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By Junior Arts Class

April, 1927

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APRIL, 1927

No. 3

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WILLIAM SHAKESPEARE

Born April 23, 1564
Died April 26, 1616



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Biographical Facts of William Shakespeare

By Henry Vollmer

WILLIAM SHAKESPEARE was born of a family whose name was borne through the Middle Ages by many residents throughout England and in nearly all of the mid-land counties. During the sixteenth and seventeenth centuries the surname is found far more frequently in Warwickshire than elsewhere. Among all of the Shakespeares, William was the most common of all the Christian names. The fact that William was such a popular Christian name among the Shakespeares was the cause that the poet has been credited more than once with achievements which rightly belong to one or the other of his numerous contemporaries who were identically named.

The ancestry of William Shakespeare, the poet, cannot be defined with any absolute certainty. As far as can be ascertained the poet came from good yeoman stock, and that his ancestors had been fairly substantial landowners. John Shakespeare, who in all likelihood was the poet's father, left his birthplace, the village of Snitterfield, which was a neighboring town of Stratford-on-Avon, and moved to the latter city which was then a wealthy market town. John Shakespeare was very successful in municipal and business affairs. During the autumn of the year 1557 John Shakespeare married Mary Arden. Two children were born of this couple and both of the children died in their infancy. William, the third child and the first boy, was born on April 22 or 23, 1564. April the 23rd, is generally accepted as the day of his birth because he was baptized April 26th, and in those days it was the common practice to baptize the children three days after the day of their birth.

The poet's father encountered several financial difficulties about the time that the children were to be educated. Happily John Shakespeare was at no ex-

pense for the education of his four sons. They were entitled to free tuition at the grammar school of Stratford. The poet learned to write old English character, as was customary in the provincial schools. All of the text books that the poet studied from were written in Latin and Latin literature of the lower forms was in common use. It was due to his common experience with Latin and French that the poet placed Latin phrases, drawn from Lily's grammar, in many of his works.

The books in the English tongue which were accessible to Shakespeare in his school days, whether few or many, included the English Bible which was a great factor in the moulding of his budding thought and expression. The use of scriptural characters in Shakespeare's plays are not conspicuous in his plays but, those that are used are drawn from all parts of the Bible and prove that he was well versed and acquainted with versions of both the Old and the New Testament.

The fact that games flourished in the Elizabethan times among boys of that time as well as Shakespeare himself are shown by his acquaintance with these games is brought out in many of his works when he refers to many of the games. Shakespeare's opportunities for recreation saw some restriction as his schooldays drew to an end when the financial difficulties grew steadily, and caused the poet's removal from school at a very early age. He was withdrawn from school at probably the age of thirteen, when he was enlisted by his father to restore his decaying fortunes.

In 1582, when a little over the age of eighteen, Shakespeare took a step which was little calculated to lighten his father's anxieties. He married Ann Hathaway who, according to the inscription on her tombstone, was eight years his senior. Rowe states

that she was "the daughter of one Hathaway, said to have been a substantial yeoman in the neighborhood of Stratford-on-Avon.

Several years after his marriage Shakespeare migrated to London and it was here that his first works were published by a former friend who had once lived in Stratford-on-Avon. During his stay in England Shakespeare spent a great amount of his time as a member of an actors' club, whose object was to present to the people drama and pageants.

In many of his works Shakespeare supplied many realistic scenes of Italy and it is from this that many people or rather critics believe that he traveled abroad. It is in fact, unlikely that Shakespeare ever set foot on the Continent of Europe in either a private or professional capacity. He repeatedly ridicules the craze for foreign travel. His Italian scenes lack the intimate detail which would attest a first hand experience of the country. The presence of barges on the waterways of northern Italy was common enough partially to justify the voyage of Valentine from Verona to Milan. But the landing of an ocean ship at the gates of Milan renders it difficult to assume that the dramatist gathered his knowledge of Italy from travel. It would be much easier to believe that he gained his knowledge of Europe from books and in conversation.

During the years of 1591 to 1594 Shakespeare

made great progress as a playwright. Shakespeare now experimented for the first time with the dramatization of his country's history. That special branch of drama was arousing immense enthusiasm in the audiences of the time.

The works of Shakespeare can be divided into three separate classes. The early period or the period of experimentation. The second period or the period of time in which he wrote his most humorous plays and the last and closing period of Shakespeare in which his works took on more of a sedate quality.

Shakespeare's social circle clearly included all of the better to do inhabitants. The tradesfolk, from whom the bailiff, aldermen, and councillors were drawn were his nearest neighbors, and among them were numerous friends of his youth.

On the 26th day of April, 1616, Shakespeare died, just after he had completed his fifty-second year. On Thursday, April the 27th, he was buried inside Stratford Church in front of the altar not far from the northern wall of the chancel. He wrote the following verse and ordered it to be inscribed on his tombstone:

Good friend, for Jesus' sake forbear
To dig the dust enclosed here;
Blest be the man that spares these stones,
And curst be he that moves my bones.

"Wilderness Voice"

By Joe Keller

Glorious Springtime, joyous birth,
Nature's verdance covers Earth.
Riotous beauty, limitless bloom,
Fills entire the earthly room.
Summer maturity, bountiful growth,
Pursued closely by autumn wealth.
Alas! Then winter, bleakly cold,
New born things grown strangely old.
Nature too, has come to death,
Trust shaken—a hopeless shibboleth.
That is Life!

Onward, onward speed the years,
Some with gladness, some with tears.
Impetuous youth, its course does run,
With its carefree, joyous fun.
Days of gladness, days of mirth,
Gamboling carefree on the earth,
Manhood comes and with its tasks,
More stability is rightly asked.
Old age, with its faded bloom,
Alas, the end—a maze of gloom.
That is Life!

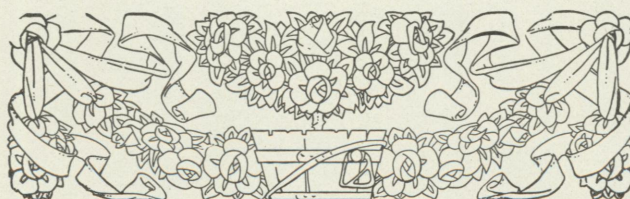
Bright rays, the hopeless darkness rift,
Eternal Light, the gloom does sift.
Behold! A Voice, sublime in depth,
Calls us from this place of death.
So, 'tis true our nature spirit hath!
But must we fear God and His wrath?
Our hidden thoughts themselves unfold,
"Go to the Right Hand", we are told.
Alas, Life well spent, we must confess,
Gives but Eternal Happiness!
That is Life!

The "Elizabethan Theatre"

By Morris Gitman

THE Theater, with a number of tenements, was built by James Burbage, and is mentioned by the first time in August(1577. Burbage was at the head of the Earl of Leecester's players in 1754, and seems to have combined with acting the trade of joiner. Besides the Theater Burbage built a playhouse in Blackfriars in 1596, which he leased to the children of the Queen's Chapel. This sometimes spoken of as Shakespear's winter playhouse. However, this was not occupied until 1609 by Shakespeare's company. Burbage's venture in Shoreditch prepared, despite the rivalry of the neighboring playhouse, "The Curtain", and the opposition of the city. When Burbage died in 1591, preceeding his death he increased rental to owner of the land on which the theater stood. This caused a break between the owner and the one who rented. However, his sons (Burbage's), the elder of whom was the famous actor, Richard Burbage, demolished the structure and built the Globe Theater in Southwark. This was by no means the first theater to be erected on the Bankside, which had long been known as a place of diversion. For both the Rose and Swan were built before the Globe. For fifteen years the theater and the Curtain were first used as Elizabethan playhouses, then in 1592 we have the third known as the Rose. This theater was the property of Philipe Henslowe, the only theater south of the river until the building of the Swan, somewhere between 1594 to 1598. The Swan was built in the old Liberty of the Paris Garden by Francais Langley, a gentleman who possessed the skill. It was much the size and character of the later Hope. The Older Globe could have hardly been as large as the Swan because the Swan had many advantages as far as its situation. In 1600, Henslowe built the Fortune Theater in Golden

Lane, Crepplegate, thus attempting to balance the popularity of the Bankside by a return to the neighborhood of the older theaters northward. We may none the less affirm that the yard was structurally the original of the Elizabethan theater. The Elizabethan Stage consisted of three important parts. An unenclosed platform, extending into the middle of the auditorium, a rear stage separated from the front stage by a curtain or traverse run upon a rod or wire, and a gallery or balcony above the rear stage, curtained or not as the case might be. Briefly stated, "the alternation theory" assumes that an Elizabethan dramatic performance was invariably continuous, and that the properties were habitually confined to the rear stage. But obviously no two scenes with different settings could immediately follow one another on the rear stage without breaking this continuity of action. From certain documents which have been handed down concerning the building of other Elizabethan theaters we can construct these old buildings as to their materials and dimensions. We hear of payments for thatchers for the roof, for "Balusters" as they used to be called, and for a pole from which to fly to indicate that a play was acting. In 1599 Henslowe contracted for the construction of a larger theater called the Fortune in Golden Lane. This structure was to be eighty feet square without, and fifty-five within; it was to have three galleries of a height respectively of twelve feet, eleven and nine. The stage was to be forty feet wide and to extend into the yard twenty-seven feet. Such a house would be forty feet in height and could accommodate an audience sitting and standing of about eight-hundred people. The entire cost was 1320 pounds or about thirty-thousand dollars in present money value.



Shakespeare in the Seventeenth and Eighteenth Centuries

By John Buyer

CONTRARY to all logical expectations, the seventeenth and eighteenth centuries mark the time in which Shakespeare was the least known and the least appreciated. One would say that now, with our jazz age, sex plays, and decadence of drama, that Shakespeare was forgotten completely. But a little examination shows this to be false, while the statement that Shakespeare was unknown applies literally to the seventeenth and the greater part of the eighteenth century.

