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**No. 2.**
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**College Calendar.**

**TRINITY TERM.**

June 25 — Sunday ........................................ Baccalaureate Sermon.
27 — Tuesday ........................................ Examinations for Admission.
28 — Wednesday ........................................ Meeting of Alumni.
29 — Thursday ........................................ Commencement.
29 — Thursday ........................................ Meeting of Trustees.

1893.

CHRISTMAS TERM.

Sept. 12 — Tuesday ........................................ Examinations for Admission.
13 — Wednesday ........................................ Term opens at 5 o'clock P. M.
20 — Wednesday ........................................ Preparatory School opens.
Oct. 5 — Thursday ........................................ Theological School opens.
Nov. 1 — All Saints Day ................................ Founders' Day.
29 — Thursday ........................................ Thanksgiving.
Dec. 20 — Wednesday .................................... Term Examinations begin.

1894.

EASTER TERM.

Jan. 10 — Wednesday .................................... Term opens at 5 o'clock P. M.
Feb. 8 — Thursday ........................................ Ash Wednesday.
22 — Thursday ........................................ Washington's Birthday.
23 — Friday ............................................. Good Friday.
25 — Sunday ............................................. Easter.
Mar. 28 — Wednesday .................................... Term Examinations begin.

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WHELMEN'S SUPPLIES OF ALL KINDS.
Since our last issue it has been decided to add a new associate to our board, an assistant business manager. He is to act under the business manager, and upon the election of a new board is to take his place as an editor. By this we mean to separate the business department from the literary entirely, and hereafter the paper will not be robbed of literary talent to take care of the financial side. Neither will it be necessary for an inexperienced hand to take up the management and to learn for himself just how it is carried on, but the new man can step right into his predecessor's place, and the work will go on without interruption. So we welcome to our number Mr. Herbert F. Williams, '95, who has been chosen to fill the newly-made position; also, Mr. Chas. C. Wright, '96, who has won the competitive editorship. Both places have been well filled, and the board congratulates itself upon the happy selection.

Commencement week is near at hand, and we feel that we must stir up our athletically inclined students in regard to Kenyon Day. For the past few years our field days have been little more than farces, consisting of a few feeble attempts to entertain an audience in athletic costume. And it has been the hardest kind of work to the executive committee-men, for they have had heretofore to go about soliciting entries among a crowd, no man of which was willing to take part except after quite a deal of coaxing. This year there is no excuse in the world for any such action. We have every prospect of breaking quite a number of records. The record for the shot-put was broken a short time ago by two feet seven and a half inches, though under no authorized judges, and, of course, this does not count, though
it can be made to count on Kenyon Day. We have a man in college who, we think, can lower the time for the long-distance runs. A successful field day will add quite an interesting item to the excitement of Commencement week, so let all do their best to make this addition.

The trouble that has been brewing for some time in the Inter-Collegiate Athletic Association came to an end at the inter-collegiate meet at Akron, June first, and resulted in the expulsion of Buchtel from the League.

This action, we believe, was thoroughly justifiable, and was the only course left open for the association after Buchtel insulted the visiting delegations as she did in refusing to allow the games to take place. Buchtel based her objections on the ground that Adelbert had no right to enter two men in an event, and had no right to enter her law students. This from Buchtel, when at least one of the men entered from Buchtel holds a very misty reputation as regards professionalism, and it is an open secret that her ball team is not wholly made up of students.

Kenyon much prefers to play strictly amateur teams, and even if one or two of Adelbert's athletes are law students there is surely no doubt of their right to contest in amateur games. Our experience with Buchtel has always taught us that her students are not the class we desire to associate with in athletics, or in any other way, and we are heartily glad to see her dropped from the League. Now, we can go on with our training, knowing that we will not be forced to contend against professionals, and knowing that we will receive no more such treatment as we received at Akron at our last base ball game with Buchtel.

We believe that now that high school spirit, which so predominates at Buchtel, will no longer appear in the games of the O. I. A. A., and that the association was in every way strengthened by the recent action taken against Buchtel.

Kenyon College is nearing the end of the present school year. At this time it cannot be inappropriate to consider the status of the College from the student standpoint.

Firstly, let us consider the matter of attendance, for that first appeals to the eye of any one not closely connected with the College. During the last two years Kenyon has doubled its numbers. The class of '96 is the largest since the war, and from the present prospects '97 promises to be much larger than '96.

Secondly, we must agree that the matter of scholarship demands our attention. On this score, every student must realize that the work is harder, and the requirements greater than ever before in his memory, and we feel almost safe in saying than at any previous time. By a general law of compensation more work would mean less preparation; but again this is far from being the true state of affairs, so we must draw a natural and direct conclusion: the student body is studying harder in even a greater degree than the one in which the demanded work has been increased.

