John Farrar to Lecture.

Sylke Fund Lecture, October 27th

On October 27th, under the auspices of the Senior class, John Farrar will lecture in the gymnasium on the subject of "THE YOUNGER GENERATION.'

John Farrar is the editor of the "Bookman," at the young age of twenty-seven, and has a nation-wide reputation due in part to his personality, enthusiasm and sharply defined ideas in regard to phases of American literature and life.

Besides being an editor, Mr. Farrar is an author of some little renown. He made his first mark as a poet with the publication of his "Songs for Parents," published by the Yale University Press, 1921, "The Literary Spotlight: a series of studies of contemporary American authors, with an introduction by Farrar, which was first anonymously in "The Bookman," shows another aspect of the author's ability.

1. Diversity in his scope of interests is evidenced again by his productive energies and criticism.

He has written some of the most charming of recent plays for children, published under the title of "The Magic St es and Other Plays."

Mr. Farrar treats the arts in such an aspect that he is an insistent demand as a lecturer. His articles appear in many magazines and spread his fame as an "editor and writer with personality, and ideals." His lecture promises to be a rare treat for all those who hear him.

UNDERGRADUATE JOURNALISM IN ENGLAND.

The Victoria College (Toronto) asked General Sparrow, one of the leading men of the visiting Cambridge debating team, for an article dealing with undergraduate journalism in Oxford and Cambridge.

Wrote Mr. Sparrow: "You ask me, sir, underlining all these works. He is strung up on the gibbet to the he is strung up on the gibbet to the

"Now undergraduates in England are able to write for four different newspapers."


2. Narrow-minded who are learned in exims. 3. Ordinary men.


"Now the undergraduates who run the weekly papers—there are no dailies—are, again, either (a) Aesthetes, who write the reviews and editorials, and (b) Funny Men, who fill in the interstices."

"The papers at Oxford and Cambridge—for there are many and all are in private hands—have nothing to do with the authorities, but are private enter-prises. At each University there are two stable journals—one representing University thought and another Var-test insects."

At Cambridge, The Review is the organ of Orthodoxy and The University of Heresy.

"The Oxford and Cambridge press is a sensitive muscle of public opinion and affords pleasure to the new type of "the home of herpes."

"The Oxford and Cambridge press is a sensitive muscle of public opinion and affords pleasure to the new type of"—and even to those who read."

—The New Student.

KARLA HEURICH '28

WINS BATES TENNIS CUP.

The finals of the Bates Tennis Tournament were played Tuesday after-noon at three o'clock. Karla Heurich '28, won from Frances Williams '27, in the semi-finals; 6:2, 6:3. The gallery gathered to witness the match in spite of the cold wind which blew through the town. Grace Wood, President of the Athletic Association, presented the Bates Cup to Karla Heurich at the close of the game. The runner-up was given tennis balls.

MISS BENFEN SPEAKS OF KENTUCKY MOUNTAIN LIVES.

Miss Rachel L. Benfer, of the Board of Christian Education of the Presby-terian Church in the United States, was on campus for three days last week, holding conferences with all girls who were interested in missions or church work.

Miss Benfer gave a talk in Westminster Living Room, on Tuesday night, telling very vividly of her work in the Lyndon Memorial School for the mountain girls of Kentucky, where she is a teacher. Miss Benfer's purpose in speaking to college girls is to help them find their work before they gradu-ate. Her personal experience, after graduating from college was that of drifting from one interest to another, until she found her place among the neglected people of the Central Kentucky mountains, where she asserts there is the greatest opportunity for helpful-ness and happiness.

Inspiring her listeners with some of her enthusiasm, Miss Benfer told of the work of the Lyndon Memorial School, where she knows the people of John Fox, Jr., and is finding just such characters, as the editor of "The Bookman," at the young age of twelve, many of them never having seen stars or running water before, something of the joy of writing, and who leave in the spring傑agerman and full of the desire to return to their homes and teach their people what they have learned. The day has gone past, Miss Benfer says, when one can feel that she cannot afford to go into mission work. Mis-sionaries and church workers are now being paid fairly good salaries, and Miss Benfer feels that the joy of the work should make up for the few dollars less in actual salary.

A college girl does not need to especially trained to work among the mountaineers. Any talent she may have will be made good use of, where-ever as at home they might appear insufficient. All who heard Miss Benfer could not help feel the appeal of a life spent among these people, who are among the oldest and best of our American families.