For a time immediately after the great poet's death he was adored by the London populace. He was noticed, discussed, favorably criticized by the continental writers. Several editions of his works were published. In view of these facts and the wonderful genius which we now recognize, how could Shakespeare have escaped from the eye of the public and of the greatest authors for even a minute?

Several causes combine to produce this unique situation. The civil wars and the triumph of Puritanism occurred to destroy dramatic amusement. The Puritans in their fervor of religion, in their strengthening of an already stern character, caused the theatres to be closed, the players to cease their activity, the public to cease its play. Forgotten, then of the populace, neglected on the stage, it is only logical that Shakespeare should slip, and be relegated to the background.

Then too, the Restoration, introducing new ideas, French plays, French thought, French situations, caused Shakespeare to slip still further back. Shakespeare being accustomed to the Elizabethan court, had adapted himself primarily to that stage, had written after the manner that would please and suit the Elizabethan court. New ideas, new courts would naturally cause him to be forgotten.

It is only in view of these unnatural events that we can account for the period of forgetfulness of Shakespeare. Never could we explain it away by natural means, by saying that he was overshadowed, for never before him, nor yet after him, has the world seen his equal.

A strange event is related of the year 1707, to show how Shakespeare was almost a myth. A poet named Tate produced a work named "King Lear". He said he had borrowed the title from an obscure piece of the same name that was recommended him by a friend. This created no stir for no one knew of the original at the time. That masterpiece of Shakespeare's, "King Lear", was unknown at the time for only a few curious readers had gained an appreciation of it.

In 1725, however, Alexander Pope, began the movement by which Shakespeare was recognized again. He acknowledged the genius that was in Shakespeares writings. Acknowledgment by so famous a writer as Pope was at that time naturally awakened a little interest. That was all that was needed. Shakespeare's great natural power had gained a toehold, a niche by which to climb upward. In 1765 Samuel Johnson, waxing bolder and gaining encouragement from a revival of the national taste, proclaimed Shakespeare to be what he is, a very great genius. He truly recognized Shakespeare's greatness.

The national taste having changed from continental to true English again, Shakespeare took hold. Played in the theatres, read in the homes, copied by the budding writers, affecting the dramatists of the time, Shakespeare rose.

At the close of the eighteenth century literature saw Shakespeare still rising in the minds of the authors. Acknowledged now to be the world's greatest author, it is strange that he is not more studied.

But it is as though his progress was a real person, struggling up the ladder of fame and immortality. Struggling fiercely upward one must rest at times. These times are noticed to be, once in the seventeenth and early eighteenth century and now, lamentably enough in the twentieth.

Let us hope, however, that Shakespeare's immortality will take new breath, new life and struggle upward to new heights, new conquests, which it truly deserves.



The Bacon Controversy

By Howard L. Hartman

STUDENTS have been greatly benefited in one way by the Bacon-Shakespeare theory. It gives a chance of studying, on parallel lines of date and action, of the two greatest writers of the greatest period of English literature lives. This theory introduces much matter that might otherwise not be considered as important.

The proceedings of the Bacon Society tell us, "The contention of the Baconians is that William Shakespeare had no hand whatever in the production of either the plays or the poems—that he was an uneducated man, who could just manage to write his own name; that there is not a particle of evidence that he ever wrote, or could write, anything else." They try to rid him of his character by accusing him of every sin and crime, but murder, and then argue an incapacity to produce his poem because of such want of character. It is merely reasoning in a circle with vengeance.

The probabilities from character and education the Baconians specially show to us in favor of their theory; so it is well to give this point thought first, because minds live and learn through environments, and all are to a certain extent formed by circumstances.

One sage has said that a poet in order to have the advantages of country life, should choose to be born in a small town. This was what happened in Shakespeare's case and all other known conditions of his life are congruous with the idea of a poet's development. Stratford was no inconsiderable town. It was of old foundation, had a history that went back to Roman times. It had a sweet scenery yet with enough variance in the stretches of a young man's ride and had all the inland scenery of the plays; the foliage, the flowers, the heaths.

Shakespeare's family was one of the best of the town. His father was very much respected and he was in the best of society. His wife, Mary Arden, had good connections and was a very capable woman. On winter nights she would probably tell her children the family and local legends and would connect the past with the present. Thus all the romance of the war and dreams of the pomp of the courts arose in Shakespeare's heart.

He attended a school which was considered above the average, the Free Grammar-school of Stratford.

His father had money difficulties and in the midst of them, Shakespeare complicated matters by marrying Anne Hathaway. This was the crisis in his

life. He had to necessarily give up his future life to duty.

Several companies of players were in Stratford in 1587 and no doubt he went to London with them. These friends could not help him except in their own circle but they did all they could and helped train him in all the various responsibilities of the theatre.

He was very gifted and they soon discovered his talents and taught him to act.

His company had annual tours and he went with them over the face of the county. It is probable that many an incident of the road we owe to these excursions. Between these tours he learned old London life. We hear of his wit-combats at the "mermaid". Thus we may trace the origin of many of the tavern scenes in his plays and the bright thoughts and intuitions that gave him the great power of painting men.

He looked to the home of his youth as his retreat in old age and died loved by his relatives, honored by his native city.

Bacon was entirely different from this. He was full of ambitions with no duty to others to raise them. He was a city youth, a University student, a critic, a traveller, member of Parliament, a Lord Chancellor, an essayist, a scientist and a philosopher.

He married at the age of 46 and was very unhappy. He did not understand men and was misunderstood by them. His superiority gave him rivals; enemies were made by his eagerness to please; Elizabeth was offended by his speeches in Parliament and his experiments disgusted his relation.

Of all the women he knew none suggested poetic types and he had not the power to imagine any. He was always occupied in his professional, literary or scientific ambitions.

He was always among the upper classes. He lived too long. If he had died in Shakespeare's age he possibly might have left an unstained name, a mourning wife and friends who missed him. But instead he died in a stranger's house, alone.

We have now seen the contrast in the lives of the writers and we must see what each of them has to say for himself about the plays. Distinctions can be drawn from the subjects of the writings also the style in relation to the lives of the two men. Although it is too much to say that Bacon would not have chosen any of Shakespeare's subjects, it is

certainly proper to say that he could not have chosen them all.

The difference in their writings is exemplified when we turn to their treatment of the subjects. Bacon could not project himself and see others' needs. He did not need love himself and understood not the nature of men nor women. He could not imagine such characters as Juliet, Imogen, Hermione; a woman with abandon faithfulness, would have been a sphinx to him. It was beyond his conception to imagine love as a moving power.

Neither did Bacon have a sense of humor. His lack of sympathy as shown in his life, is also shown in his writings.

Shakespeare was a man who had been "educated" and his form was peculiarly his own. Bacon was "instructed". Just as we say Shakespeare could not have written Bacon without a learning he had not, so we say Bacon could not have written Shakespeare without putting in the poems some of his learning.

Shakespeare introduced all he knew, never deficient in thought but sometimes in fact. Bacon would have had much more matter to introduce but deficient in philosophic unity and lacking human feeling.

Inaccuracies in history and science appear in the plays which would have not been possible to Bacon. As Mrs. Cowden Clarke says: "Had Shakespeare attended to the history and manners of Britain in the days of King Lear, he would not have grown what Douce calls 'so plentiful a crop of blunders'. He would not have talked of 'Turks' of 'Bedlam Beggars' nor of 'Nero'." He speaks of the Truks as in possession of Constantinople in King Henry V's reign, though they did not take it until 1453. Shakespeare speaks of Hamlet "going back to school in Wittenberg", though the University there was not founded until 1502, five hundred years after Hamlet's death. In Henry VI, he says, "And set the murderous Macchiavel to school", before Macchiavelli was born. In *Troilus and Cressida*, "Unlike young men, whom Aristotle thought unfit to hear moral philosophy", said Hector. Also, "Bull-bearing Milo his addition yield to sinewy Ajax." Both Aristotle and Milo lived long after Hector.

The geography of the plays is also un-Baconian. They talk of sailing from Verona to Milan, when those cities could only be connected by a carriage. "Our ship hath touched upon the desert of Bohemia."

The Foreign natural history is also hazy. Not such with the local natural history. Stratford does not appear in the plays but St. Albans does, but this does not prove they were written by a St. Alban's man. It simply shows that the writer knew

more of English history and geography than of Continental affairs.

It is the absence of things, however, that speak against Bacon's claim rather than the presence of others. As their genus differs so does their work. In Bacon's works there is a want of air, horizon, perspective, light and shade, youth, happiness, freedom and space. One can not imagine Bacon on the chase on the charger of Adonis or in post-haste over the country with news. On the other hand, Shakespeare knew about horse, understood the joy of a wild career and knew of the sympathy between a master and a well-treated horse.

Similes appear in the plays that could only have been suggested by a man of exercise. Bacon's physique would not have allowed this.

The law in Shakespeare could easily have been acquired in his experience in Stratford, from his father and Thomas Green; from attendance at law-courts or from lawyers' taverns.

Much is said of his knowledge of medicines. But in those days men knew more of medicine than they do now in the division-of-labor days.

The plays are not works of a listener but of an actor. Only a player could have introduced the various trifles; altered the scenes so as to relieve the feelings of the audience and to give the actors time to dress.

The language of the two writers is as different as possible in two great men living at the same time, under the same sovereign, meeting the same men, conversing with the same people and hoping the same thoughts.

Their prose are different—Bacon's always rhymed—Shakespeare's in blank verse.

Another point of contrast is that Bacon is a subjective writer. He writes in the first person. Shakespeare is objective. He never writes in the first person, except in Sonnets.

Shakespeare does not write much in the second person while Bacon intensifies its use. He lavished it on Elizabeth and James and upon anyone whom he thought might be of help to him. Shakespeare never mentions Elizabeth except in Cranmer's speech in Henry VIII and in the Merry Wives of Windsor, neither does he allude to James except in *Macbeth*.