Thirdly, our success in athletics demands our consideration. We regret that no summary of a year's work can here be made, but let it suffice to say that our athletics have been better in every way than before; they have been more successful, and, even more important. They have been, as a rule, clean, wholesome contests, redounding to our credit, not
only as athletes, but as gentlemen, or to put it in other words, Kenyon men. 

Fourthly, we should feel proud, when we consider the increase in size and quality of our musical and literary clubs. These important factors in a college life have improved in no less degree than the other college interests.

So we could go on ad infinitum in everything which effects a college and its welfare, but the four considerations above must suffice. These are not natural growths, they are too marked for that, rather we must consider them as remarkable effects of some hidden cause. The question then follows: "What is the cause?" To every mind interested in Kenyon College, the question is an easy one, and can be easily answered. It is the wisdom and care with which Dr. Sterling has guided and controlled the interest of our college. Each one of the advances related before he came within his administration, and our thanks and praise are due to him.

The matter of a new President has been broached from various sources. In behalf of the students, The Collegian cares to ask but one question: "Why should the matter of a new President be considered when in the last two years, under the practical hand of Dr. Sterling, Kenyon has made the greatest advances and improvements of its existence?"

MACAULAY’S ESSAYS.

The essay has not been, and, perhaps, never will be, a very popular form of literature. It is regarded, in general, as almost too purely literary to please the popular fancy. Especially is this true when the subject is not of a nature to interest the reading public. Many well-written essays, containing excellent matter, have been complete failures on account of this choice of unfortunate subjects. It was, then, we consider, the knowledge of this fact that caused Macaulay to write upon subjects which, though old and hackneyed, yet retained, and always will retain, a certain degree of interest to the whole reading public, and which, when treated in his clear and lively style, made his essays more popular than almost any other compositions of that kind which have ever been written.

Macaulay wrote, primarily, to please, and on this account he never chose a subject with which his readers were altogether unfamiliar, or one in which there were abstruse problems to be solved. He never, by long and ponderous premises, led up to peculiar doctrines and propositions, but, by the force of sense, arrived at once at his conclusions, and supported them by a great number of analogous cases drawn from the vast stores of his wonderful memory. On this account there is in his essays that continued oratory, that striving, by abrupt shifting of scenery and change of subject, to keep the attention of the reader ever on the alert—those qualities which cause them at times to sound like orations rather than essays. Macaulay wrote for the Englishmen of his day, and he used every means in his power to make his compositions clear and pleasing to them.

Posterity judges the intellectual powers of authors solely by their productions. From this cause has arisen the saying that a man’s intellect can not be best judged by the influence or popularity of his works with the men of his day. After a hundred years, the calm and unprejudiced decision of posterity will find his true place in the scale of mental ability. This is, in the case of a man whose only sphere
is literature, doubtless true. But when a man seeks, as Macaulay sought, to become prominent in statesmanship and oratory, as well as in three great fields of literature—poetry, history, and criticism, there is danger that we underestimate his remarkable ability, if we rely upon criticisms of his work in special branches.

To treat, then, of his essays alone, and to compare them with the works of Carlyle, DeQuincey, Addison, and other great English essayists, is to judge unfairly of Macaulay's marvelous versatility and breadth of intellect. As a writer of essays, we can not place him above them; but when we consider that in other mental pursuits he far outshone them all, and when we consider, too, that, while he ranked high as an orator, he, at the same time, far outranked all orators as an essayist, we may form a fair conception of his ability. And so we must remember that in criticising his essays, we are criticising Macaulay merely as an essayist, and are not judging of his powers of mind.

The style of the essays may be designated in a word as surprising. A succession of surprises and about changes keeps the reader's attention constantly on the qui vive. Macaulay makes incessant use of antithesis and has a manner of commencing his sentences and paragraphs with statements entirely unexpected. The reader is surprised and hurries on till finally he strikes the keynote of the thought, often near the end of the passage. This is stimulating to the reader's energies, but perhaps it is too stimulating. Is it not likely to cause the reader, after recovering from his wonder at the unexpected turn, to hasten over the intervening matter till he comes to the gist of the thought? Such is, doubtless, often the case.

Another peculiarity of Macaulay is his habit of repeating a thought in many different forms, as if he luxuriated in the copiousness of his vocabulary. This, too, is often a fault, for it causes him frequently to descend at great length upon a statement which is evident. The same habit, also, causes him to bring in subordinate statements out of their proper order. But his style is well balanced. In fact, it is artificial in the extreme. His use of stimulants is often excessive. To use his own words on Tacitus—"He tells a fine story finely, but he cannot tell a plain story plainly. He stimulates till stimulants lose their power."