ANNOUNCEMENT.

The "New" Staff takes pleasure in announcing the election of Lila Gallina '25 to the position of Senior Associate Editor.

PHILHARMONIC CONCERT OPENS THE SEASON.

Elly Ney is Artistic Director. The first concert of the Connecticut College Concert Series for the year 1924-25 was given in the State Armory, Monday, October 28, by the New York Philharmonic Orchestra, under the direction of J. Van Hoosegraten, and of the assistant conductor, William Harlow, the wife of the director. William Van Hoosegraten, was the assistant conductor. The program is as follows:

1. Weber. Overture to "Euryanthe"


3. J. Brahms. D Major Piano Concerto

4. Allegro appassionato

II. Andante

4. Allegro appassionato

The Philharmonic Concert always proves to be a satisfactory opening of the music season, and this year the orchestra maintained its usual high standard. There were some in the audience who, no doubt, missed the symphony, but there was compensation for some extent by the Brahms' Concerto and a varied program.

The Brahms' Concerto is very much like a Symphony in some respects. If it the piano becomes a part of the orchestra ensemble instead of being merely a solo instrument. Miss Ney, a Brahms' artist by temperament, played with great skill, intelligence and feeling, without the usual formalities and great power were often heard. The closing work of the evening was the Andante movement where the cellist was brought out to advantage, and the dainty Allegretto mazurka was altogether delightful.

Mr. Farrar's number proved to be delightful to the most popular selection of the audience, and Miss Ney's is over a de-light to his audiences, so refreshing, naive, and dainty in its moods. Who is a warm in a form of a musical joke. Richard Strauss, the master musical NiKolai, tells the tale of Tull Eulenspiegel, a merry medieval rogue. From prank to prank he jumps, until he is strong up on the gibbet to the accompaniment of crashing descend-ing seventh cords. The composer himself says that he cannot crack his musical nut, so he leaves the audience to enjoy the joke in its own way. The orchestral treatment, the great heights of strength and tone in this number.

William Van Hoosegraten conducts with great fire and enthusiasm, and does not in the least overshadow a line and poetic rhythm. The orchestra has attained a remarkable ensemble which unites in perfect tempo and rhythms.

MISS BANFEN SPEAKS OF KENTUCKY MOUNTAIN LIVES.
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ONTHEBELGIUM.

To do injustice to Belgium in a short
article is not a simple matter. Belgium
is a beautiful country, of rare contrasts,
of charities and struggles and complexities; its
people, thanks to the preservation of two con-
current cultures: a people materialistically
and essentially French-speaking, that is Belgium;
the people of the socialists and of the
clerics, the liberals and the Catholics, of
the pole and of the port, of the cooperative
leader and of the irresistible individualist; a
Belgium at once industrial and agricultural,
both mountainous and level, fertile and
barren; with the coal mines of a Passapo6te,
Covia and Charle-

magne, feudal lords, communal
leaders, Burgundian princes, Charles the
great, and his son (Louis the fourteenth), the
Revolution,
... the throwing of
of foreign yokes-Spanish, Austrian.
French, less dominions; the long-
tungy "en garde" is proclaimed
on every side. And as the crown of
the history of Belgium, as of Holland,
stands the sixteenth-century struggle
against Spain. Only, while Holland
emerged politically free, following the
leader of the Stairs, Belgium remained
Catholic, remained forever different
from its near neighbor on the north.
In Belgium one can understand the idealism
of the man who killed William of
Orange-and the irreconcilability of the
north and the south is all set forth in the
fanaticism of each art.

And Brussels, where we had our
bearings, in a charming Flemish
country, covered with green and flowers
with our Flemish china, our Flemish
news, our Flemish market, and "Chafon-
ratto" our tiny Pekingese, Brussels.
I say, better than any other city, presen-
tores the memory of that time.
E.g.
... the memory of the leaders,

than Oranges, a ready victim for the
Duke of Alba . . . . What Belgium
forged, however, was not so much
political oppression as Spanish ascent.
Laughing at the rich Flemish blood
revolted. De Coster's Tylen-
spoil, the symbol of the spirit of
Flanders. Illustrates this marvellously.