Their treatment of the third person are also different, also the progress of development. Shakespeare's style starts profuse and ends terse; Bacon's just the opposite.

Bacon repeats similar phrases and ideas while re-occurrences of Shakespeare are few. Shakespeare's writings are as if he had forgotten everything written formerly. Bacon's good points are always coming up again and again.

Shakespeare commits anachronisms and incongruities which would be impossible to a thorough student of history and literature yet they were in keeping with the dramatic art at the time, of which Bacon disapproved.

Shakespeare gave his Sonnets to his friends; wrote poems and dedicated them to Southampton which was never considered less than proof that he was the composer of them. He wrote plays and sold them. He acted his own plays and knew just what would register on an audience and because of this won his fame.

If all Shakespeare's works were not claimed by him during his life, some were, and that is quite enough. In these he talks of his love, duty and confesses the lines in which he is untutored and dedicated his future work to Southampton. All of this Bacon would not have done as he dedicated his work to many, but saving the best for queens and kings. Bacon never claimed any of Shakespeare's works nor claimed to be a poet.

Bacon saved everything he wrote and kept copies of all his letters, his speeches, his smart sayings and things he should have said and signed them all.

Is it possible that a man that was so careful of every scrap of paper and so desirous of fame would voluntarily ignore a mass of writings that bore no small proportion to those which he had printed and were of greater genius than his acknowledged ones?

The earliest printed notice which speaks of Shakespeare is Green's Groat's-worth of Wit—1592. He says that Shakespeare was dominant at that time. In 1592 Thomas Nash speaks of Shakes-

peare's Henry V in his *Pierce Penniless*. In 1592 Gabriel praises Shakespeare, in "Foure Letters and Certain Sonnets". In 1593 a letter which was received by Lord de Clifford calls Shakespeare "our English tragedian". Richard Barnfield in his *Remembrance of some English oPets*, of 1598 praises Shakespeare for his *Lucrece*. Camden in his *Remaines Concerning Britain*, joins Shakespeare with Sydney, one of the foremost wits of that time. Davies of Hereford talks of Shakespeare in a complimentary manner as if he were fit to be a companion to a king. This was in 1610-1611. In 1615, Gohn Stow's *Chronicles* mention Shakespeare. In 1632, Milton speaks of Shakespeare in *L'Allegro*. In 1633 William Prynne's *Histriomastix* speaks of Shakespeare's plays as being printed on finer paper and being in more demand than the Bible. In 1632, "Ben Jonson, To the memory of my Beloved; the author, Mr. William Shakespeare", Drummond said of Jonson, "He is a great lover and praiser of himself, a condemner and scorner of others". Therefore, his praise is stronger than that of others.

All the various queries and difficulties have now all been answered. The industry of Shakespeare kept him well abreast with the literature of the time. Some may say that haggling over the authorship of the works is a waste of time. Yet some good always comes from evil. It sends one back from tradition that are second-handed and errors that have been repeated to read the works anew. The more they are read the more it seems unnecessary to answer the Baconian statement; the answers are self-evident and simple.

The Moon Light

By Francis Abena

Behold! the rising moon lights all
The hills and valleys, dale and field,
And what a pleasure for the owl,
The bat, and creatures of the wild!

The cricket sings eternal song
Among sweet bushes all around;
The fireflies twinkle and prolong
The splendor of the night profound.

Have you, your keen eyes feasted on
The vastness of the beautiful night?
Oh ye! who are fatigued, come on
And see, and think the moon's rare sight.

Shakespeare's England and London

By Raymond H. Boeke

THE England of Shakespeare centers around the reign of Queen Elizabeth, who ascended the throne in 1558. She possessed a remarkable intelligence and patriotism, and throughout her reign inspired confidence in her advisors and respect among her people, so that she was generally known as "Good Queen Bess". Probably no woman since the beginning of the world has ever had so difficult a part to play, or played it with such a success.

Elizabeth's reign marks the crisis in the history of England. The greatest episode of the period was the defeat of the invincible Spanish Armada, in 1588, which opened the way to colonial expansion, and made England the undisputed mistress of the sea, a title which she holds to this day. Everything flourished, material and intellectual progress were made in all lines of endeavor. Institutions of learning sprang up, culture became fashionable, and the drama which to this time was dormant showed the signs of awakening in the English people because they were adventurous in spirit, very willful and self-assertive. These characteristics are favorable for the growth of drama, and are displayed in the drama that came into being as time went on.

In manners of daily living, religion, politics and education the lifetime of Shakespeare witnessed a continual change. Homes were built more with a view of convenience than fortification. The ordinary houses were still built of wood, but the modern glass window took the place of the horn and lattice. Men no longer lived in the stormy atmosphere of political intrigue or religious controversy to which they had been accustomed. Whatever your station was, you had a better chance than any of your ancestors. The nineteenth century with its triumph of steam and electricity, known in history as "Industrial Revolution", is the only period that equals the Elizabethan period in rapidity of changes

and ideas and conditions of living. In education the universities, as they had always been, were the home of classical studies. Latin, Greek, mathematics, Theology were the principal subjects of study.

Shakespeare's England was an agricultural country, and was able to maintain itself unless poor harvests compelled the importation of grain. It was very much unlike the present day England, which since the industrial revolution has become a manufacturing country, relying upon foreign countries for its grains and raw materials. Shakespeare's England may be considered merry England, because it was during this time more than any other time before, that amusements were to be found. In the highways were to be found the ballet singers, acrobats and wandering actors. Play acting was common in England, especially the miracle and mystery plays, which served as a foundation for the future drama and from which Shakespeare probably receives his first taste of dramatic art.

The London of Shakespeare was still a medieval city of 200,000 inhabitants, with the old time defensive walls, guarded by the towers and crowned by the cathedral. The streets were very narrow and unimproved, open sewers and inadequate water supplies put the city in constant danger of fire and plague. The great palaces were outside of the city proper and there were few notable buildings inside the precincts, except the churches.

Shakespeare's England although making great strides and changes during the Elizabethan period was nevertheless far from being what England is today. Shakespeare lived contently in the wonder in the wonder of this change and recognized the new possibilities opened through money and ideas. But he gave his mind to the study of human nature, and translated his studies into verse and drama, that have become immortal. His works speak to all men, of all ages and all lands.



BIRTHPLACE OF SHAKESPEARE

"Master Skylark"

By Mason C. Benner

IN doing some research work relative to the cosmopolitan revival of an interest in Shakespeare, John Bennett's "Master Skylark" was called to my attention as a splendid picture of Shakespeare in his native clime. I found that estimation so inadequate that I thought this little book of Bennett's deserves some very special attention of its own.

Much to my surprise the librarian referred me to the children's department to get the book. For the child that can appreciate it, this book belongs to the same shelf with "Robinson Crusoe", "Alice in Wonderland" and "Gulliver's Travels". Nevertheless, it is not primarily a child's book. After so many journeys through the sordid literature of today, it was like discarding adult shoes and stockings for a wade in the quaint old ripples of the Avon. Nothing could have been more refreshing while getting a first hand picture of "Will Shakespere" himself.

The book was written by a John Bennet about whom information is strangely lacking. There is this much to say about him however, he has made a thorough study of the Stratford and London of Shakespeare's time, not neglecting the man himself, his neighbors and relatives. His picture is so vivid and stimulating that one cannot keep from envying the people of such a picturesque period.

The story is centered about Nick Atwood, a boy of twelve, whose mother is a cousin to Anne Hathaway. Naturally enough the boy is a worshiper of his illustrious relative, who is at the height of his fame in London at that time. Nick, growing tired of the stern tanner who is his father, and the active birch-rod of his schoolmaster, sets out for Coventry, where the Lord High Admiral's players are to perform on May Day.

While trudging on his way, he encounters the master player who has been denied the right to play Stratford and detained overnight in the gaol for insult to the burgesses. The master player, Gaston Carew, takes a liking to Nick and becomes further attached when he hears Nick's song of the skylark. Seeing possibilities in the boy's voice, he places him with the company at Coventry. Nick, satisfied with his success, desires to return to his mother. Carew promises this, but has other plans for the boy. So he carries young Atwood off to London. Nick makes several attempts to escape although his captor is very kind and wishes to make Nick a paying success in London.

Carew places the boy under the tutelage of Master Gyles, tutor of the boys of St. Paul's choir. Nick advances rapidly and is known as Master Skylark because of his captivating song of the skylark. He studies all winter, and, although he is very fond

of Carew's daughter, Cicely, he longs for his mother and the peaceful village of Stratford.

Finally the boys of St. Paul are to sing before Queen Elizabeth. Nick and another boy are so well received by the Queen that she wished to retain them at the palace. Nick, however, refuses the splendors of the court for the privilege of returning home. Grudgingly the Queen grants him this because of his love for his mother, and he is returned to Carew. In the meantime, Carew, has profited much by Nick's fine work and he gambles much at the Falcon tavern. One evening while Carew was there, Nick heard from Ben Johnson's remarks that Will Shakespere was back in London. He decides to follow Johnson to see his kinsman. While Carew was busily engaged he accomplished his purpose.

Here a vivid picture of Shakespeare and his companions is given: "There was Kemp, the stout tragedian; gray John Lowin, the walking man; Diccon Burbage and Cuthbert, his brother, master players and managers; Robin Armin, the humorsome jester; droll Dick Tarlton, the king of fools. There was Blount, and Pope, and Hemyng and Thomas Greene, and Joe Taylor the acting boy, deep in the heart of the honey-bowl, yet who one day was to play "Hamlet" as no man has played it since. And there were others whose names and doings have vanished with them". Then there is a picture of Shakespeare:

"He was quiet, very well built and straight. His tabard was black, without sleeves, and his doublet was scarlet silk. His collar and wrist bands were white, Holland linen, turned loosely back, and his face was fair and frank and free. He was not old, but his hair was thin upon his brow. His nose and his full high forehead were as cleanly cut as finely chiseled stone; and his sensitive mouth had a curve that was tender and sad, though he smiled all the while, a glimpse of his white teeth showing through, and his little moustache twitching with the ripple of his long upper lip. His flowing hair was chestnut colored, like his beard, and curly at the ends; and his melancholy eyelids told of study and of thought; but under them the kindly eyes were bright with pleasant fancy."