In the qualities of style he excels in clearness, strength, and simplicity. But in pathos his powers of memory often interfere, by the constant occurrence of historical data, with the true poetry of the sad. His wit is that of the typical John Bull, and partakes strongly of the "horse laugh." Professor Minto thinks that he is often coarsely derisive, and quotes a passage in which he says, of Boswell, that "if he had not been a great fool, he would not have been a great author." It seems to us, however, that this passage is an epigram which strikes at an evident truth. That Boswell was "a great fool" nobody will pretend to deny, and that the fact of his being "a great fool" accounts, in a large measure, for his being a great author, seems to us clear. We do not think that in this Macaulay meant in any way to diride Boswell, but merely to express what seemed to him to be a simple fact.

In description Macaulay confines himself to activity, and never attempts still life. His narrative is excellent, and appears to good advantage in the "History," where, in that respect, he is superior to most historians.
We have, perhaps, pointed out Macaulay's faults more than his good points, but it is due rather to the space allotted to us than to our own inclinations. That his essays are eminently pleasing it is unnecessary to say, for the undying popularity of his works is, in itself, sufficient proof. Of all essayists, none, perhaps, except Addison, received more immediate and more lasting praise than Macaulay.

"He wrote to please," and all generations testify that he fulfilled his mission.

C. C. W., '96.

ENGLISH LITERATURE OF THE
NINETEENTH CENTURY.

The early years of this century were full of strife and excitement. The mind of the English people was wrought to the highest pitch at first of fear and then of triumph. England fought for the liberty of Europe, although at times the struggle seemed to be for her own existence.

The literature of a people generally reflects its characteristics on the prevailing tone of the age, and therefore we may expect to find intense feeling at the beginning of this age.

Poetry is the early expression of every literature, and it is always the poetry of an age that is preserved. The rhythm of their songs and fancies always catches and enchants popular attention. Up to this time poetry was always held in higher esteem than prose. But in this age it seems that prose proceeds poetry.

Two works were written in England, both to face the attack of scholarly criticism, and to gain the attention of common readers. Moris's Earthly Paradise, written in verse, has a limited sale and comparatively few readers, while Froude's History of England is far more popular and is read by almost everyone. Spencer, Milton, and Byron are not read as they once were. This does not, however, show that the cultivation of poetry has declined, but the tact of prose writers and the thoughtfulness of the people have improved.

In this age people read more for information and instruction than they used to do.

The newspaper, the mightiest social power of this century, because it publishes the interesting facts of the day, has created a desire for information and has led thoughtful people to search for knowledge in history, in commerce, and in geography.

The growth of manufactures by increasing the number of prosperous workmen has increased the number of alert thinkers.

The long intervals of peace have turned the minds of men to national thought.

For, comparing this nineteenth century with others, we find that in previous centuries men were too much taken up with war to devote much time to national affairs.

The general acquaintance of the English scholar with the thoughts and literature of other nations has broadened and deepened English thought.

Finally, if we compare previous prose writers with the prose writers of to-day, we find that the writers of to-day have at their command such charms of expression as were not dreamed of in the days of John Milton and Jeremy Taylor.

The writers of this century, then, are supplying what is demanded by the increasing number of thoughtful readers, and by so doing are marking out a literary epoch.

The chief external influence of this age
has come from Germany. The Elizabethan age was under Italian influence. The Augustan age under French influence, and our age will doubtless be regarded by the future historian as the age of German influence.

Edward B. Braddock, '95.

THE STORY OF THE ENGLISH DRAMA.

A Paper Submitted in Senior Examinations.

The English Drama, as that of Greece, had its origin in the national church. In early times none but the clergy could read the lessons of the church, and no sermons were preached. That the people, the uneducated masses, might acquire a fuller knowledge of the story of the Bible and might learn something of the Saints and Martyrs, the church first gave the Mysteries or Myracle Plays. Thus, the churches were our first theatres and the priests our first actors. The first of these appeared early in the twelfth century, when the Abbot Geoffrey remodeled his "St. Catherine" for the chancel-stage. Such plays became common, and after a while were acted not only by the clergy, but by the laity as well. Within a century the town guilds had taken them up and were acting complete sets, some of which gave a complete Scripture history from the Creation on. Each guild took a play and they were given in order on a movable stage which was stopped at the opera spaces of the towns. There are extant three of these sets, each of which contains twenty-five or more plays.

From the Miracle came the Morality Play which was, as a work of art, inferior. We may say, then, that the drama at this stage of its development deteriorated. An effort was made to universalize the drama in its scope and whatever may have been gained in extent was yielded at the expense of energy. For personalities, attributes were substituted. Virtues and vices, and allegorical personages were characterized. They were made to tell a poor story which ended in the complete overthrow of all that was bad. The dramatic "fool" of a few centuries later owed its origin to the "vice" of this period.

