hundredth anniversary of the graduation of Daniel Webster.

Columbia has recently received a gift of \$100,000 from John D. Rockefeller, of New York. The terms of the deed provide for the use of the money in the endowment of the chair of psychology.

The University of Chicago faculty has decided to confer on Admiral Dewey the honorary degree of LL. D. This is the second honorary degree conferred by Chicago, the first having been given last fall to President McKinley.

The recent educational census of the French universities shows that out of 22,261 students, only 817 are women. In Paris there are 325 women among 11,817 students.

The report of the treasurer of Yale shows that the invested funds of the university have increased during President Dwight's administration of thirteen years from a little over \$2,000,000 to nearly \$5,000,000.

UNDER THE OAK.

COMMENCEMENT 1900.

The work of the current year will close on Wednesday, June 13th. Final examinations will be held on Thursday and Friday, June 7th and 8th. The Department of Music will give its Annual Commencement recital on Saturday evening, June 9th. Sunday, June 10th, will be devoted to the Annual Educational Sermon at 11 a. m., Rev. C. R. Baker, of Boise, Idaho, preacher; joint session of Y. M. and Y. W. C. A. at 3 p. m.; and Baccalaureate at 8 p. m. by Rev. J. H. Beaven, of Oregon City. Monday evening will occur the Philergian entertainment. Tuesday, Junior Orations at 2:30 p. m.; Students' Reunion and Banquet, 8 p. m. Wednesday will be Commencement Day, with annual meeting and banquet of alumni at 10:30 a. m.; Class Day Exercises at 2 p. m. and Graduating Exercises at 8 p. m. Friends of the college everywhere are invited to come to McMinnville and attend the closing exercises of the year. The alumni of the college are especially urged to be present in large numbers. The coming Commencement bids fair to be one of the best in the college's history.

THE BAPTIST SUMMER ASSEMBLY

It had been fully expected that the Oregon Baptist Summer Assembly, to convene in July, would come to McMinnville. The college with its equipments and facilities for rendering summer school work effective, together with our beautiful camps, shady groves, ideal camp ground, pure water, gymnasium, tennis courts, telescope for use by summer night star-gazing parties—all these would have gladly been placed at the service of the assembly without a dollar of cost. Such facilities

for rendering successful such work as is contemplated in our summer school certainly cannot be approached anywhere else in Oregon, so far as Baptists are concerned. We had hoped to see the school come to McMinnville, too, because here we are centrally located to the whole field of our two principal associations, Central and Willamette, and this year both associations meet in their annual meetings within six miles of McMinnville and immediately preceding the date set for the assembly. Furthermore, the assembly by coming here would have brought our churches and young people in closer touch and contact with the college than would elsewhere be possible. For all these reasons we had hoped and expected to have the assembly with us. The committee having the matter in charge seemed to be unanimously favorable to McMinnville at one time, as shown by the action taken to locate it here. Afterward, however, it seemed best to the committee to reconsider its action and locate the assembly at Gladstone Park, ten miles from Portland. While greatly disappointed at McMinnville, we trust that the effort for such a school at Gladstone may prove largely successful.

ACORNS.

We are glad to present this month the promised "Harvard Number" of THE REVIEW. Our Harvard contingent, Prof. Burt B. Barker and Mr. Reuben C. Thompson kindly favor us with the matter which appears in this issue, excepting only the brief notes headed "Under the Oak." We need not say that the contributions furnished this month by our friends should have a careful reading. Such a reading they will have at the hands of all REVIEW readers who appreciate articles both interesting and valuable. THE REVIEW and all its readers are placed under the greatest obligation by the favors thus shown.

The Oregon Teachers' Monthly is well adapted to the needs of the average teacher. The programmes for special days are exceedingly helpful. Many contributed articles offer the most potent suggestions along the different lines of teaching. Illustrations frequently enliven its pages, and the selection of items from other journals shows good taste.

CHINQUAPINS.

Examinations are again all the rage.

Is the Sophomore challenge for debate to be accepted?

Mr. J. Sherman Wallace, ex-'00, was a visitor last month.

A. Lawrence Black preached at Dallas Sunday, April 22d.

The last Freshmen rhetorical of the season occurs on May 4th.

