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VOL. IX

MAY, 1899.

No. 9.

OTTERBEIN ÆGIS

OTTERBEIN UNIVERSITY




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ONE of the most impressive and interesting meetings ever held in the university chapel was that held in especial remembrance of the old people of the local church class. On that occasion between twenty-five and thirty of the fathers and mothers of the church all above sixty years had been grouped in the center tier of seats and to them personally were the very appropriate remarks directed. Then came the experience meeting when the veterans in life's army stood up and told of battles fought and won—and their scarred and drooping bodies proved the saying—and of words sped on missions of mercy and love—and the trembling voices bore them out in truthfulness—and how this kind act and that worthy deed made the path the brighter or perchance some word awry has cast a darkness on life's fondest hopes and most brilliant pleasures. How their ardent anticipations lightened when they thought of the Christ of the world and of old age as well and the approaching crown heaven's solicitude holds out to earth's activity! Who can leave such a meeting and not be benefitted by his attendance? If these in their rounded experience can speak of the comforts of the Christian life how much more should the younger be encouraged to emulate the "perfect example."

THE college year rapidly approaches its crowning. To many it has brought a treasure of usefulness and joy to be found only in study and well-spent leisure. To all it

To Stockholders---Very Important.

* **T**HE Annual Meeting of the Stock-
* holders of the Otterbein Ægis
* will be held Monday afternoon, June 12,
* at 1:00 o'clock. No further notice of the
* meeting will be given stockholders, and
* since very important business must be
* transacted, we have decided to ask for full
* representation of stock. Hence send to
* the Secretary a statement of number of
* shares held, whether you will be present at
* the meeting, and if not whom you wish
* to vote said stock.

F. O. CLEMENTS, Secy.

has offered opportunities which whether used or not will never return. Only too dearly must the price be paid by the few who must by extra effort restore advantages which carelessness and indigence has lost. Already the forecast of commencement week is being felt. Round about the school all is bustle and activity and plans are being fully laid and detail work carefully done to round out a successful year. From a distance we hear that some—many of you, we hope—are anticipating a renewal of old joys about Otterbein's class-rooms and campus. You will find much to remind you of the olden times; again, much will seem a token of change—we hope for the better. From a greater distance comes the response instinctive with the thrill of a heart's glow as the bird to wing its flight northward with the budding spring. As students we look back upon a successful year. Rarely was the regular work interrupted by sickness and then only for short times. There seems to be a growing sentiment for scholarship among the students and the increasing adoption of the seminary plan of instruction has led to an increased and enthusiastic use of the library. In every case the teachers have been willing to give all needed assistance with books and, best of all, with encouragement upon topical research. The *morale* of the school was never better. And especially to be commended is the total absence of that little carelessness sometimes noticed on the athletic field. Speech has been guarded in its purity and here as elsewhere young men seem to be fully concerned in the real value of the college life—the building of character in Christ-likeness.

PAUSE just a minute, if you will as you are rushing forward into active life and consider what you are good for! What you can do best or perhaps what you can do poorest of all things in the world. It is one way to rid self of all that pride and egotism or whatever you choose to call it and leads to firmer reliance upon manly attempts at manly work.

Don't try to deceive yourself (you can't others) that you can do all things equality well. *Be honest* and since any admissions that are made here are only "to yourself" and not "out loud" you may just as well go the bottom at once. Just this once at least.

Now you find yourself below the average in several traits. Not only so at this time but it was always so. Think about it. That is, you are not only not up to the average now in this particular line, but it was born with you. You are short here. This is not your line. Don't seek it as a specialty. You will fail if you do.

The other day as I was walking abroad I found a man not at all adapted to his work. He was in the wrong place. Seeking to do what he was not fitted to do. Now he was not educated, for if he had been he would have known as well what he could not do as what he could do. Perhaps, that man was you, (no name is given.) And the particular lack of adaptation I am not particular to mention. All I would have you notice is that there is one thing, perhaps a good many things you cannot do, never can do, and if you are wise will never try to do, no, not even if you had your own way about it.

Now, perhaps you seek renown in intellectual work. Just take a little walk, as it were, about your intellectual work-shop. Make an inventory of your appliances. Approximate the possible output, and see whether you can supply the demand. Oh, yes, reading and a good library count for much. There are things you can do now that could not have been done by you years ago. Practice, diligent practice, does yield some worthy fruit. But honestly now, is not rather the fruit picked from this tree rather the result of a cultivated power than that any power has been put in. The *power* is all ready there and must be drawn out. Must be made real. It was potential, now it is real.