Thus the drama was becoming heavy, its characters mystic, and their parts dull. Partly on this account, but in greater part because of the Reformation which came home to men and made them think and demand something more tangible and real and lifelike, came the transition to the drama as we have had it since the closing years of the sixteenth century. Historical characters were here first introduced and instead of an attribute we meet the character most celebrated for any particular vice or virtue. Had Shakespeare written such plays, in the irony of Mark Antony he might well be said to have substituted Caesar for Ambition, Brutus for Honor, and Antony for Patriotism.

It seems probable, however, that the regular drama arose independently and with the introduction of the classic and Italian plays which we took at once as models. Many of them were translated about this time and may have been made prototypes of the new English dramas. Be that as it may, John Heywood should be mentioned in this connection as the man who, during a part of the reign of Henry VIII, did so much to further the development of the "Interlude" which is so prominent a sign of the transition. Being a short humorous piece, it had been acted before only between parts of the Morality and was of little value. It was now isolated and made into the artistic farce out of which grew our comedy.
Ralph Roister Doister, which was written by the master of Eton (Nicholas Udall), was first acted at the middle of the sixteenth century and is the first English comedy. The first English tragedy is the Gorboduc, written by Sackville and Newton, and represented in 1562. The drama flourished, and before it was fifty years old as many different productions had been acted.

Not until the last years of this period were there any theatres. In 1576 three were built and they were such as to add little to the effect of the play. The theatre which was, twenty years later, built for Shakspere and his company was little better. It was a circular enclosure without a roof, save over the stage which was a room without decorations or scenery, within which the people stood. There were no actresses, only actors and boys.

Notwithstanding the defects of "the stage," the drama entered upon the second stage of its development with such men as Lyly, Peele and Greene. Their work was a great advance upon that of the preceding period and plays were then more plentiful than ever before or since. Out of the crowd we find writing at this time emerged Christopher Marlowe who easily rose above them all into mastery of his art and though not the equal of Shakspere, was already the "master mind." The gradual development which can be traced from the brilliant, fitful, violent Dr. Faustus to its consummation in quiet, insinuating, artistic and systematic Edward II, which was written before the age of thirty, has no parallel. He gave to the drama not only genius, but music, too. With him originated dramatic verse, and by him the tragic drama was almost created. His verse is powerful, but his poetry is weakened by being overdone, although the result of the strongest passions.

After him came Shakspere, born at Stratford-on-Avon in April, 1564, the greatest dramatist of the world, was the son of a burgess who soon after became poor and was unable to give his son other than such an education as left him an ordinary scholar. He became in time an accomplished man. Of his early life little is known and his youth may have been wild and romantic or sad and quiet for aught we are sure of, but it seems probable that till a while after his marriage he was unrestrained and passionate. At nineteen he married Anne Hathaway, who was somewhat older than himself, and with whom it has been said that he did not live happily. For this reason, or from poverty, or from curiosity he left Stratford at twenty two and came to London and became a playwright and actor. He met Marlowe, Greene and others, and it is not incredible that he lived their indulging, riotous life for several years. Here he lived until 1609 when he left London and lived in the house he had bought at Stratford, He became more reconciled to his wife, and after a short period of literary inactivity died, as it is supposed by some, on his fifty-second birthday, April 23, 1616.

The first period of Shakspere's work probably began before he left Stratford, for it seems probable that there he outlined his Venus and Adonis. Its publication made him famous at once, and now began his work for the stage by retouching old plays. His wild, passionate nature now showed itself in his Love's Labour Lost from which he turned to the rapid Comedy of Errors. All this is forgotten as he passes into the pure poetry of his Midsummer-Night's Dream in which we find mingled together elements which none of Shakspere could have brought into...
the same play. While still young he became influenced by the Italian story and its effect is plainly seen in the Two Gentlemen of Verona, and in the glaring, passionate Romeo and Juliet which followed it. As in those who preceded him the English patriotic feeling now took hold of Shakspere and we find this youthful period closing with Richard II and closing with King John.

Shakspere's second period is short but is the one in which we see the man rising to the mastery of his art and to the height of his genius. He has no greater play than the Merchant of Venice, the first of this time, and that one in which we find the tragic mingled with the comic more perfectly than anywhere else. This was followed by the historic comedies of Falstaff, and the brilliant All's Well that Ends Well closes the period.