Will Shakespeare gave help to Nick and Nick then returned home after several adventures, taking with him Carew's daughter Cicely. Carew had been hanged for a murder that he had committed in a burst of temper. Nick returned to his mother with the pleasant companionship of Cicely and apparently lived happily thereafter. At least he should have in such a peaceful village as Shakespeare's Stratford.

Text of Shakespeare

By Paul Spahr

IN making a study of the text of Shakespeare we try to determine the actual form in which Shakespeare wrote. The absence of manuscripts and the light in which plays were then regarded and handled makes it a difficult problem which has been worked upon from the appearance of his plays to the present day by literary men of reputation and intelligence.

When an author sold a play to a theatrical company he seems to have given up all rights of ownership, as if he sold the play; authorship and all, instead of only the privilege to act it. Authors seem to think it dishonest to sell the same play to the theatre and the press, but due to corrupt forms of the play being gained by stenographic reports from the theatre for the press, authors got the consent to have plays published correctly.

Due to absence of manuscripts many plays were lost because of the negligence and change of theatrical companies. Shakespeare plays first reached the public through pamphlets called quartos. These showed signs of being written during the performance. There is also the possibility of mistakes or slips in memory on the part of the actors.

The absence of copyrights permitted piracy or stealing of plays. The Stationers company licensed books and plays but they made exceptions; and certain plays of Shakespeare were never listed at all in the organization, such as *Romeo and Juliet*, and *Henry the Fifth*. The publication of parts of the plays in quartos and the licensing of stolen and pirated plays opened a means of corruption of Shakespeare's plays.

Besides the exceptional causes for mistakes we have those which all plays at that age were subject to. Every reader of Shakespeare will admit ambiguity in all his plays, this ambiguity and illegibility of the author's manuscript going through the hands of printers caused many mistakes; errors of composition, confusion of words sounding and looking alike, the originality of each printer entering in

the edition caused much inaccuracy. Then there was the absence of uniform spelling, and punctuation, which was careless.

Another class of variation arose in the playhouse. Cuts, additions and alterations were made for acting purposes and different scenes. The last type of variation, is the difference in the editions of the plays of Shakespeare. This variation differs, because editors differ on the principles, the meaning, selection of material (*Folio Quartos*) and the style or method of treatment.

One of the first editors to produce a beneficial edition for the readers of Shakespeare was Nicholas Rowe, poet laureate under Queen Anne. He corrected many obvious corruptions, modernized spelling and punctuation, completed exits and entrances, and arranged passages of disordered verse. Alexander Pope edited plays of Shakespeare differing on the folios and quartos of Rowe. Pope started the system of placing inferior passages at the bottom of the page; but his edition was too weak to be successful. Theobald edited a nice copy but his criticism of other editors was too severe and his egotism too great for success.

Alexander Dyce in 1857 produced one of the best editions to this date upon which present day editors base much of their editions because of his quality of saneness. Other editors lead to our present day editions such as *Cambridge Shakespeare* edited by W. G. Clark, J. Glover and W. A. Wright. The *Cambridge* edition was followed by a similar one called *Oxford Shakespeare* by W. J. Craig. These last editions are the one usually read by the Shakespeareans of today.

Since Dyce few suggestions have found general acceptance; progress being made in the interpretation rather than the originality of his works, which will always be differed upon by Shakespeareans as to the meaning of Shakespeare and what he actually wrote.

Shakespeare's Songs

By Edgar B. Meyer

ONE of the greatest of bards that ever lived was William Shakespeare. He is the only one of the great, that is to say the really great poets, who has lived in the times that we term modern history, who has in any way at all come near to the Greek style of writing. He has maintained the lyrical qualities in all his works. Many other writers have achieved fame, but Shakespeare is the only one to have achieved his fame accord-

ing to the standards of the Ancient Greeks, who were considered the world's greatest writers in any time and age.

All arts are subject to three periods of development. The art of singing, under which the songs of Shakespeare come, has also undergone these three periods of development. They are the formative period, the period of culmination and the period of decay. The Greeks gave us the formative period

and the period of culmination and with their fall and destruction also came the fall, the ruin and the decay of the art of singing. Then it was that Shakespeare brought back the art of singing. It was he who put the art through its various periods again. It was he who in reality prepared the path for the period of culmination that was again experienced in the middle of the eighteenth century under the exercise and control of the old Italian Singing Masters. It was he who again cultivated the art with great assiduity and success and he enabled it to reach its highest degree of success. He brought back to light the fact that the human voice will never cease to be the most beautiful of instruments when properly used. He again showed that the human voice will never cease to strike the chords of the heart with a directness and an intensity that cannot be approached by any other instrument. And he brought back the reliance that is necessarily placed on the traditions which have come down to us, and he has recorded maxims and sayings which are attached to the names of the great men of old times. If I can bring the reader to understand these few facts and be able to bring to light the beauty of the songs of Shakespeare, I will feel that I have not labored in vain.

It is doubtful whether any subject could present any greater attraction to a student of English song than a survey of the verses written by William Shakespeare. It embraces a period from the end of the sixteenth century down to the present day. Almost every musician since Shakespeare's time has set some of his verses to music; therefore a collection of this music, arranged in chronological order, must illustrate in a very practical manner the growth of style, the improvement in harmonic combinations, the freedom introduced into melodic passages, and the gradual development that has taken place in music generally, from the time when it was yet in its second infancy to the present advanced state of the art.

The condition of England at the time when the poet was producing and performing his plays, can be shown in a few words, both historically and musically. It was at this time that Queen Elizabeth was on the throne, and her long and memorable reign was nearing its close. Owing to the introduction of the printing press, that great lever to education, a desire for knowledge of every kind had sprung up among the more cultured classes of the people. English ships, commanded by such adventurous and gallant sailors as Drake and Hawkins, were adding to the English possessions over the seas, and opening up new outlets for ambition and fame. Patriotism had been greatly stimulated by the scattering of the great fleet sent by Spain to Conquer the little island. The reformation of religion had been accomplished; and the results—free-

dom of thought and more liberal education—were aiding in the general development. This active epoch brought to the front great leaders in science, theology, politics and art, and among the latter, the great immortal dramatist and poet, William Shakespeare, whose genius has for all time set down the thoughts and emotions of this wonderful and stirring period.

The condition of English music also reflected the brilliance of the times, as has been well stated by Hullah: "In the sixteenth century we not only sang and played as much and as well as our neighbors, but we sang and played our own music. It is no exaggeration to say that the English hold, and are recognized as holding, a very high place among the composers of the period. Tallis, Farrant, Byrd and Bevin in "service high and anthem clear;" Morley, Ward, Bilmye and Weelkes in the madrigal; Bull, in performance as well as in composition; Dowland, "The friend of Shakespeare", in the part song; and, last and greatest in all styles, Orlando Gibbons—these are all names to which the English musician may refer with confidence and pride as fit to be associated with those of Palestrina, De Lattre and Marenzio. Our Insular position, which has favored us in so many things, has favored us in the individuality of our music, and left our composers of earlier times more to their own resources than any other country. Indeed a comparison of dates shows us to be rather the precursors than the followers of other nations.

During the Elizabethan reign, the madrigalian period attained its highest development, and though it was not the music of the people, it showed the refinement, ingenuity, activity and taste of a race of musicians, who proved their ability to compete successfully with the best of other nations.

It is probable that Shakespeare wrote some of the songs in his plays to music which was already in existence and popular at the time, as many poets have done since, notably Burns and Thomas Moore. Unless some important evidence is forthcoming, from one place or another, it is doubtful if anyone can ever arrive at a definite conclusion; for with the destruction of the Globe Theater by fire in 1613, most of the performing manuscripts, including the music, were burned. This disastrous circumstance, gives us a renewed hope that we may yet recover some of the clues which, if carefully followed, will lead to much more interesting knowledge on the subject than is in possession at the present.

Only in a very few cases is it certain that we possess the exact music that was performed in the plays during Shakespeare's time.

If the song, "Take, O take those lips away" is in the original musical setting of the words, it is improbable that John Wilson composed it, although

Dr. John Wilson has been identified with the "Jackie Wilson" is the fact that at a later date, John Wilson published this song in his book called "Select Ayres" and he included the following songs of Shakespeare, with which Jackie Wilson would have become familiar during his connection with the theater: "From the Fair Lavinian Shore", "Full Fathom Five", "Where the Bee Sucks", "When Love with Unconfined Wings", and "Lawn as White as Driven Snow". These songs Wilson must have had a special liking for, otherwise he would not have included them in his books, and had he not done so, in all probability they would have been lost.

An examination of the music performed in the plays of Shakespeare's time shows us that it must have been simple and melodious, rather than difficult and contrapuntal and an additional reason in support of this view being, that in all probability the actors themselves would sing the songs, and boys with treble voices, always performed the female parts.

Even if there is any doubt as to the character of music performed in the plays, we can have no doubt as to what the music of the period was like, at least

that portion that was well known to Shakespeare. These are all of the simple and melodious character. They give a good idea of the class of music that was in vogue at the time the plays were written and from this idea the person making a study of music can trace the development down to the present time.

When music is examined that was written for plays after the death of Shakespeare, it is found to be of the same melodious and simple character. And from this we can deduce that since the music of the plays of Shakespeare was so successfully used that others followed, the songs must have become the folk songs of the people.

The occanpiments were played by musicians who were placed in the upper gallery, situated above what we now call the stage box. The band consisted of about eight or ten performers on haut-boys, lutes, recorders, coronets, viols and organs. The band announced the beginning of the play by three soundings or flourishes and they also played between the acts. Incidentally music was required of them and likewise soft music through which speaking could be heard, called "Still music".