It isn't *you*, now. I knew a lady once who could not say the multiplication table and yet

I always wondered at her attainments, for she could repeat page after page from the best authors. Her criticism was a search light thrown upon the printed page. She studied arithmetic, and tried to learn numbers, yet she couldn't. That was not her line. Her fort was literature and in that she excelled.

And now if you walk abroad among your acquaintances you will find many who cannot do this or that and yet who are making a real success at the other. They have found their place. Garfield has won success as a lawyer and statesman that could never have been his or as a canal boatman, as a minister. Gladstone found his place as a statesman. That was his vocation—his calling. Greek scholarship his avocation. Moody is in his place as an evangelist. Beecher as a preacher and Cooke as a theologian filled worthy places. The genius that leads armies is illy adapted to guide navies while the Crowningshield that directs our fleets may have, if given a land force, ended with a defeated army.

But these people who are out in one line are in in another. This is where the world fits together. There are not only things that this one cannot do but there are things that this one can do. Things that make him happy while he is doing them. Of course you expect the application to be made in education. The bearing is just the same. Look at Tom Jones splitting wood. The work is honorable and Tom is happy. But who would expect Tom Jones to fill Charles Temple's place at the professor's desk. Tom is out there and Charles is in or Charles is out and Tom is in whichever way you look at it. That is, neither culture nor education can avail to make up Tom's original deficiencies and can only make the powers possessed by Charles the brighter. And the world recognizes the fact. They do not expect something great from those unqualified to give it. Nor something small from those who should bring a greater contribution. Nor do they of *you*. They all await anxiously what you will bring.

The Relation of Art to Morality.

E. A. SANDERS, 1902.



ART is the attempt to portray the inner feelings and emotions, to so mold and arrange external objects in conformance with the ideal created by the imagination that an adequate conception of this ideal may be conveyed to others and that they looking upon this work of the artist's brain and hands may read in every stroke of the brush or touch of the chisel the thought which actuated and engraved it, and, thus reading after him each thought and emotion they are led up by the magic genius of the artist's soul until they share with him the tumultuous feelings which inspired him to create this work of art. The true admirer of art in gazing upon some great masterpiece loses for the time being his identity and is transported to that state of mind and soul which is portrayed by the artist.

Art is often the reproduction of the beautiful in nature. The beautiful, no matter in what form it presents itself, appeals most strongly to the best in man. It takes hold of the human soul engrossed in the cares of this life and burdened with sin, and lifts it to higher realms of thought and imagination. Here it may shake off its lethargy and freed for the moment from all material things may soar on wings of joy and praise to meet its God as the lark cleaves its melodious way through the morning sky to greet the rising sun. But though its freedom be long or short, which depends upon the soul itself and its environment, it leaves its mark, an indelible impress, upon the individuality of that soul and ever afterward that image of truth and purity and the memory of the ecstatic joy contained therein remain a constant help in times of trouble and temptation and a living example ever encouraging us to strive for the right. All this is attained by the beautiful as displayed by nature alone; its proof is found in every soul. There is no reader who cannot call from

memory's gallery some scene which stands undimmed by years of time or miles of space, and with it comes the memory of the joy and peace and inspiration which sank deep into our souls on that eventful time.

But art contains another element more potent perhaps than any in nature; it is the human element. The loves, the hates, the successes and the defeats, the joys and the sorrows and all the passions of the human heart enter into art. These qualities appeal more to our sympathy and to our sense of the common brotherhood of humanity than does the absolute beauty and the elements of the sublime, the infinite and the eternal which are displayed in nature. The great influence which art wields over the human soul makes it either one of the strongest allies or one of the bitterest enemies of morality.

Morality has been defined as right action toward God, ourselves and our fellow men; and the course of our conduct is largely controlled by the ideal which we have set before us and toward which we strive. It may seem to some that they have no ideal, yet if they will carefully look into the matter they will find something or some state whether good or bad which they desire to obtain and toward which they are tending. Now art furnishes new ideals for men and in so doing moves him either consciously or unconsciously toward that which is presented. It is a sad fact that the purveyors of wit have been more quick to recognize this and to make use of it than have the good. The immoral pictures seen in posters and advertisements and the photographs given away with cigarettes illustrate this statement.