Shakspere's life now underwent a change. With the fall of Essex and of Southampton, he lost a great part of the fortune he had accumulated, and much of that favor he had been shown at court was no longer his own. Disgusted with his profession, and saddened by troubles of his private life, he turned away from comedy and began to write the tragedy of mankind. In this mind he wrote Julius Caesar and his melancholy makes itself seen in the plays which followed: Hamlet, Measure for Measure, Othello, Macbeth, Lear, and Antony and Cleopatra.

The fourth period shows us the old man who has fought against all that besets men and has overcome and passed out of trouble. He has at last become reconciled to all about him, forgiving and asking forgiveness, yet displaying dramatic art in as high form as ever in his life. The Tempest, Cymbeline and Winter's Tale belong to this time and with what he wrote conjointly with Fletcher complete his work which is that of the greatest mind the world has ever seen.

While Shakspere yet lived began the decay of the drama. Never was the drama more popular and few men have been as brilliant as was Ben Jonson in whose work are the first signs of decay, but his men and women are those of his time and not universal types. They are of historical interest since they teach us what Jonson's time was like, but they can not stand as typical character and for all time. Every Man in his Humor, Every Man out of his Humor, and Cynthia's Revels convey something of their thought in their titles. The last is a satire on the court and was followed by another on a pair of contemporary dramatists, the Poetaster. After the appearance of the Sejanus, a tragedy, he brought out his three great comedies, Volpone the Fox, The Silent Woman and The Alchemist. The first of these is his greatest play, and is as powerful as well conceived. The second is of little dramatic interest, and the third is so crammed with the essence of Jonson's vast knowledge and wide reading as to be almost unbearable save for its character of Sir Epicure Mammon, which serves to redeem it in part. As he grew older he grew sadder as illustrated by the Sad Shepherd and his later poems. It is with his name we connect the Masques. Of dramatic art in this light and graceful form, he was the master. A masque was any one of these dramatic representations written for a festival with reference to persons present or to the occasion. They admitted of anything which might be woven into the story and while Jonson wrote them they were extremely popular. "Milton himself," says Mr. Brooke, "made them worthier by writing Comus."
Among the many who wrote in the days of decline were Beaumont and Fletcher, in whose works we have a picture of those of the day who studied to be bad. Their work shows remarkable tragic power, and though possessing little of that sublime charm which attaches itself to their great predecessor, and not displaying the wide knowledge shown in Jonson's plays, yet it is life-like and extremely poetic.

Massinger followed and was made famous by his well known character of Sir Giles Overreach in the *New Way to Pay Old Debts*. Then come together Ford, Webster, Chapman, Dekker, Marston, Heywood and lastly James Shirley who lived till 1666, and whose work brings the sketch of the Drama in England to the date of the Restoration.

BASE BALL.

On June 26th, the Adelbert nine, fresh from their Denison victory, sought new fields to conquer. They also sought a new enemy, and one that quickly repulsed their first attack. The game will always stand as one of the most exciting contests played in Gambier. The score, 4-2, tells in itself of the closeness of the game, but the attendant excitement can but poorly be put on paper.

Sufficient to say, that in the second inning Kenyon scored three times, on two hits, a hit by pitcher, and an error, which was promptly followed by Adelbert, who scored twice in the third inning.

After this neither side scored until the eighth, when Wolverton negotiated the bags for Kenyon. Yet in almost every inning men were left on bases, particularly was this so with Adelbert, who had 20, less than eight men left during the final seven innings.

The score gives little idea of the batting, as very few men struck out, and the fact that fifteen long flies were caught by the outfielders gives a much more adequate idea.

Both nines played well, both pitchers showed magnificent head-work, and above all, let us be glad that on both sides the most gentlemanly and chivalrous spirit was maintained. It is in a contest of this clean nature that college athletics are brought to their greatest good, and it is to be hoped that in the future we shall have many more of the same kind.

For Adelbert, Mapes, Andrus, and Hermon deserve special notice, while for Kenyon, although nearly all the nine have our earnest commendation and applause, let us particularly give praise to those men who, by their splendid general work, won us the game, Myers and Wolverton.

THE NORTHERN TRIP

On Monday, May 29, the Kenyon base ball team left Gambier in their special parlor car for Akron and Cleveland. Quite a crowd of "healers" accompanied the team to help carry home the scalps we were to get.

KENYON 9—BUCHTEL 7.

The game was called at half past two, and from that time on the "mucker" spirit of the Buchtelites displayed itself in a most disgusting way. At first the Akron people favored Buchtel, and naturally enough, for when that team returned from Kenyon, sore from three successive defeats, they had circulated the story that while in Gambier they had been rotten egged and otherwise shamefully mistreated, thus hoping that the spectators would avenge their loss. When the Buchtel pitcher succeeded in hitting Branum in the head, he was loudly ap-
plauded. Their catcher, their guiding star and pet piano-mover, "Doc" Brownell, was there in all his colors, with his usual sympathy—limp and dirty playing. By the close of the game the applause was evenly divided, and everyone was disgusted with the show that Buchtel had made of herself.

