

COLLEGE GIRL.

Superintending Editor, Miss F. M. Wicher, 'or.

The far-famed twentieth century is with us. The century that was to see the culmination of man's genius, the century of air ships, and of friendly journeyings from planet to planet, the century, mayhap, (such, at least, was the hope of us laggards that have wearied of the race) when examination systems were to lose half their horror through the happy invention of brain-supplying machines. Such is the dream men dreamed while yet they stood afar off. But having actually entered upon this new era, we are confronted by stern realities. With pride and trepidation, too, we realize that in our own generation is to be built up the weal or the woe of the first half of the twentieth century. Sweet, also, is the speculation as to whether this Canada of ours is to be a commercial power, or a political power, or will she perhaps, awake to a golden age of art and literature. And yet we have become so rational, so practical, that only at rare moments (of weakness some would add) do we take time to indulge in reveries of what may be or to catch brief glimpses of the glory of what might be. Truly, this is the age of action and not of idle day-dreams.

Though the attendance at the Literary Society on Saturday night was fair, it was not sufficiently large to justify the belief that the girls have made their New Year's resolutions in this direction. Business was more prolonged than usual as the time for our winter reception is drawing near. Several motions were carried with a view to limiting and making definite the number of guests, and also for the purpose of avoiding financial embarrassment. The program followed. The musical part consisted of a violin solo by Miss Paterson, a vocal solo by Miss Robertson, 'or, and a piano solo by Miss McLeod, '04. All three selections were much appreciated.

Then came the second of the inter-year debates, that between the third and fourth years. The Vice-president was called upon to take the chair as the President was to debate. The subject was, "Resolved that the growing popularity of Kipling's writings is a mark of literary deterioration." The affirmative was supported by Misses Amos and Downing of '02, and the negative by Misses J. O. E. Macdonald and Hutchison of '01. Both sides debated exceptionally well, though the decision of the judges was unanimous in favor of the negative. Miss Amos, in leading the debate, dwelt on Kipling's freedom of speech, his misuse of English, though it should be the aim of literature to preserve language in all its purity, his portrayal of what is common and coarse, and that in poetry, which is the natural realm of all that is high and noble. Miss Macdonald, on the other hand, endeavored to measure Kipling's writings by the standard of what is classic, and so to justify popular taste of to-day. She brought out clearly Kipling's originality, both in matter and in method of treatment, and emphasized the truth of his pictures. Miss Downing admitted Kipling's originality and strength, deplored his deficiency of taste in subject matter, the want of spirituality in his work, his disregard for woman, and his demoralizing effect on children, who are taught to recite his poems. Kipling, she claimed, was the fad of the hour. Miss Hutchison, however, opposed to this the universality of Kipling, his favor with high and low, and the truth with which he represented his own age, one of the requirements, certainly, of literature. Miss Amos made a good reply, but was unable to overthrow her opponents' arguments.

On Jan. 9th Mrs. Taylor from China addressed the association.

THE RETURN OF ODYSSEUS.

Now that Odysseus has returned and has found awaiting a neat sum for the Women's Residence Fund, it might be in order to review some of the criticisms offered and describe some of the events on the stage from the standpoint of one on the stage.

To those who tell us the Return of Odysseus has missed its aim in being non-dramatic we might state that they have wholly misinterpreted the noble aims of our worthy instructress, Miss Barrows. She, as I take it, undertook not to represent a series of blood-curdling events, all contributing to the interest of, and happily contrasting with, the peaceful reunion of Penelope and Odysseus. The Return of Odysseus is made up of selections from the great epic of Homer. She desired to show the people of this century that they had much in common with the people who lived over a thousand years before the Christian Era. She wished to picture to us an accurate delineation of Homeric habits and customs, to show that in Homer's time, as well as ours, "there is no greater glory for a man in all his life than what he wins with his own feet and hands." For this purpose have athletics such a prominence in the Return of Odysseus. She, if at all she preserved the words of the great writer, had to be true to his spirit. She then had to portray the most characteristic side of Odysseus. He is the polytlas, the polymechanos, the much enduring, the much contriving, a man of strategy, not of open violence, though capable of it when his wife was in danger. For this purpose Miss Barrows has shown in every act where Odysseus comes on the stage, his great versatility, and power of passiveness. One of our city papers has claimed that he should have despatched Alcinous. Surely this great critic is wanting in classical knowledge. How entirely alien and foreign to a Greek it was to insult the hospitality of a host is seen from the fact that it was just this that caused the Trojan war. Those then who desire scenes of blood in a picture where this is not the aim are more to be pitied than indulged.

Another objection has been the new pronunciation. To say the least, it is far more musical than the old, and possesses as good if not a better right to be used. It is the pronunciation of modern Greeks who claimed they learned it from their ancestors, and they from theirs. This, when it is said that Demosthenes could read a modern Greek newspaper, is a strong claim to its rights to use.

It affords us great pleasure as amateurs to think that the inconsistencies were not noticed and it is only in the points where we claim we are in the right that the criticisms have been cast against us. The Greek language covers a number of incongruities. We should not have been unjustly criticized, though we might have been surprised had we been so, had the audience noticed that on the second night of the performance the crowd on the stage hissed Euryalus at the wrong speech, or had noticed that some one called out to the pages when holding the thongs, "hold it up higher!" or on another occasion an enthusiastic School man yelled out "Toike Oike."

We were agreeably surprised that the critics were collected enough not to criticize the lack of music between acts. They were evidently classical enough to notice this would have been modern.

Those of us who had the pleasure and privilege of taking part were enabled, when the powder was cleaned from the hair, and the paint removed from the face and sore spots behind the ears caused by the fastenings of false beards healed, to look back with feelings of satisfaction at having done our best, and at having been behind the footlights in the last Greek play given by Varsity in the nineteenth century.

BASILEUS.