And yet art is not wholly immoral; indeed, it undoubtedly originated in those feelings of religion which are ever strongest in the human breast. Almost all Egyptian, Grecian and Roman art was connected with their religion. Their marvelous statues were made in imitation of their conception of a god; and a temple was but a crystallized prayer; the earliest poetry

was always connected with the rituals and chants of the religious service; and the origin of music is assigned to the gods. But though these are moral in a sense yet it was not until Christ had established that perfect system of morals which we have at the present day that the full and intimate union of art and morality was effected. But since that time in the modern or Christian era of art almost all the great masters have turned their attention to religious subjects, and, it was found, too, that painting was the most suitable medium for the expression of the conceptions formed by the Christian religion. There is hardly a spot or scene of Biblical importance which has not received attention from one or the other of the great masters; so that if all were collected in one place it would be equivalent to a trip to Palestine to go and gaze upon them, aye, more, one would be carried back over years of time and would walk with Jesus even as did the disciples. M. Fissot is a famous, living example of this class of painters. He spent ten years in Palestine before he painted his first picture and at the end of that time came back with such a preparation from this close and careful study of the land and its inhabitants that he soon won renown all over the world. Thus art and morality or religion are closely bound together by the very essence of their nature, one was caused by and sprang from the other, and finds in it its freest and noblest expression.

The fundamental idea of art is harmony as it is also of morality. Morality is harmony of action and thought with the right, the doing of that which one believes to be right. It is the harmony of the individual with God's will as revealed to him in his two great books of moral law, the Bible and the Book of Nature; and as revealed by that watchful monitor, conscience, which he has placed within us. It is the harmony of the deed with the circumstance, the right thing at the right time. If this harmony prevail there is no friction between our souls and that great standard of right which God has set up. In its presence

sorrow and remorse flee away and all is bright with the sunshine of God's love. It is the fundamental principal of morality but in no less respect it is a factor of art.

Modern art is harmony perfected. The savage is pleased with the idea of regularity, the repetition of the same; he finds delight in a string of beads or a fringe; his music like that of little children abounds in monotonous repetition. This is the first stage of art and nations practicing it never rise high among their brethren. The idea of symmetry comes next in order; it contains unity with a degree of difference. The gods of the Hindoos and Astecs with their double faces and four arms are the product of man's attempt to make more symmetrical the human body. The highest stage of art is expressed by harmony and in this we find its relation to morality. Architecture the first of the arts is the expression of man's thoughts in harmony of outline and shape. This is the keynote of its beauty. Lose this and it is no longer an art.

In sculpture this quality is retained and to it is added another that of expression. There must now be harmony between the purpose of the mind as shown by the expression and the arrangement of the limbs. They must be ready at any moment to execute the orders of the will. It is this harmony which gives grace—that repose in which there is readiness for instant action.

In painting still another quality, that of color is brought into harmony with outline and expression. In music and poetry the presence of harmony is still more marked than in those branches already noticed. Thus we see how intimate and close is the relation between art and morality. The degree of morality of a nation is largely determined by the quality of its art. Art sprang from religion and finds in it its freest and noblest expression and since harmony is the fundamental idea of both they are in the essence of their meaning identical.

Two Prose Tales from Edgar Allen Poe.

J. W. HARBAUGH, 1902.

EDGAR ALLEN POE, the most brilliant of our early American poets, is best known to the world as a poet, as the author of "The Raven," "The Bells," and "Annabel Lee." By many critics, however, it is agreed that he was even greater as a writer of prose tales than as a poet. His imagination was powerful, his love of the wierd and marvelous was very strong and his skill in producing sombre and uncanny effects was extraordinary.

In "The Fall of the House of Usher" one of his best tales, he represents himself as on a dark, gloomy autumn day riding on horseback thro' a dreary, desolate tract of country. Just as night is rapidly approaching he came within view of the house of Usher. The general appearance of the place was dispiriting. There was an indescribable mysteriousness about it. It was surrounded by weeds and decayed trees and a small lake, choked with sedge, lay in front of the house. The atmosphere coming from the general decay was a pestilential vapor, dull, sluggish and leaden-hued.

The occasion of his visit to this uninviting looking mansion was the urgent request of its owner, Roderick Usher, who had been one of his boon companions in boyhood. He had not seen him for many years, but the letter of invitation was of such a nature that he could not well refuse to come. Usher it seemed was suffering from an acute bodily illness and from a mental disorder. He hoped by the cheerfulness of his friend's society to lighten his troubles. The family of Usher was a very old one and had been noted for great peculiarities. It had no offshoot and was continued only in the direct line of descent, so the name "The House of Usher" had come to include the family as well as the family mansion and both were regarded with no little awe by the people of the surrounding country. Of this family, Roderick Usher and his sister, the Lady Madeline were the sole survivors.