Buchtel was last to bat, and in the second half of the ninth inning her captain had a little conference with the umpire. Her first batter went to base, being hit on the hand by pitched ball; the second on four strikes which the umpire thought best to regard as balls; the third man stood by the plate waiting for his base, and, of course, he got it. The robbery was entirely too open, and Capt. Beck wisely withdrew his men from the field with the score of 9 to 7 in our favor. We clearly outplayed them at every point, even more so than in Gambier.

Buchtel was badly disappointed. She had supposed that, after spending a lot of money in fixing up her new athletic field, hiring a coach and six professionals (there were just three men on her team who were real students), she could not help winning the pennant. Next year she ought to get three more professionals and make a trip among the Northern Ohio high schools.

ADELBERT 7—KENYON 4.

Next day we rested our nerves by playing a little game with a team of gentlemen, and were fairly beaten. The game was a repetition of the Adelbert game at Gambier, with a slight change in score. The second inning was fatal to Kenyon, for her opponents managed to score six runs. We outbattled them, but were unable to recover the loss made in the second. Hermon, as usual, distinguished himself. Both batteries did well. The game was a hard fight till the last man was out. It closed with a score of 7 to 4 in Cleveland's favor.

WESTERN COLLEGE PRESS ASSOCIATION.

Meeting called to order by President Watson, of Kenyon Collegian. Lichtenberger, of the "Pegasus," Eureka, Ill., called roll, which showed the following papers represented:

On motion, University of Chicago Weekly elected to membership. Further moved that Chair should appoint a committee of five to draw up a slate of officers for next year, no paper to be given an office unless represented by a "new editor." Offices elected from these as below:

President, Daily Cardinal; Vice President, N. W. College Chronicle; Secretary and Treasurer, DePauw Monthly; Executive Committee, Cardinal (ex-officio); Illini, U. of Chicago Weekly, Earlhamite, Pegasus.

The Library is indebted to the editor of the "Reveille" for a handsome copy of that interesting publication, which the Librarian hereby acknowledges with thanks.

Also a copy of Curtis' "Constitutional History of the United States," presented by Mr. W. H. Foley.

The department of English Literature has recently received the important addition of fourteen volumes of English Reprints. These include many rare and
aluable specimens of the literature of the Elizabethan age. They were purchased in Birmingham, England, with the Hoffman Fund.

THE NEWS.

Bishop and Mrs. Leonard made a short call on Mr. Sullivan, '96, May 2.

Prof. Guthrie attended the Diocesan Convention recently held in Cleveland, O.

Mr. H. G. Branum and wife, of Bridgeport, O., spent a few days here at the end of the month, visiting with their son.

Mrs. J. P. Goodwin, of East Liverpool, Ohio, was in Gambier recently on a visit to her daughter, Miss Alice, of Harcourt.

E. B. Cochrane, '98, attended the Psi Upsilon convention recently held under the charge of the Dartmouth Chapter, at Hanover, N. H.

Messrs. Pate, ex-'96, and Long, of the Academy, were in Gambier on the 31st. Both were glad to return to the "hill," only for a few short hours.

At a meeting of the Athletic Association Tuesday, June 6th, the action of our delegates in voting to expel Buchtel from the O. I. A. A., was ratified.

P. W. Alden, '95, and brother, received a visit from their parents, Mr. and Mrs. F. A. Alden, and sister, Miss Edith, of Newport, Ky., during the latter part of the month.

R. J. Watson, '93, presided at the convention of the Western College Press Association, held at Chicago May 27. A successful meeting is reported to have been held.

Prof. L. H. Ingham, having finished his term's work, left Gambier May 30, bound for Chicago. He has accepted the position of First Assistant Assayer in the Chemistry Department of the World's Fair.

Messrs. Sanford, C. and L., Alden, and Wright, took part in the entertainment held in Mt. Vernon, May 16, by St. Paul's Church Choir. Their rendering of Ta-ra-ra-boom-de-ay to church music time made a decided hit.

G. F. Williams, '95, made several flying visits to the College during the early part of the month. Mr. Williams, who hopes to become regularly enrolled as a student next Fall, is at present engaged in saving bodies as well as souls, at Coshocton, O.

The Sophomore Class appeared on the 14th crowned with the scholarly mortarboard and red tassel. Everybody it is hoped joins in sentiment, if not in grammar, with the delegate to the school convention who said, "Them funny caps looks nice."