Shakespeare on the Continent

By Stanley Plattenburg

THE Bible alone of literary compositions has been translated more frequently or into a greater number of languages than Shakespeare. The progress of Shakespeare's reputation in France, Italy, and Russia was somewhat slow at the outset, but everywhere it advanced steadily through the nineteenth century. In Germany the dramatist has received no less than a century and a half of recognition, scarcely less than that of his native country.

Many English actors who made professional tours through Germany at the end of the sixteenth and the beginning of the seventeenth centuries frequently performed Shakespearean plays before a German audience. At first they spoke in English, but finally they presented them in crude German translations. "The Two Gentlemen of Verona" and "Titus Andronicus" were edited in German as early as 1620. In 1626 "Hamlet", "King Lear", "Julius Caesar", and "Romeo and Juliet" were acted in Dresden, and crude adaptations of "Hamlet", "Taming of the Shrew", "Merchant of Venice", and "Midsummer Night's Dream" were current throughout Germany late in the century. No authors name however accompanied these works and it was not until German tourists returning from England carried home his works that Shakespeare was accredited with these plays.

In 1741 a poor German translation of Julius Cae-

sar appeared and this was followed by numerous others. Between 1700-1766 a champion of classicism hotly denounced Shakespeare, but attack brought unexpected fruit. Lessing in 1759 in a journal urged them to accept this great dramatist. He says of him, "After Oedipus of Sophocles no piece can have more power over our passions than Othello, Lear and Hamlet". This reaped a wide expansion of German knowledge and curiosity in Shakespeare. Goethe and all his followers were henceforth eager disciples of Shakespeare. Goethe's criticism of "Hamlet" is but one of the many tributes paid him by Germany.

Shakespeare has even today a great influence on the intellect of the aesthetic German, and still maintains an impressive appeal to the public.

Voltaire, who studied Shakespeare thoroughly on his visit to England between 1726-1729 made the first effective introduction to Shakespeare in his country. He was greatly influenced by this English dramatist, and many of his works show a keen insight of Shakespeare. However, Voltaire attacked his lack of taste and art, his influence failed to check the growth of the Anglo-Saxon author in France. Some of Voltaire's plays that show a great similarity are: "Brutus" shows an intimate knowledge of "Julius Caesar", "Eryphite" is the product of many readings of "Hamlet", "Zaire" has a reflection of "Othello". In 1776 Pierre le Tourneur

commenced a translation of all Shakespeare's works which was completed in 1772 and consisted of two volumes. In the preface to his first volume *Le Tourneur* declared Shakespeare to be "the god of the theater". Such praise aroused Voltaire again, and in his eighty-third year he retorted on *Le Tourneur* in two violent letters which were read before the French Academy in 1776. Here Shakespeare was proclaimed as a "barbarian" whose works were "a dunghill"—"concealed some pearls" but whose "sparks of genius" "shone on a horrible night".

Although Voltaire's verdict was rejected by a great majority it has made a lasting impression in France that has never been erased. His views, though modified, have been approved by many critics of the Roman period. The Romantic movement helped to discountenance all unqualified disapproval however. To George Sand everything seemed tame beside the poetry of Shakespeare. She translated "As You Like It" in 1856 and Alexander presented a free adaptation of "Hamlet" in 1847, and the rendering was often repeated. The best French renderings were the prose translation by Victor Hugo, Pater and Renan, and the latest critic Jusserand all proclaimed the greatness of Shakespeare.

Voltaire influenced the Italian critics, and up until Baretti in 1777, no one renounced Voltaire's opinions. The Romantic period planted in the minds of the Italians much faith in the dramatist. Many of Italy's masterpieces show knowledge of Shakespeare. Pindemonte imitated him in his tragedy "Arminio" and Monti bore witness to Shakespearean influence in his "Caius Gracchus". Manzoni acknowledged in "I Promessi Sposi" that he was an ardent follower of Shakespeare.

Many Italian translations appeared before the close of the eighteenth century. Rossini's and Verdi's operas of "Macbeth", "Othello" show close and appreciative study of Shakespeare.

In Spain Shakespeare's fame made slower progress than in France and Italy, as most Spanish literature was dominated by France. In 1798 Moratin, reviver of Spanish drama, published a prose translation of "Hamlet" with a life of the author

and a condemnation for his seeming neglect of the classical rule. In 1875 and 1885 two complete Spanish works came forth. In 1916 an attempt was made to turn Shakespeare into the Catalan tongue. "Macbeth" and "Lear" were presented in 1908 and 1912 respectively.

Holland made her first acquaintance of Shakespeare through France. Between 1778 and 1782 fourteen plays were translated direct from English into Dutch.

It was not until the end of the eighteenth century that Denmark was influenced by Shakespeare, and here again it was because of the French criticism. Schroder, however, secured a chief place on the Danish stage for Shakespearean drama. Sweden was slightly affected by the power of the author.

In 1748 a version of "Hamlet" was edited in Petrograd and in 1750 was acted in the capital. Russia received Shakespeare before the Scandinavian because of the French translation. Catherine the II in 1786 converted "The Merry Wives of Windsor" into a Russian farce thus encouraging the Shakespeare vogue. Tolstoy before his death condemned Shakespeare as angrily as an eulogist of wealth and rank. Almost every play, however, has been presented on the Russian stage.

Poland owes her knowledge of Shakespeare to her last king who witnessed a performance of a play in England. He became a worshipper of Shakespeare, and soon the nobility of Poland idolized the English poet. In 1875 appeared the first translation only to be followed by a new and more complete translation in 1913.

In Hungary, Shakespeare's works have since the nineteenth century received ardent regards from theater-goers and students.

I will here mention the other translations of Shakespeare: Bohemian-Prague, Finnish-Helsingfors, Armenian, separate plays have been edited in Welsh, Portuguese, Wallachian, Croatian, modern Greek, Latin, Hebrew, Chinese, and Japanese, a few have been translated into the numerous languages of Asia, Africa, and Australia and also have been acted in these native theaters.

Unauthentic Shakespeares

By Robert D. McClear

IT seems that some publishers and authors who were without many scruples tried to use the name and reputation of Shakespeare to foster the popularity and sale of their own works. Among these were W. Jaggard, who published an anthology as by W. Shakespeare in 1599. Due to the conditions of the times in publishing works many authors suffered the same fate. When Jaggard published

his third edition of "The Passionate Pilgrim" he added two pomes of Thomas Heywood, who immediately took exception to it. Shakespeare was "much offended with M. Jaggard that (altogether unknown to him) presumed to make so bold with his name". Undoubtedly a few of the poems in this work are by Shakespeare because they appear in "The Sonnets" and "Love's Labor Lost".

Before going further we might mention the question of Bacon. Many literary critics believe that Francis Bacon wrote all the plays of Shakespeare. One of their principal arguments is that Shakespeare did not possess the knowledge necessary to write so exactly the plays ascribed to him, but on the contrary that Francis Bacon did have this knowledge and traveled sufficiently to be able to describe as accurately as were the descriptions of the scenes on the Continent. On the other hand we have the word of Ben Johnson who knew both men personally that Shakespeare wrote the plays published under his name. We do know that Bacon wrote much to which he did sign pen names and also much to which no name was attached. Why he did this we do not know. But certainly it is reasonable to assume that had he written the Shakespearean plays he would certainly have wished the credit that would have been his in signing his name. Returning to the original question of whether Shakespeare had sufficient knowledge, he knew the stage, theater and their workings well enough to write the plays. The bits of law mentioned were probably picked up from friends of his and his own frequent appearance in court.

There are thirty-six and sometimes thirty-seven plays which undoubtedly Shakespeare wrote, that are now published in all editions. "Pericles" was probably written by another author in collaboration with Shakespeare but it has no more right among the other thirty-six than "The Two Kinsmen" and "Henry VIII". About 1610 William Shakespeare collaborated with John Fletcher in writing "The Two Kinsmen". The work clearly shows that two men of different styles wrote the play. The men worked out a detailed outline and then each under-

took to do separate scenes independent of each other.

Seven plays, "Pericles, Prince of Tyre, The London Prodigal, The History of Thomas Lord Cromwell, Sir John Oldcastle, Lord Cobham, The Puritan Widow, A Yorkshire Tragedy and The Tragedy of Locrine were added to the third folio on its second printing. But all the scholars regard this as a bookseller's mistake or a deception without warrant.

Fletcher and Shakespeare collaborated on another play Cardenio sometimes spelled Cardenno and Cardenna.

The reason that most of these plays are ascribed to Shakespeare is that certain passages seem to some critics to be characteristic of him. But at the date when the plays were written his style had not attained its characteristic individuality; and the assignment of these anonymous plays to any particular author neglects the obvious fact that many writers of that period present similar traits of versification and imagery.

There follows too the forgeries. William Henry Ireland wrote a tragedy "Vartigern" and signed Shakespeare's name. Ireland was exposed by Malone, and he published a confession of his forgeries in 1805. More skillful and far more disturbing to Shakespearean scholars are the forgeries of John Payne Collier, extending over a period from 1835 to 1849. These included manuscript corrections in a copy of the second Folio and many documents concerning the biography of Shakespeare and the history of the Elizabethan theater. These forgeries have vitiated many of Collier's most important publications, as his "Memoirs of Edward Alleyn" and "History of English Dramatic Poetry".

Europe This Summer—A Tour

By Joe Keller

SUMMER, with all its rampant beauty and warmth of charm and gloriousness, is not far off. Only a few weeks intervene before we once more enter upon our summer vacation with its diversified interests. The proximity of this welcome season of the year bids us heed the call of the vacationists, and arrange some sort of a trip for the vacation interval, one which will at once provide adequate opportunities for pleasure and rest, change of scenery and occupation, and at the same time offer some educational advantages to benefit us.