Having entered the house the feeling of universal gloom was heightened by the antique carvings of the ceilings, the tapestries of the walls, the high windows and the armorial trophies scattered about. He was cordially greeted by his host in whom was to be noted a remarkable change from the man he had once known. His face was cadaverous, his eyes lustrous and his general manner betrayed extreme nervousness. His speech was trembling and undecided, and his voice was hollow sounding and expressionless. His physical malady had so preyed upon his mind that he was a slave to terror and his existence had become a continuous struggle with the fear that he might lose his reason. This was increased by the certain knowledge of the approaching death of his tenderly loved sister, from a mysterious and incurable disease.

Shortly after the visitor had been welcomed by Usher, he caught a glimpse of the sister gliding through one of the many rooms. Her wan and ghostly appearance filled him with strange emotions. This was the last time he saw her alive. For a number of days he remained at the place, trying to cheer up his friend and help him to forget his troubles, with some apparent success, but he was often witness of appalling and terrifying conduct on the part of his host. One evening he was abruptly informed that the Lady Madeline was dead, that he intended keeping her body two weeks before interment and should like his assistance in performing that task. The time having elapsed the two bore the corpse into a vault immediately beneath that portion of the building in which was located the sleeping apartments. The place of burial in feudal times had been used for a dungeon, and at a later date for a powder magazine, being sheathed with copper and guarded by a massive iron door. The work performed, the reason of the grief-stricken Usher seemed to desert him entirely. One night, about a week after the occurrence of the above named events, the visitor could not sleep, a tempest was raging fiercely about the mansion filling its gloomily interior

with strange sounds. He had arisen, moved by his peculiar sensations, when Usher entered the room. His actions and statements were wild and disordered and he appeared to be moved by violent emotion. His friend tried to calm him by reading to him, but was himself in nearly as bad a condition, for from the direction of the vault beneath them every now and then there arose harsh, grating, screaming sounds. The men were almost paralyzed with terror. Suddenly Usher started up shouting, "Did you not hear it?" "We have put her living within the tomb." "She now stands without the door." At this point a gust of wind blew open the door and there clad in the ghastly cerements of the dead stood the Lady Madeline bearing upon her person marks of a violent struggle. With a low moan she staggered forward, fell upon her brother and in her final death agony bore him down also a corpse.

From that chamber fled the other in greatest affright. Outside he saw the house totter and tremble in the gale and at last fall and disappear in the lake. So ended "The House of Usher."

Of the tales whose theme is a guilty conscience, "The Black Cat" is Poe's best. It seems to emanate from the brain of one possessed by the terrors consequent upon a long debauch under the influence of opium or alcohol. The narrator of the story is seated in a felon's cell waiting to be hanged for the murder of his wife.

He had from early life been fond of animal pets and consequently had many of them about him. Among them was an especially favorite pet, a big black cat named Pluto, that followed him about a great deal and showed a marked attachment for him. In course of time he had become addicted to intemperance and at times under the influence of liquor shamefully abused his pets, his wife as well. One night returning home intoxicated he caught up the cat; in its fright it bit him slightly. This so enraged him that he opened his knife and deliberately cut out one of its eyes. When again sober he was filled with remorse on account of what he had

done, but this was drowned by further dissipation. Ever afterward the cat avoided him and he formed such a dislike for it that he hung it from mere wickedness. Its image haunted his mind continually so he sought to relieve himself by bringing home another black cat which was ownerless. This cat followed him about as the other one had and instead of finding it pleasing, it annoyed him much. It was always near his chair when he sat and when he arose it was under his feet, or by means of its claws would clamber up his clothing. He began to fear it, to hate it, to wish to flee from it. He even plotted to murder it in some secret way, for it seemed to be the spectre of cat No. 1 haunting him, and to make it seem more so, the animal had but one eye. One day while going down cellar accompanied by his wife and carrying an ax in his hand, the cat tripped him, in his wrath he aimed a blow at it which was warded off by his wife, whereupon he buried the weapon in her brain instead. What now to do with her body was a question. He thought of destroying it by fire, of boxing it up and sending it off, or of throwing it in the well, but determined it safest to wall it up in the cellar. This he carefully did. After some time investigation was made by the police, but they were nonplussed. Everything appeared all right. The murderer was happy, for his mental torment, the black cat had disappeared also. He felt so confident when the police were leaving that he began to show them how firmly the walls of the cellar were constructed. In his boldness he rapped with his cane on the very part of the wall behind which stood the body of his wife. The rap was answered by a long, wailing shriek from within. Those present were appalled, but regaining their courage they fell to work on the wall which soon gave way and there stood clotted with gore the corpse with the black cat, its one eye gleaming as fire, perched on its head. He had unknowingly walled the monster up with his victim.