Mr. Townsend Russell, with Mr. C. T. Walkley as Piano accompanist, gave a Song and Reading Recital in Philo Hall, May 3, in the interest of the Athletic Association. The programme was well selected and elicited a hearty applause in its rendering.

Knox County School Teacher's Association met in Philo Hall May 20. President Sterling, Prof. Peirce, and Prof. Devol took active parts in the convention. The valiant service of the Park Police Force, which had been heavily reinforced for the occasion, deserves a passing mention.

The local tennis tournament was held Monday, the 6th, and Messrs. Follett, '98, and Wright, '96, won the doubles, and Mr. C. T. Walkley, '92, of Bexley Hall, won the singles. These gentlemen represented Kenyon at the State tournament at Columbus on the Thursday following.
The Brotherhood of St. Andrew is once more alive and at work, owing to the beneficial results of the convention recently held in Columbus. The Brotherhood has formed a large Bible class, which meets every Sunday afternoon in Philo Hall. Prof. Benson led the class during the month of May, and Prof. Peirce will lead it in June.

After much conscientious practice the Glee and Mandolin Clubs gave their concert on the evening of the 24th. This was the final number of the Lecture Course, and from its uniform excellence throughout reflected great credit upon those taking part, and especially upon the management. The Athletic Association and the whole student body are deeply indebted to the Glee and Mandolin Clubs for their untiring efforts.

The entertainment given at Harcourt, May 17, proved to be the most enjoyable and successful event of the term. The first part of the programme was devoted to selected readings, accompanied by impersonations of different characters from the inimitable Prologue to Chaucer's Canterbury Tales. The operetta, The Seven Old Ladies of Lavender Town, made a pleasing part of the programme. Messrs. Thornberry, Barber, and Follett, '96, gave valuable assistance to the evening's entertainment.

On Tuesday evening, May 5, the Sophomore Orations were delivered in Philo Hall before a small but select audience. The speakers for the evening and their subjects were as follows: A. Dumpier, The Ideal College Man; D. Clippinger, The Independent in Politics; E. Bradlock, English Literature in 19th Century; C. Mottley, The Future of the Negro; A. Williams, English Composition; W. Bradock, Democracy; H. Williams, Stranger at our Gates; G. Atwater, Idealism in Literature; L. Sanford, Life William Curtis; G. Williams, Ex-Presiding Hayes.

ALUMNI.

'86. Mr. Benjamin H. Warder, Jr., Springfield, Ohio, was married to Mrs. Louisa R. Ohl, of Pomeroy, on Wednesday, June 14. The bride's two brothers were formerly students in Gambier, and on the whole it was quite a Gambier wedding.

'88. Rev. George F. Dudley has turned from Oxford, where he had finished a two years' course in the University. He is now situated in Washington, having been elected rector of Stephen's Church there. He intends engaging in Gambier at Commencement.

'32. Rev. John Hochuly, Rector, St. Peter's Episcopal Church, Fairbury, Iowa, died Friday morning, May 26, enteritis. Burial services were held at the parish church the Saturday following. Dr. Hochuly was one of the oldest priests in the Episcopal Church in Iowa, had graduated from Kenyon in 1852, and from Bexley Hall in 1855. It was through his influence that the late Dr. Ganter was brought to Kenyon.

EXCHANGE AND INTER-COLLEGIATE.

The first college paper was published in 1806, at Dartmouth. It was called "Gazette," and had Daniel Webster one of its contributors.—Ex.

There are but three complete files of the Yale Literary Magazine in existence, one in possession of the literary boa
I have in Chittenden library, and one in the British Museum. The magazine is the oldest American periodical in existence.—Ex.

A bill has just passed both houses of the Ohio Legislature making hazing a crime punishable by heavy penalties. Ex.

In the Senior class at Roanoke College, W.L. Solomon Jones Homer, a full blooded Chocotaw from the Indian Territory, will deliver the valedictory at commencement, the 7th of June.—Ex.

Dartmouth has turned out forty college presidents, two hundred college professors, sixty members of congress, and twenty-four governors. Among her famous alumni are Daniel Webster and Rufus Choate.

The custom of wearing the cap and gown has been adopted by the Senior classes of Harvard, Yale, Princeton, Williams, and Dartmouth.—Ex.

This custom has been in vogue in Kentucky for a number of years.

Two hundred enthusiastic students of Leland Stanford have each given $2.50 towards the construction of a "noise-making machine," to be used at the next athletic contest between Leland Stanford and the University of California. It is to be a monster horn worked by a steam blower, and made of galvanized iron. It is to be fifty feet in length with a diameter of ten feet, and will have a thirty-two horse-power boiler.—Ex.