Jennie Crawford is in Portland receiving treatment for her eyes.

We understand that "Mrs. Feidenheimer" visited Carlton recently.

President Boardman gave several excellent chapel addresses last month.

Edith Witzel has been absent from school several days on account of sickness.

Miss Grover royally entertained the Juniors and Seniors on the evening of April 25th.

Mrs. Evenden and Miss Reed were attendants at the Paderewski concert in Portland April 11th.

Mr. Stuart B. Hanna, college secretary of the Y. M. C. A. for the Pacific Coast, was a chapel visitor the 17th.

President Boardman went fishing on Panther creek the 26th. He says he had twenty-one spotted beauties in his basket when he came home, some of them ten inches long.

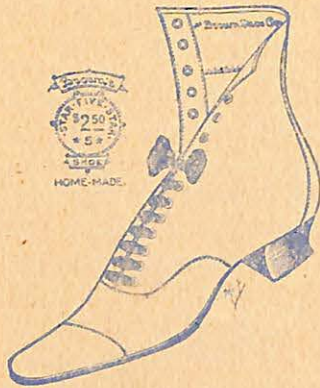
We understand the effort to send a delegate to the Y. M. C. A. Conference at Pacific Grove, California, has been successful. Who our representative will be is not yet decided.

On April 14th, a merry crowd composed of fourteen students, with Miss Grover as chaperone, enjoyed the first picnic of the season, at the Olds' camping grounds, a few miles south of this city.

President H. L. Boardman gave a series of lectures before the Portland Y. M. C. A. Sunday afternoons in April on the general theme, "New Light from Old Lives." We hear this course was well received.

Professor Ralph Storey and Miss Millie Gross were married in Athena April 8th and came to McMinnville the 10th. When the newly wedded couple had entered the carriage in waiting at the depot to take them to their new home, a blacked student pushed the driver overboard, grasped the reins, and in company with another student whose business it was to prevent any escape, drove the carriage to the college buildings. The bell began to ring just before. The students, leaving their classes, rushed out onto the front porch and steps. The bell kept clanging and the hose carts sprang from their stalls at the city hall. The horses swooped around on the lawn, and the professor and his wife were welcomed with loud cheers. They were greeted on the lawn by the faculty, and invited into the college chapel. A passageway opened up the steps between the crowded students. As they began the ascent, showers of rice thicker than snowflakes in a Kansas blizzard rained down upon them. Cruelly did the grains bite their cheeks, illy defended by their upraised hands and bowed heads. Suddenly the professor straightened up, a handful of rice had sought the back of his collar. The gauntlet was passed and all crowded into the chapel. Mr. U. J. Brown ascended the platform and announced an instrumental duet by Mrs. Evenden and Miss Maude Hobbs. A member of THE REVIEW reportorial staff sat on the right of the room looking like rural Pan with his horn to his lips. Hilarious merriment reigned supreme, and a belated student, son of the night, entering at this juncture received a handful of rice full in the face. Professor Northup, on behalf of the faculty, welcomed them in the wittiest speech we ever heard him make, and he is notoriously witty. Mrs. Brumback, representing the wives of the faculty, pictured them as standing with outstretched arms welcoming a new member to the peculiar duties of the cabinet circle. Mr. A. L. Black was then announced by the chairman to express the congratulations and happy wishes of the students, which he did in his usual felicitous manner. This concluding the program, the professor and his wife were tendered a reception and all were introduced to the bride. THE REVIEW wishes the happy couple a life like the clear, still stream flowing through sunny meadows, and like the tree planted by the rivers of waters.

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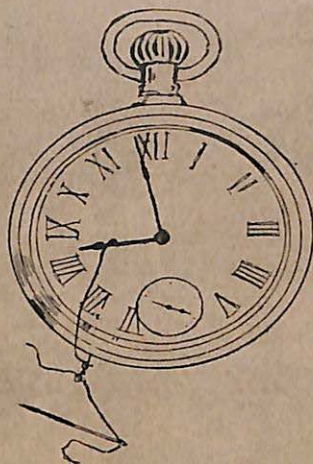
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W. M. WARDLE

The next Review will appear with a report of the Commencement
Exercises about June 14th.

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