Poe was a very queer genius, his imagination was mastered by thoughts of insanity and

catalepsy. In his tales every silence and muffled sound portends coming doom. He wrote largely from impulse and passion but his writings are remarkably perfect. He had the power of clear and concise narrative and his mastery of imagery was wonderful. Poe secured lasting fame for himself but his works stand almost alone in their trend of theme. They are not a source of help and strength to those who read them but are rather depressing. His careful use of words to produce a particular effect, his unparalleled expression of bad passion will always command favorable criticism if not admiration, for it is surely wonderful that out of his physical horror and crime, and disordered fancies he should have wrought structures of imperishable beauty.

The Spirit That Should Animate.

F. E. LAUKHUFF.

PERMIT your memory to bridge with me a chasm of 1870 years and your attention will be arrested by a man, surrounded by a small group of followers, walking slowly along the sandy beach of the Lake of Gallilee.

He is engaged in an earnest conversation, urging his devoted followers to press forward with unflagging spirits in the work which they have assumed. Although they may be sorely oppressed and beaten down by the unfeeling world, yet they should ever keep before them the fact that they are striving for a noble end, and, when they have attained that end they shall receive their just reward. Ah! what a noble spirit is that displayed there! Conscious of the appalling fact that but a brief time intervened until death, he could nevertheless push forward with that determination of accomplishing his purpose.

Not only in his, but in the lives of men less grand and noble we find this same truth:

"Life is real! Life is earnest!"

In that psalm of Longfellow's lies the spirit

which has animated the souls of all who have ever risen on the pathway of life.

He who can view the difficulties which lie in his path without flinching, and can hammer away at them without tiring, is the person for whom there is a path to success. But for him, to whom these obstructions seem as unsurmountable mountains, and who turns his face from them shuddering at the endless labor which they present, there can be nothing other than gloom and failure. The time has long since passed when we could sit down, fold our hands and have fortune smile upon us. The social conditions have undergone a wonderful revolution. It is not the rich man's son, neither is it the nobleman's son; but it is that man's who has instilled in his son's breast the spirit which will continually move him to seek something higher and nobler who will attain to some elevating end.

We cannot hope to leave our names firmly impressed upon the minds of men unless by our untiring efforts we have accomplished something worthy of their consideration.

We find this determination to succeed clearly marked in the study of the lives of such men as Clay, Lincoln and Garfield. Starting as it were at the very bottom of the long incline of the pathway of life they have by their indefatigable labor and perseverance surmounted obstacle after obstacle, overcome some of the greatest difficulties, which would have turned back less determined spirits, risen step by step and have finally stood upon the topmost round of the ladder of fame.

Can there be a person whose ambition, whose pride in self is so small, that having read the difficulties through which these men have struggled in attaining their greatness, is not moved to emulate the example which they have set; and to strive under the countless advantages he now enjoys, to raise himself at least one round on this long ladder. The words, "I'll try sir," are so often held up before us as a motto to pursue in all things that we are inclined to look upon them with a degree of indifference. Yet, how much is con-

veyed by those few words when spoken with the true spirit! They have been the inspiration for some of the grandest achievements in the annals of history. Under their strong impress some have marched to victory and success and others to death; but not an inglorious one. Looking about us we see those, who are making an utter failure of life, losing little by little the few successful advances they have made at some previous time; while about them are men achieving success upon success.

On the one hand we see indolence, self-degradation and lack of ambition; on the other activity, self-advancement and ambition. It is true, in looking upon the labors of those striving along the pathway of success, we often think that they are enduring unnecessary hardships for the sake of fame, and such they would be if fame were all for which they were striving, but he who is animated by the true spirit has a higher and nobler aim in view. He not only has self-interests before him, but the good of his fellowmen.