Theatres more directly still on the attention than the facts,
which concern the historian, are the
magnificence which in Belgium is
development of human consciousness
through the arts.
There is perhaps no town which pre-
sents, in the preservation of twelfth-
century Romanesque, a greater unity
than TOURNAI. The city is sear,
distinguished, simple, yet without coldness, as
befit the time when Saint Bernard
moved the crowds and convinced the young.
Saint Bernard has his chapel in
Belgium, not in TOURNAI, but in the
woods surrounding the old Cistercian
Abbey of Abbey-Celles, a remarkable ruin,
where the superposition of styles leads
us from the early Gothic through the
"Plamagie" to a "plagueuse" of
ten-century Renaissance.

The cities of Belgium are fascinating;
there is Saint-Bavon, Aulnes, Orval.
With them, the monk stands erect,
dominating the time which Dunsant-Wilden
defines as "the kneeling of two centuries
before the meeting of two lives.

The growth and change of the
Gothic thus gives the most spiritual of periods.
as observed in the ruins, the churches,
the city halls, the cathedral, the
mansion houses, is a great revelation.
Belgium is full of them, teeming with
them, but many a one of these master-
pieces illustrates in itself several suc-
cessive phases of Gothic expression.
Here is the pure thirteenth, the pure
fourteenth, the pure fifteenth. But the Louisian
is unsurpassed as a pattern of the
flamboyant. In fact, art in Belgium
was at its zenith greater in the
fifteenth century. Art then did not
differ from life in the artificer and
the artist. It was the great democratic
time, and the best man at Brussels
is a symphony of praise of this
fifteenth, from the "Petit Sablon"
the famous "Grand Place," archi-
ctorally, is not matched in Europe,
except perhaps by one--tell me why
the square of St. Mark at Venice.

But Brussels, seen from the surface,
is a modern city. To see the fifteenth
century still alive, one must go to
Brugge and to Ghent. Bruges has a
smile far more mysterious than that of
the Mona Lisa. No portrait of a
young woman, it enchants more at every visit.
In fact, in our Flemish people,
in its pastel colors, its lazy towers and
steeples, its canals, its swans, its
flowers. Memling's fifteenth-century
treasures are there, enshrined in St.
John's Hospital.

Ghent is made of sterner stuff. Van
Artvedel's commanding gesture in the
Place du Vendriedi, gives the key to its
history. In architecture, the horizon-
vertical line is emphasized. The carillon
proclaims a soul of beauty, of
a cathedral, the supreme gem of Belgian
painting, the "Adoration of the Lamb"
by the brothers Van Eyck. With
enough, Ghent is the home of a num-
ber of the best of modern Belgian
writers together on the benches of the
Jesuit school were Maeterlinck,
Verhaeren, Van Lerberghe, Rodenbach.

While Memling and the Van Eycks
were creating the greatest Flemish
tradition, Bosch and Breughel
forced the ground giving way beneath
their feet. They knew that medieval
faith, mediæval chivalry were con-
demned, but they could not see as far
as Italy, or as far as a new religion.
They are the satirists of fifteenth-century painting, too great
to be moralists; too small to be proph-
ets. The quincentenary of "Breughel
d' l'oiseau" was celebrated in Brussels
this summer for a period of three
weeks in the populous Marcellin quar-
ter, in the centre of which he lies
buried, and it was a joy to witness
the devotion of thousands of simple
souls dressèd in the costumes of the
times during the scenes preserved
by the old paintings, to the artist who best
knew their voices and their looks.

After the sixteenth-century revolution,
with the hill marked by the youthful
Albert and Isabella, begins the seven-
teenth-century Flemish Renaissance,
and her preservation centers on
the town of Antwerp. The Greek gods
have been restored to life, and a new realism
is born. The glorification of the body
and the obsession with the glorifica-
tion of the mind. The fruits of earth
are once more the gifts of the Immortals,
and Flemish exuberance and sensuous-
ness may at last revel in them
un-
checked delight. Antwerp, the city of
painters, of home towns, of diamonds
and gold, "La Nouvelle Cauchara," as
George Eckehard calls it, will now
harbor Rubens and his school, Van
Eyck, Jordaan, Teniers.

This description can give an idea of the
display offered by the Musées Royaux,
Antwerp and Brussels in connection with
these four names.