The trip which best fits this summer necessity is the itinerary being arranged by Dr. Eugene C. H. D'Andrassay, Professor of Classics and Political

Science at the University, whose tour as now planned will include seven of the most interesting countries, richest in old world culture, as ever-changing classrooms wherein the story of humanity is taught. Last season Dr. D'Andrassay arranged and conducted a similar tour which was successfully and interestingly carried out. This year's trip will be very similar to last year's, only including a grand Alpine tour by motor among its additional enticing features.

To make a personally conducted tour under the expert guidance and supervision of a man so eminently equipped to fulfill such a position as Dr. D'Andrassay, is indeed an unusual opportunity, and

one not to be passed by if it is at all possible to make this extensive tour. Many have already signified their intention of going abroad with his party this summer, which tour leaves July 2nd and closes with landing in New York August 29th.

Last year there were a group of four students from the University who made this trip, and all returned with glowing accounts of the charm and beauty and the great educational advantages offered in such a tour. The personal attention and information which the Doctor is always pleased to give, proved a great assistance in overcoming many of the petty disturbances which usually harrass the traveler abroad, and tend to dull his full enjoyment.

Dr. D'Andrassay has many desirable social and political connections in the Old World, for he was born in Austria, and spent much of his time studying in the great European universities. For instance, last year the tourists were extended many social courtesies and obtained admittance to inner social circles and made intimate personal contacts which would not have been possible except for the associations of Dr. D'Andrassay. A private audience with the Holy Father was also had through his influence.

This year the itinerary will include Scotland, England, Germany, Holland, France, Italy, and Switzerland. A grand Alpine tour by motor is included. The party will sail from New York on July 2nd, and from Boston on the S. S. Cameronia on the 3rd of July. The boat docks at Glasgow, where they entrain for Edinburgh, have a half day of sightseeing, and then go to London by motor. A stopover in the Shakespeare country at Stratford-on-Avon has been arranged for. Sightseeing in Old London will follow, from where the party takes the boat that night for Holland. Amsterdam and the Hague are of interest here.

The 20th of July finds the party ready to start the sightseeing on the Rhine by boat, where they will witness some of the most beautiful scenery in all the world. Germany and the Rhine. Towering castles, set dangerously close to the brink of steep cliffs? There is joy in the mere contemplation of such a journey. A lake excursion at Lucerne followed by the Alpine motor trip, embracing all of the most renowned scenic panoramas of this earthly fairyland is also included here.

The party now enters Italy, where two days are spent in Venice, at the museums and the canals. Florence, with all its native art and charm, will be

the next stopping place before Naples, where three days will be given to excursions to Pompeii, Amalfi, and Sorrento. One day, too, to Capri and Blue Grotto by boat.

Then comes Rome, with all its rich pomp and saintly spiritual investiture—Rome the Eternal—Rome, the City of the Holy Father—Rome the Beautiful. This portion of the journey comprises some of the most enriching intervals of the tour, when the audience with the Holy Father will again be obtained. Days at Genoa, the home of Christopher Columbus, Nice, with an excursion to Monte Carlo, Avignon, Lourdes, and at last Paris, where happy days are spent before sailing for home once more. The S. S. Tuscania sets sail from Havre on August 19th for the United States, arriving at New York on the 29th. The entire time consumed in making the tour is 59 days and the total cost is set at \$665.00, extremely reasonable for the type of service and length of time which the trip embraces.

This meager description of the itinerary as it has been determined upon, will give an idea of the wealth of knowledge and cultural advantages offered by such a tour. It provides an excellent opportunity to spend a most profitable summer abroad, at a very nominal expense. The advantages to be derived from seeing the various masterpieces of architecture and art, the cathedrals, the museums, the galleries, the natural beauty, is an endless fount of intellectual pleasure and delight.

Every comfort and advantage will be extended to those making the trip. The meals will be of high quality, stateroom, hotel and train accommodations of satisfactory proportions, and every detail will be given careful attention so that the party will be free and unannoyed by the small incidental troubles and inconveniences in traveling. All those who would desire more complete information may communicate with Dr. D'Andrassay at the University or at his home on Santa Cruz Avenue. He is desirous of learning of any who desire to make this tour as soon as possible.

Students' Travel Club, Inc., arranged for the itinerary through the offices of the Dayton Savings & Trust Company. An ideal opportunity to spend a most profitable and enjoyable vacation period abroad is here given them, and it behooves those who are satisfactorily situated, financially and otherwise, to arrange to go on this trip to Europe this summer.





EDGAR B. MEYER, Editor

LAWRENCE H. STEMBER
FRANCIS MOYER
WILLIAM PATTERSON
ELLSWORTH GOHMAN

EDWIN YAGOW
RAY JAY GRDINA
JOHN HUTTON
EDWARD SCHILTZ

ROBERT O'BRIEN
T. H. HOFFMAN
JOE KELLER
FRANCIS D. ABENA

REV. JOHN C. GUNZELMAN, S. M., Faculty Supervisor

Shakespeare—the Catholic Shakespeare was born a Catholic and died a Catholic. Sufficient proof that the actor-poet lived and died in the Catholic faith is given by the French authoress Madame Longworth de Chambrun. The truth of her statements can be more readily believed from the fact that she herself is not a Catholic, having remained in the Anglican Church.

There are many incidents in the life of Shakespeare that tend to show that he was a Catholic. His mother, Mary Arden, was reared a Catholic and four of her relatives perished as victims of their faith in the reign of Elizabeth.

William Shakespeare was baptized at the baptismal font of Holy Trinity, in Stratford, three days after his birth.

The question of his religion again comes up with his marriage to Anne Hathaway and Madame de Chambrun points out the fact that the ceremony was performed by a Jesuit Father, John Hull.

It is not surprising that the question of Shakespeare's religion is a doubtful one for what would be more natural than to keep the matter of religion quiet when there was so much prosecution going on in the country at the time? The knowledge of what had happened to his mother's relatives is probably the greatest factor in the matter of silence concerning his religion.

He had, however, among his near relations, an aunt, who was a nun in one of the orders that was disbanded at the time of the persecution. This aunt, as facts show, was still living when William was fourteen years old.

Shakespeare's plays deal with many matters concerning Catholicity and all such references to his characters are depicted in true form and without error. The first biographer of Shakespeare, William Fulham, affirms that "he died a Papist". Many

of the poet's friends were Catholics. With these many facts placed before us, we are willing to accept that William Shakespeare was a Catholic.

Meyer.

Military Training in College You have heard and read much in the past about certain student movements, especially at our larger universities, both for and against compulsory military training. Why such a condition should exist is not always thoroughly understood, neither are the advantages and disadvantages of military training weighed from a purely unselfish standpoint. While it is most sincerely hoped, by every thinking citizen of this land, that we shall never be called upon to engage in such brutal and forceful measures as are employed in modern warfare, still the training required to fit a man for such a crisis is no less valuable to his welfare in the battles of modern business and professional life.

Take for example, here at Dayton there is an occasional objector to the military course. In all such cases the student does not take into account the reasons why authorities have prescribed such a course, the qualities of mind and character which such a course will develop or the nature and reasons for the existence of our present National Defense Act. It has invariably come to light that the student does not want to give of his time and effort to that which he perhaps can see no immediate personal benefit, his objection is based purely on selfish motives. Of course he knows his condition will be better appreciated, in the public eye, if he advances such vague questions as militarism, an addition to the burden of the already overworked college student, time devoted to something he will never be able to make use of, etc.

The aim of the military course is to make leaders of men. The powers of mind and the traits of character which distinguish the leader are the same in the daily pursuits of this world as they are in the conduct of war. Common sense, good judgment, the ability to marshal and weigh the evidence, the power to make a decision, to devise a plan and express it in direct forceful language, the courage to cling to ones plans and to carry them out in spite of all difficulties which might arise, to command the confidence, respect and loyalty of subordinates and to urge them to their best efforts—all of these are as characteristic to the successful man in industry as of the successful leader of soldiers. Those who have completed a thorough course in military instruction confidently assert that there is no other form of training better fitted to develop these essential characteristics of leadership.

Let us give our active and moral support to our Government in its plan to strengthen our national defense and at the same time take advantage of all the benefits to be derived from military training as taught here at our school. Such a course of training which develops leaders of men is far from being a waste of time even in the happy but unlikely event that we shall never have another war.

Yagow.

The Qualities of a College Man Now and then we ask ourselves, "What are the qualities of a college man? Must he possess the power to think clearly and converse with ease and fluently so as not to offend anybody?"

I here recall an instance in a certain company of students—where one started a conversation with much thought, branched out into many digressions, then thought a hint that led to another story and finally hesitated for not being able to recall a person's name and thereby held the company in suspense; while another student kept silent from lack of knowledge to the disgust of the rest.

Should a college man know how to conduct himself on any occasion especially at dances and dinners; or in the presence of his superiors, of his inferiors and of his equals?

Should he be influenced by the so-called jazz music and dance, balloon pants, jazz neckties and other fads?

Of course there is no reason for the college man of today to give up automobiles, electric lights, hot and cold shower baths just because in former gener-

ations the people had to travel in buggies, read by kerosene and fireplace light as Lincoln used to do.

I think the real qualities of a college man can be summed up in a little poem I wrote with a great deal of thought.

Four things a colleg man must do;
If he expects his life to be true;
To learn his lessons honestly,
To speak unhesitatingly;
Respect his fellow-man sincerely,
To know and love God fervently.

Abena.

Ability

We see so many successful men today, that more than once, we wonder how it feels to be successful. We see them with their large industries and places of business. We see them pass by in their beautiful cars. We read of their past business conquests and of their social activities in the newspaper. And then we envy them.

In our envy we lose sight of the fact that whatever success they have obtained and whatever headway they have made was only brought about by their struggle with the current.

The fact that a man is a success does not indicate that he has never chanced to met adverse conditions. He has had as many ups and downs as you have had or will have. However, he has overcome the obstacles to his success numberless times and is always ready to tackle more obstacles if they come his way.