What pleasure it must yield one to look back over a course now smooth and clear, once blockaded by difficulties which seemed immovable and were only cleared away by hours upon hours, days upon days and years upon years of incessant toil. That person was animated by a spirit which admitted no impossibility, which knew no check and which turned seeming defeat into glowing victory.

We should not become discouraged if, in our toils, we cannot achieve as great success as others, all cannot become famous, all cannot have their names household names as have been those of Washington and Lincoln, neither can all occupy first place. We must seek to be what we can and all we can whatever station of life we may occupy. The fact should never be lost sight of, that every station in life be it ever so humble wields its influence; that even in the lowest of these grand successes may be achieved. We often think, in hearing the praises of some person who has availed himself of the opportunities which life has presented, that that person has enjoyed advantages which never can

be ours, that we can never make ours a life of great worth. No! we may never have the eye of the public directed upon us, yet, when we have reached our maximum, we have accomplished a success far greater in life than many an achievement which has created a hero.

We have established a standard worthy any person's effort. There are those who, viewing with interest the struggle through which we have passed will be influenced to follow the footprints we have left, and thus, that spirit which prompted us to noble action, shining through our good works, will be perhaps the instrument of raising the fallen spirits of another. We should be animated by the determination to press forward come what may, fully trusting that at some place on life's extended ascent, worth our labor and patience, we shall find our merited station.

The Study of Music.

MISS LULA BAKER, '96, MUSIC, '98.

NO good thing comes to us except by incessant toil. And no one should realize this fact more fully than the music student for there is no undertaking which demands more painstaking and patient labor than does the study of music. Yet comparatively few people enter upon this study with seriousness of aim and with a full knowledge of its requirements.

Regarding it from any standpoint there is no more important subject taught. As a mental discipline it is unsurpassed, as a means of culture it is indispensable. Not only is it the most harmless and innocent of amusements, but one of the strongest influences for good.

The number of music students is steadily increasing. In these days, a girl's education especially is considered incomplete unless she can sing or play upon some instrument.

How widely different are the aims and ideals of music students. The wise, intelligent pupil will, in the beginning, select a conscientious,

competent teacher, submit to his or her guidance and work cheerfully and faithfully. He desires to learn as much as he can and become a musician as soon as possible but knows that to "make haste slowly" is the surest and shortest method to obtain this desire. From such a pupil the teacher can get the greatest amount of work and the *right kind* of results.

But all pupils are not so far sighted and capable of judgment. This may be the fault of disposition, or due to the limitations of life or education. If such a pupil is left to the tender mercies of a careless or ignorant teacher after a few lessons in which he has learned to *read the notes* and acquired a few ideas concerning time, he will consider further instruction unnecessary and perhaps even attempt to teach others.

But if by accident he should place himself under a thorough and accomplished teacher, we soon find him objecting to the practice of scales and exercises and insisting upon learning pieces, especially *fast* ones. As though anyone who cannot walk can run. Too often such a pupil is encouraged in his rebellious disposition by his parents who are equally as ignorant concerning the needs of a student and the duties of a teacher.

Then there is the pupil who considers himself a musical genius. He may or may not have any talent. His friends however agree with him and strengthen his delusion that work is unnecessary in his case. If the lives of great musicians are studied, it will be found that they were prodigies of industry. A great thinker defined genius as *an infinite capacity for taking pains*. To become even a moderately good player requires more time and application than most young people think. Hence it is imperative to go to work at once.

The true musician must possess skill, knowledge and inspiration. At one time it was not thought necessary for a musician to be informed on any subject which was not directly connected with that art. To-day a liberal education is considered as essential for musicians and music teachers as for the members of other professions. The leading music journals and

prominent teachers are earnestly seeking to convince both patrons and students of this need.

But in the domain of music alone, how many are well informed. The student should not be satisfied merely to master the technical difficulties of a selection. He should be acquainted with the writings and life of its composers and be able to understand its tone structure.


Few of us comprehend the vast amount of knowledge and of patient, accurate labor embodied in one well-written composition. Yet the study of theory, harmony and composition is considered by many students as useless and of little importance, unless one desires to become a composer. And we find these as soon as they are able to write four-parts attempting a composition. Thus trashy music is continually imposed on the public.

Every singer, every pianist, everyone who pretends to have any knowledge of music should master its fundamental principles. Only when we can understand its structural form and feel what the composer intended will music cease to be vague and become most delightful and serviceable to us.

The young musician of the future will be tested more severely than those of the past. The standards are being raised higher continually. More is demanded of him and still greater will be the demands of the future.