And these four men have their
spiritual descendants today, as of
primitives, if Maeterlinck is continuous,
Memling and Van Eyck, Verhaeren
following in their rhythmic sway,
the life, is a true son of Rubens.
Le-
namain is a new Jordaan, the
worker, the decorator, the virtuoso, the
shrewd. They are, each in his own manner,
the isolated ancient traditions of the
Flemish conception, inherited mostly
from the formidable Antwerp School.
It is a source of constant wonder to
(Continued on page 6, column 1).
LES AUTRES,

Trade Union College Begins 4th Year.

Brookwood, the only resident trade union college in the United States, is situated at Katonah, N. Y. The college started its fourth year with a membership of fifty students. The purpose of this Trade Union College is to train the sons and daughters of workers in the art of being leaders in service to society. "Prepare the students for work in trade unions for more effective service in the unions." The students at this college represent two dozen different industries in this country and in foreign lands. Many of them have been influential in the unions from which they come.

Upon entering the college, the students spend several weeks taking a preliminary course, "How to Study." After this, they enter upon their regular work, electing courses in English, Economics, trade union administration and organization, etc. All these courses are planned to prepare the students for work in trade unions.

Dartmouth Undergraduate Report on Educational Policy.

Ten undergraduates of Dartmouth College have given a report on the student viewpoint of the educational policy of the college, they say, is "to provide a selected group of men with a comprehensive background of information about the world and its problems, and to stimulate them to develop their capacity for rational thinking, philosophic understanding, creative imagination, and aesthetic sensitiveness, and to inspire them to use these developed powers in becoming leaders in service to society." Among many resolutions, these were notable:

(1) the virtual abolition of lectures;
(2) small classes meeting weekly;
(3) written work in form of short assigned papers;
(4) abolition of the distinction between the degrees of A. B. and B. H. and the award of A. B. to all successful candidates.

Vassar Adopts Political Platform.

Vassar's political platform is "To

FRENCH PLAY PROGRESSES

TO BE GIVEN DECEMBER 6th.

The French Club play, which was chosen and casted last June, will be ready for presentation in the college auditorium on December 6th. The play, "Les Bouffons," is the work of Miguel Zamacois, the French dramatist. "Les Bouffons" is a comedy in four acts, the action of which is laid in a sixteenth century castle. It was first presented at the Theatre-Sarah-Berd at Paris, in January of 1877, when Sarah Bernhardt played the leading role of Horne or Janasse.

The cast for "Les Bouffons" follows: Jeanne, dit Janasse, Pauline Alpley ’26; Nicole.........Dorothy Wigram ’25; Solange de Mauzre, Margaret Battles ’26; Vulcane.............Ruth McCaslin ’26; Le Baron de Mauzre, Oliver Hurlbut ’25; dit Narnacres, Grace Demarest ’26; Olivier............Mildred Bondarly ’27; Baronne de Mauzre, Anne Hiltotar.............Ested Alquey ’27; Jacques, Margaret Bliss’27; Roger............Pauline Warner ’24; Jeanmot ...............Katherine King ’24; Julien.............Mary Clif ’24; James de Mauzre, Alice Cook ’27; Les marcmehiand, Jessie Williams ’24; 1er Porteur, Hazel Pendleton ’23; Porteur, Virginia Lutzenkirchen ’26; 2e Porteur, Margaret Smith ’24; 3e Porteur, Katherine Bailey ‘26; Le Baron de Mauzre, Margaret Battles ’26, with the new government with ultimate interest and faith. Is that not a wise plan to follow whatever the outcome of the elections may be?

Wheaton Has Chemistry Exhibition at Fair.

At Brockton Fair, Wheaton College students had a Chemistry display, it was a series of models showing the structure of molecules. The models were all made by the students and were arranged by Dr. Pouleau, of Wheaton.

Hockey Camp Held at Pocono Mountain.

Three hundred hockey enthusiasts from colleges all over the United States met this fall at the "hockey conference," Mount Pocono, Pennsylvania. This hockey camp was started in 1924 by Miss Constance Applebee, a member of the faculty of Bryn Mawr College. It was also who introduced hockey, as a game for girls, into America in 1903.

The girls attending this conference, were coached by expert hockey coaches from England, Miss Bunt, of the Physical Education Department, Betty Daniel ’24, and Margaret Williams ’26, represented Connecticutt College at the conference.

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