It isn't always luck, or chance, or pull, or influence that brings a man to the top. In fact, very few big men really owe their success to these causes. Their success is mostly due to a cause that may be found in the confines of your own being—**Ability**.

If you have ability, you have the most gracious gift of Nature, if you will display it to the world earh day.

If you use this ability you will overcome obstacles that confront you and you will line yourself up for a career just as successful as those of the men you envy.

If you really wish to be successful, it's a prime requisite that you use your ability to buck opposition, because success cannot be obtained by taking life easy. If it could, there would not be near as much room at the top of the ladder.

Hartman.



Exchanges

By Francis E. G. Moyer

THE Canisius Monthly for February seemed to me better than usual. I read with considerable pleasure, the article, "Kalosophy". The writer deals with the beauty that may be found in common things; in things which at first sight may even seem ugly. He discusses the wonder of elemental things, such as color, size and motion. He also indulges in that popular indoor and outdoor sport: "panning" our present system of education. The writer advocates that our educational curricula include a course in "Effective Lounging". I may be mistaken, but it seems to me that lounging is especially alien to the spirit of youth; it is more the forte of colonels with side-whiskers, and of superannuated chorus girls. The best thing about the article entitled "In Which I Confess to Reading Poetry" is its obvious note of sincerity. Too often such articles are merely the result of assignments, written because it seems cultured to do so, and published because it lends a "literary" tone to the magazine. Not so this article. The writer confesses to a liking for Amy Lowell and Louis Untermeyer and waxes enthusiastic over both of them. Of A. P. Herbert, the writer says: "...his work throughout reminds me of that stifling steam arising from bacon on a Sunday morning." I cannot single out any of the poems for special mention. All of them are excellent. Too much space is given to humor and athletics in what is otherwise an almost model issue of the Canisius Monthly.

Much space is given in the College Spokesman to a discussion of "Fabiola" and "Callista", which are interesting and noteworthy mainly because of their distinguished authors. The short story "The Queer Question of Worthington Smith" holds the interest of the reader because of its rapid pace. Otherwise it is not remarkable, being laid along familiar lines. The other short stories in the publication are not exceptional. The poem "Elmona" is written in the style of "Hiawatha" but irregularities of rhythm are frequent. Among the many poems, I like "Arion and the Dolphin" and the gentle irony of "The Wages of Sin". There is also a translation from the French of Francois Villon's "Ballade of the Lords of Days Gone By".

"Lamentations of a Mediocrity" in Rosary College Eagle for February is a cheerful confession of a number of failures by the young lady who is the

author of the article. But one who is capable of such a well written composition cannot be a total failure. "Juan's Return" is a short story built on the lost sheep motif. There is the usual large amount of poetry which I look for in Rosary Eagle. All of it is good, but to indicate a choice, I may mention "A Visit to a Country Church", "Preference", "Good Night to a Lady Moon", "Search", "Discovery", and "Enigma".

A long article of financial import is the St. Vincent College Journal for March could just as well have been omitted. Two of the editorials dwell on present day evils. I would like to see less of these kind of articles. Too much talk about the wickedness of the world may serve to obscure the fact that there is also a suprisingly large amount of goodness in it. In an editorial entitled "Conversation", the writer gives three suggestions for improving one's conversation. I disagree with all of them. To deliberately make a study to improve one's conversation is a sad mistake. Proficiency in this is a natural result of development from experience. Then again I prefer not less talk, but more of it. And thirdly, to "listen attentively in the presence of good conversationalists", is to throw away one's opportunities. Converse with the "good conversationalists"! "The Thompsonians" deals with that greatest of the romantics Francis Thompson. There is too much space allotted to departmental notes.

In addition to magazines noted in the foregoing, I wish also gratefully to acknowledge receipt of the following publications:

Burr, Duquesne Monthly, D'Yoaville, Five Hundred, Green and White, Micrometer, Niagara Index, Oberlin Alumni, Owl, Purple and White, St. Louis Collegian, Viatorian and Villanovan.

Black and Magenta, Campionette, Cardinal and White, Catholic Union and Times, Cincinnati Bearcat, Collegian, DePaula Cheer, Excelsior, Gonzaga Bulletin, Latineer, Look Ahead, Morning Star, Mountain Echo, Northern Review, Progress, Quaker Quill, St. John's Record, Scarlet and Grey, University News, Ursuline Quill, and Xaverian News.

African Missions, Bengalese, Colored Harvest, Far East, Field Afar, Indiana Sentinel, Lamp, L'Apotre de Marie, Salve Regina, Shield and Victorian.

University Chronicle

By Theodore H. Hoffman.

CAMPUS CALENDAR

- April 2—Baseball: Antioch at Dayton.
 “ 3—Passion Sunday.
 “ 5—Baseball, Miami at Dayton.
 “ 8—Feast of the Seven Dolors of the B. V. M.
 “ 10—Palm Sunday.
 “ 11—Dr. D. G. Reilly Oratory Prize Contest.
 Civic League Concert: Rosa Ponselle,
 dramatic soprano at Memorial Hall.
 “ 12—Easter Recess begins at noon.
 “ 14—Maundy Thursday.
 “ 15—Good Friday.
 “ 16—Holy Saturday.
 Baseball: Bowling Green at Dayton.
 “ 17—Easter Sunday.
 “ 19—Baseball: Muncie Normal at Muncie.
 “ 20—Baseball: Toledo at Toledo.
 “ 21—Baseball: Bluffton at Bluffton.
 “ 22—Classes resume.
 “ 23—Baseball: Cincinnati at Dayton.
 “ 25—Military Week.
 “ 27—Baseball: Wittenberg at Springfield.
 “ 29—Examination of the R. O. T. C. Unit by
 the War Department.
 “ 30—Baseball: Cedarville at Dayton.

JUBILARIANS OF THE SOCIETY OF MARY

Very Rev. Brother Michael Schleich, S. M., Inspector General of the Society of Mary, is to celebrate his Golden Jubilee on April 15, 1927. On Good Friday, fifty years ago, Bro. Michael took his vows as a religious in the Society of Mary.

Bro. Michael was born in Pittsburg in 1860. Boyhood days passed uneventfully as a pupil at St. Mary's school until the Brothers of Mary replaced the secular teachers there.

Under their tutelage and guidance, Bro. Michael felt that he had a vocation for a higher life and he then came to Dayton and entered the postulate. In 1877, with twenty others, he took his vows, of whom there are but three alive at the present time to celebrate their Golden Jubilee.

Bro. Michael then taught in Dayton and in numerous other cities in the United States where the Brothers of Mary had founded institutions. In 1883 he was sent to Paris to pursue a course in higher education. Three years later, on his return to America, he was immediately appointed special director of the scholastics and postulants at the normal school at Dayton.

In 1905 Bro. Michael was made Inspector of the Schools in the American Province, and just as he was getting the work well in hand, he was promoted to the office of Inspector General and a member of the council of five who direct the destinies of the School of Mary. He has very capably fulfilled the duties of his office, and we remember his visit of a few years ago, and we anxiously await his next visit. We wish to congratulate Bro. Michael on this, his Golden Jubilee.

Rev. Nicholas Walter, S. M., was born on Easter day, 1860, near North Vernon, Indiana.

Very early in life he expressed a desire for entering the religious life and when his father determined to return to his native land, Alsace, he first brought Nicholas to Dayton where this young man entered the postulate. He was sent to Europe to study for the Priesthood. He completed his studies at the Institut Catholique of Paris and in September, 1887, he was ordained to the Holy Priesthood.

Being asked if he was willing to take a life mission in Japan he acquiesced in the affirmative and after coming home and giving his parents and brothers and sisters his priestly blessing and had celebrated Holy Mass in their presence, he left for Japan. For four decades Rev. Father Walter has labored among the Japanese. His life has been characterized by a boundless zeal for souls and a flaming ardor for Christian education.

We join our congratulations to Very Rev. Bro. Michael Schleich to those of Rev. Nicholas Walter on this, his Golden Jubilee.

Bro. Lewis Bornhorn, S. M., was born at Baltimore, Md., in the year 1861. His boyhood life was pervaded with a spirit of piety and soon he felt confident that he wished to devote his life to that of the religious state. In 1876, he was chosen one of twelve to enter the novitiate. He pronounced his vows on the 15th of April, 1877, and at the close of retreat the same year he was chosen as a fit candidate for the classroom. Accordingly he was sent to Allegheny and New York, after which he was sent to Europe to take a course in higher mathematics and sciences.

Upon his return to America he was first sent to the South, then to the extreme North, Canada, and thereafter again to the East where he started on his profession.

All his graduates remember him as a teacher, a principal and a friend. At present he is laboring at Cathedral Latin and his work there comes to him

after thirty-three years of directorship, and it comes to him as a pleasant relief.

We also wish to extend to this Apostle of Mary our heartiest congratulations, on this his Golden Jubilee.

College Assembly On Wednesday, March 23, 1927, there was a meeting of the Collegiate students in the Gymnasium. The meeting was opened by the Vice-President of the University, Father Renneker, who explained to the students the correct meaning of punishments and penalties. He said that all penalties are given to correct the student. He next stressed the point of always telling the truth, a factor more vital today than ever before. His last remark dealt with loyalty to the school. Some students while seemingly successes in their studies and conduct, still are not loyal to the school, because they never support or take part in any of its activities. Father Gunzelman next addressed the students and urged them to continue in their religious activities. He also read the letter of Father Thill, Secretary-Treasurer of the C. S. M. C., congratulating the students on their splendid showing.

Eucharistic Congress Picture For three days beginning Sunday, March 20, 1927, the picture of the Twenty-eighth International Eucharistic Congress of Chicago was shown twice daily at the Memorial Hall. This picture was brought to Dayton under the auspices of the Dayton Council No. 500, Knights of Columbus, and was accompanied by a special musical program.