Let all then, teachers and pupils, seek to lay the foundations of intelligent musicianship and aspire to what is best and truest in the musical art.—*Normal Index.*

Baseball.

TTERBEIN opened her baseball season at Delaware on April 15, with Ohio Wesleyan University. The game was interesting and well played up to the fourth inning, when Otterbein succeeded in piling up four errors, which, together with two hits by the Wesleyan boys, netted the latter five

runs. After that the game seemed to lose its interest.

The score:

OTTERBEIN.	AB.	R.	1B.	PO.	A.	E.
Keller, ss.....	4	1	1	2	5	2
Flick, 2b.....	4	3	3	2	0	0
Barnes, cf.....	5	0	0	0	0	1
Lloyd, c.....	4	1	0	5	0	2
Long, 1b.....	3	0	0	9	1	1
McDonald, p.....	3	0	1	2	6	0
Hughes, rf.....	3	0	0	1	0	1
Laukhuff, lf.....	4	0	0	2	0	0
Hall, 2b.....	4	0	0	1	2	0
Total.....	34	5	5	24	14	7

OHIO WESLEYAN.	AB.	R.	1B.	PO.	A.	E.
Jackson, 2b.....	5	3	2	1	0	1
Hough, 1b.....	4	1	1	3	0	0
Tarbill, c.....	5	1	1	15	3	0
Holmes, lf.....	5	3	4	1	0	0
Nash, rf.....	5	3	4	0	0	0
Harmount, 3b.....	5	0	2	2	0	2
Broderick, ss.....	5	1	1	2	1	2
Thalman, cf.....	4	0	1	1	0	0
Farot, p.....	5	1	0	2	12	0
Total.....	43	13	16	27	16	5

Otterbein.....	3	0	1	0	0	0	1	0	0	—	5
O. W. U.....	2	1	1	5	0	0	2	2	*	—	13

Earned runs—O. W. U., 6; Otterbein, 1. Two-base hits—O. W. U., 4; Otterbein, 1. Three-base hit—Tarbell; First base on balls—Off McDonald, 2; off Farot, 2. Struck out—By McDonald, 3; by Farot, 13. Umpires—W. E. Baker, of Otterbein; Clark, of O. W. U. Attendance, 300.

Otterbein played her second game with O. S. U. on the grounds of the latter and was defeated by the score of 13 to 3. The game was marked by many misplays of the Otterbein team.

The score:

OTTERBEIN	AB.	R.	1B.	PO.	A.	E.
Keller, ss.....	3	1	1	1	4	2
Hempstead, cf.....	4	0	1	1	0	0
Click, lf.....	4	0	1	2	0	0
Flick, 3b.....	3	0	0	0	0	2
McDonald, p.....	5	1	2	1	3	1
Lloyd, W. E. c.....	3	1	1	4	1	2
Long, 1b.....	4	0	1	12	1	0
Barnes, rf.....	2	0	0	2	0	0
Hall, 2b.....	3	0	0	1	1	1
Total.....	32	3	7	24	10	8

O. S. U.	AB.	R.	1B.	PO.	A.	E.
Collins, rf.....	3	1	1	1	0	0
Lloyd, E. G., 1b.....	3	1	0	7	0	0
Schaff, p.....	3	2	2	0	2	0
Sayers, p.....	2	0	1	0	0	0
Weber, c.....	5	1	1	13	0	0
Malone, 2b.....	3	2	0	3	3	0
Chandler, lf.....	5	3	4	0	0	0
Haberer, cf.....	5	1	2	0	0	0
Reed, 3b.....	1	0	0	0	0	0
Jones, 3b.....	4	1	0	1	0	1
Sayre, ss.....	4	1	0	2	2	0
Total.....	37	13	11	27	7	1

O. S. U.....	4	0	3	4	0	0	1	1	*—13
Otterbein.....	1	0	0	2	0	0	0	0	0—3

Earned runs—O. S. U., 3; Otterbein, 1. Two-base hits—O. S. U., 4. Base on balls—Off McDonald, 3; off Schaff, 3; off Sayers, 2. Struck out—By Sayers, 10; by Schaff, 3; by McDonald, 3. Double play, Malone, Sayre and Lloyd. Umpire—Ball, of O. S. U. Attendance, 200.