Prof. Tyrrell, professor of Greek of the University of Dublin, told University of Chicago students that Horace stole the greater part of his delightful odes. He says that they are highly flavored with the writings of Lucilius. He further claims that Horace was not a sincere lover of nature, and that he only wrote of it because he thought it was the duty of a poet, indeed, that his only claim to greatness rested on the dainty and beautiful meter of all his poetry.—Ex.

There are dangerous extremes that lie close to the path of the unwary college student. One is an all-absorbing devotion to study, and another is an utter neglect of study. Excessive studiousness is not more to be commended than extreme inattention to books and lessons. He who habitually overtaxes his physical and mental powers proves himself not a wiser in his practice, than he who habitually slights his tasks. Of the two the former is really guilty of the greater folly; the neglect of the latter may be repaired while the ruin wrought by the former is irretrievable.—The College Student.

The above warning is always timely. But there is another danger, fully as pernicious in its effects as over work, and far more prevalent, to which the student is exposed. It is the waste of energy by reason of his failure to concentrate his attention on his work. Let no student plead guilty of over work who finds on examining his habits of life that he is injudiciously occupying his time, and is habitually dallying over his books.

MY MOTHER'S VOICE.

I had a vision of fairy land,
A vision sweet of a happy band
Whose life was love and joy and song
Where the River of Peace is flowing along,
Yet light of heart as the morning gay,
From that beautiful spot roamed one day.

We skimmed o'er valley, we soared away
O'er the craggy tops of mountains gray;
We sailed o'er oceans' depths of blue,
We sung our lays where the seaweed grew;
We treasures sought in the ocean bed;
The diamond, pearl, the ruby red.

And garlands snatched from the dancing deep
That were set with tears the seabirds weep;
And now we floated through realms of air
From the ice-clad pole to the tropics, where
We reveled long in Elysian bower,
Drinking the dew of their springing flower.

While melody hung, like fainting showers,
On the golden wings of the flying hours,
But dearer than all these bowers of bloom,
Their glorious tints and rich perfume,
Their fountains whence flowed nectar streams
And harps that wake to tenderest themes.

Mingled a voice with our minstrelsy
Sweet as seraphs' voice can be.
We thought it came from a cottage brown
Where clambering vines and mosses o'er grown,
And it woke like the spell of some witchery,
Old scenes 'neath the shadowy maple tree.

We rested there as the sun went down,
Content at last in the cottage brown,
Beguiled by a mother's gentle voice,
Away from glitter and throng and noise,
What a world of love and tenderness,
In the mother's smile, in the soft caress.

When her voice went up in accents mild,
To heaven for blessings on each child,
When her lips pressed ours with her fervent kiss,
O, Time, thou hast naught for this dream of bliss
That came in a night, with the day is flown,
And my heart grows sad, for her loss is known.

O, mother, alone in thy dreary home,
While thy children with lonely hearts roam,
Shall they kiss thy lip and clasp thy hand?
Never again in this native land,
Nor meet till, hushed the blasts of time,
'Mid the faceless bliss of a fairer clime.

Hushed in grief, silenced by mortal tears,
While hovering o'er the her spirit, for years
In heaven's immortal home, thou art
A guiding influence to my sad heart
On the way from earth to heaven's home.
There, my weary life no more shall roam.

\textit{Selest.}

The Glee Club, at their last конs.

brought out a new Kenyon song. The words, which we give below, were written by Mr. Gottschalk, '95, to a bright and catchy melody by Mrs. Buttres.

\textbf{KENYON BELLS.}

There came a little Freshman
At college for to dwell,
And the first thing that he noticed
Was the College Chapel bell,
With the curious strain
Of its old refrain
That wouldn't cease from haunting his microscopic brain.

\textit{(The First Quarter)}

Ding, Dong! Ding, Dong!
Then by dint of earnest labor
And accumulated lore,
He found himself the next year
A Kenyon Sophomore.
But his head began to swell,
And he heeded not the knell
Of warning admonition from the noisy chapel bell:

\textit{(The Second Quarter)}

Young man, you're wrong!
Ding, Dong! Ding, Dong!
Soon he grew to be a Junior,
With his load of Junior cares,
And he "flunked" his recitations
And he "cut" his morning prayers.
And he went astray,
Up Harcourt way,
And the old bells clanged in sad dismay:

\textit{(The Third Quarter)}

Young man, you're wrong,
You won't last long—
Ding, Dong! Ding, Dong!
And when he was a Senior—
A Senior in his pride,
He went and studied up one night,
And then he went and died,
And the people all
Saw the funeral,
For they buried him in state—at Bexley Hall.

\textit{(The Full Hour)}

Ding, Dong! Ding, Dong!
Ding, Dong! Ding, Dong!
Ding, Dong! Ding, Dong!
Ding, Dong! Ding, Dong!—Boo
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