History Topic Announced On March 11, 1927, Dr. Bernard J. Kuhlman, donor of the annual cash prize of \$25 for the best essay on American History, announced the subject for this year. The topic to be treated is entitled: "Anglo-American Relations, 1861-1872." The contest is open to all the students of the history department. To encourage greater interest in this contest, the college authorities are allowing two credit hours in American History for all students whose papers meet the approval of Father Charles Preisinger, faculty adviser for the history department.

Books Received Bro. Francis H. Ruhlman, librarian, expressed his appreciation to Mr. William L. Jaekle, architect, of Dayton, for

donating to the library a number of books on architecture; also to the Brothers of Holy Trinity School, Brooklyn, N. Y., for several volumes, a few of which are ideal specimens of sixteenth century bookbinding.

Commerce Club Banquet On Thursday evening, March 24, 1927, the Commerce Club held a banquet at the Grey Manor. The banquet was sponsored under the direction of Professor O'Leary. The principal speaker of the evening was Mr. Ralph Lee, the educational director of the Frigidaire Corporation, who addressed the club on the "Psychology of Selling." The speakers of the evening were Mr. Ardee Ames of the General Motors Acceptance Bureau and Mr. William M. Carroll, former Extension Director of the University of Missouri, speaking on "Internal Secretions in Man". The next meeting is scheduled for April 7, 1927, and the speakers are Lawrence tSember and Robert Babb.

C. S. M. C. Notes The following letter is an expression of sincerest gratitude for the work that has been done in regard to the C. S. M. C.:

March 15, 1927.

C. S. M. C.

Thank you very much for the handsome membership offering from the Crusaders of the University of Dayton. I sent membership cards and pins for all those who have made the offering, and I ask you please, if you have the opportunity, to express my personal gratitude to the men of U. D. for the way they are backing the Crusade and me personally in the work.

Thank you also for the fine quarterly report. The list of achievements at the University will add a great deal to our general report for the quarter.

I would like to assure you of a real welcome and of heartfelt hospitality if you can ever visit with us at the Castle. Please come any time that you have the chance to run to Cincinnati, and consider the Castle your real home.

Yours sincerely in Christ,

Rev. Frank A. Thill, Ph. D.,
Secretary-Treasurer.

Acknowledgment The "Exponent" wishes to express its gratitude to Giele & Pflaum for the plate, "Beethoven".

Athletic Notes

By Ray Jay Grdina

Well, boys, they've announced the baseball schedule, and she sure is a peach. Nineteen games so far, ten on foreign territory and the other nine in our own back lot.

* * *

Of these nineteen, six are with Ohio Conference opponents. Miami, Cincy, Wittenberg, Ohio Wesleyan and Marietta will be met here, while the Baujanites will take on Wittenberg there in the season's only foreign conference tilt.

* * *

Here is the schedule in full:

- April 2—Antioch at Dayton.
- “ 5—Miami at Dayton.
- “ 16—Bowling Green at Dayton.
- “ 19—Muncie Normal at Muncie.
- “ 20—Toledo at Toledo.
- “ 21—Bluffton at Bluffton.
- “ 23—Cincinnati at Dayton.
- “ 27—Wittenberg at Springfield.
- “ 30—Cedarville at Dayton.
- May 4—Wilmington at Dayton.
- “ 7—Defiance at Defiance.
- “ 10—Antioch at Yellow Springs.
- “ 14—Wittenberg at Dayton.
- “ 18—Wilmington at Dayton.
- “ 24—Bowling Green at Bowling Green.
- “ 28—Ohio Wesleyan at Dayton.
- June 2—Cedarville at Cedarville.
- “ 4—Marietta at Dayton.

* * *

The first annual Intramural Circus was held on March 21st, and needless to say went over big, not only with the students but the outside spectators.

There was something there for everybody. Track events for those who were interested in athletics. Comedy and burlesque for those who came to the University gym. to get a good laugh, and then there were several vaudeville acts for those who's ideas of entertainment run along B. F. Keith's lines.

* * *

Undoubtedly the whole affair was a perfect success and our hats are off to Intramural Head Bergman, Intramural Manager Bill Adams and to all those who in any way contributed to the affair.

* * *

Wally Achiu is still going along in fine shape in the mat game. Altogether "Sneeze" has had four bouts so far. On two of these he came in first, one he drew and lost the decision on the other. In each instance, however, he was opposed by men, whose experience on the mat dates back quite a bit farther than does Wally's.

* * *

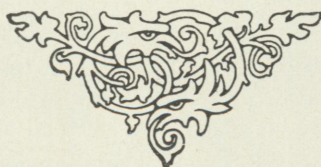
The track boys are still hard at work under Coach Bergman, in preparation for the coming season. So far their schedule has not been announced.

* * *

The same holds true for the University racquet wielders. Bro. Bodie is trying to arrange an eight match schedule for the clay court artists and so far has succeeded in lining up four tilts, two with Antioch and two with Capital.

* * *

The manager's tennis team has challenged the Varsity to a pre-season match, that is to come off shortly. The managers are pinning their hopes on their leader Bill Adams.



Victory Theatre Stock Company

By Joe Keller

Students of the University will be interested to know that the Victory theatre will house an excellent stock company, known as the Wright Players, during the spring and summer months in Dayton, and will await anxiously the opening performance on April 18th. Whether or not one is interested in theatricals directly or not, and there are few if any that aren't, the present engagement of this first class company will afford the students splendid opportunities to witness the best plays at very reasonable prices.

There remain two productions during the month of April which students may see and then five during the month of May, which will be presented before the summer vacation begins. Those who are residents of the city may, of course, follow the company's activities throughout the summer months. Often the prices which are charged for road show productions of current hits are more or less prohibitive for the college student, especially if he would visit the theatre regularly. This difficulty will be overcome by the announcement that popular prices will prevail.

The first play of the season will be "The Last of Mrs. Cheney", a delightful crook drama, interspersed with plenty of pleasant comedy. This gives an excellent idea of the caliber of the plays to be offered Dayton theatre-goers. Frederick Lonsdale is the author of the play. It is still immensely popular

with New York audiences as well as elsewhere and the local production is one of the first releases of the play.

Ernest Glendinning is the leading man who has been selected for the season. Mr. Glendinning is very well known and has been identified with many individual successes very recently. We are assured that no better choice could possibly have been made. Selena Royle will have the feminine lead. Miss Royle has many stage successes to her credit, and is an extremely personable young lady who embodies not only stage traditions of the past but also a personal charm and wealth of talent and experience such as have already given her a high place in the theatrical world. She is capable to an extent far beyond the average expectations and is unusually beautiful.

The management of the company would be very pleased to make reservations for groups of students who may wish to attend any of the performances. Season locations may be obtained at the box office and many have already been taken. This is indeed a fine opportunity for drama lovers and everyone who is seeking for high class entertainment in the theatre to patronize the Victory theatre stock company. No definite announcement as to succeeding plays has been made, but "Young Woodley", "Craig's Wife", and "The Poor Nut" and many others are under consideration.

Frolicsome Folly

By John Hutton

A Serious Matter

Do Gentlemen Prefer Blondes? Colin Clements, well-known dramatist and author, believes there are two sides to every question, consequently he wrote a book which declared emphatically that gentlemen do not. That was where his troubles began. It is said Anita Loos flew to her lawyers and tried to get an injunction against the sale of the book. That failed.

Last summer, Clements went out to Hollywood to write his first moving picture. While there he played and danced with the Stars of Hollywood. When he returned East his parody, "Do Gentlemen Prefer Blondes?—They Do Not", was published. Now the fair-haired stars of Hollywood, including Eva Tangway, Peggy Joyce, Mary Pickford, Marilyn Miller, Esther Ralston, Clara Bow, Clara Windsor, Marion Davies and others have formed, it is said, a "Let's Dye Our Hair Black Club".

Gentleman Jim was polite to the last. He even offered his hair to the warden when he was about to be electrocuted.

* * *

Marshall: "My grandfather lived to be nearly ninety and never used glasses."

Green: "Well, lots of people prefer to drink from a bottle."

* * *

"No," said the handsome chap, "I haven't taken a girl out in almost five years."

"What?"

"That's the truth, it's been about five years," he swore.

"In fact, if it comes right down to things, I haven't been out myself in that long."

"You don't mean it."

But he did mean it. Because we saw No. 146792 turn and break up several more rocks.

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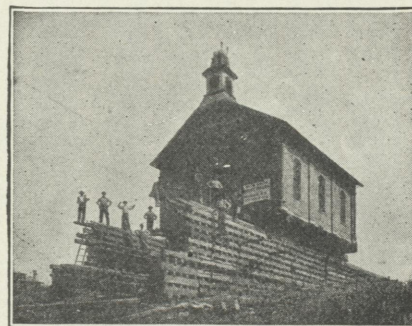
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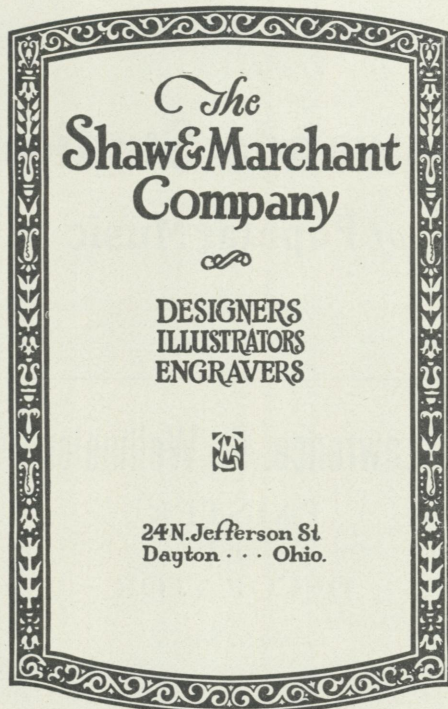
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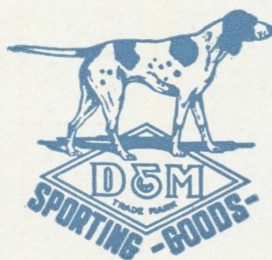
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