On April 29, Otterbein played her first home game with Capital University, of Columbus. The game was full of wrangling and finally resulted in the Capital boys leaving the field, when the score was a tie and the bases full with only one man out. Captain Hax wanted to play the game out, but Manager Billings did not wish it that way so he took his team from the field and without a just cause.

The score:

OTTERBEIN.	AB.	R.	1B.	PO.	A.	E.
Keller, ss.....	3	0	0	0	2	2
Neiswander, lf.....	4	0	1	1	0	1
Flick, 3b.....	4	0	0	3	2	1
Hempstead, cf.....	3	2	1	4	1	3
Barnes, rf.....	1	1	1	0	0	0
Click, rf.....	0	3	0	0	0	1
McDonald, p.....	4	3	3	1	5	0
Lloyd, c.....	5	2	2	4	3	0
Long, 1b.....	5	1	2	11	0	1
Hall, 2b.....	4	1	1	2	1	2
Total.....	34	13	11	26*	14	11

CAPITAL UNIVERSITY.	AB.	R.	1B.	PO.	A.	E.
Knies, 3b.....	5	2	0	2	0	0
Felger, ss.....	5	1	1	6	3	1
Hax, 1b.....	5	2	1	6	1	2
Drury, 2b.....	4	3	2	2	3	1
Mees, lf.....	5	1	2	0	0	2
Richter, c.....	5	1	1	8	2	0
Tucker, rf.....	5	1	1	0	0	0

Vollmar, cf.....	4	1	1	1	0	0
Mason, p.....	4	1	2	0	0	0
Total.....	41	13	11	25†	9	6

* Mees out for interference.

† C. U. left the field with one man out.

Capital U.....	0	3	0	1	4	0	1	4	0—13
Otterbein.....	0	0	0	2	0	3	3	0	5—13

Two base hits—Mason, Long. Three base hits—Felger, Drury. Struck out—By Mason, 7; By McDonald, 5. Passed ball—Lloyd. Wild pitch—McDonald. Umpires—Charles Stoughton, of Westerville; Cull, of C. U. Attendance, 100

On May 6 Otterbein and Denison crossed bats on the local grounds. Inability to bat at opportune times can account for the loss of this game. Otterbein will play a return game at Granville on June 10.

The score:

OTTERBEIN.	AB.	R.	1B.	PO.	A.	E.
Keller, ss.....	3	1	0	3	5	0
Flick, 3b.....	3	0	0	4	1	0
Clover, p.....	2	0	0	0	4	3
McDonald, p.....	2	0	0	0	1	0
Lloyd, cf and c.....	2	1	0	5	2	0
Long, 1b.....	4	0	0	9	0	2
Barnes, lf.....	4	1	1	1	1	0
Needles, c and cf.....	3	0	2	3	0	0
Hughes, rf.....	4	0	0	0	0	1
Hall, 2b.....	3	0	0	2	4	1
Total.....	30	3	3	27	18	7

DENISON.	AB.	R.	1B.	PO.	A.	E.
Marlowe, 3b.....	4	2	1	0	0	0
A. Haywood, 1b.....	4	1	1	10	0	0
Green, c.....	5	1	1	11	3	1
Davis, 2b.....	5	0	1	3	4	1
Burrer, lf.....	4	0	1	0	0	0
Powell, cf.....	4	0	1	0	0	0
Swing, lf.....	5	1	3	2	0	1
Struble, p.....	4	1	1	0	2	0
H. Hayward, ss.....	4	1	1	1	1	1
Total.....	39	7	11	27	10	4

Otterbein.....	1	0	0	1	0	0	0	0	1—3
Denison.....	1	0	0	3	0	3	0	0	0—7

Earned runs—Denison, 2; Otterbein, 1. Two-base hits, Swing, Needles. Three-base hits—A. Haywood, Green, Swing. Struck out—by Struble, 12; by McDonald, 3; by Clover, 1. Base on balls—Off Struble, 2; off McDonald, 2; off Clover, 1. Hit by pitched ball, Marlowe, Struble, Keller, Lloyd, Needles. Umpires—Dr. W. A. Jones, of Westerville; Outcalt, of Granville. Attendance, 48.

Otterbein won her first game of the season May 13 from the Independents of Columbus. The game was poorly played by both teams, Otterbein winning by taking advantage of the ten bases on balls given by Whitehead.

The score:

OTTERBEIN.	AB.	R.	1B.	PO.	A.	E.
Keller, ss.....	6	3	2	2	2	1
Lloyd, c.....	5	1	2	9	1	1
McDonald, p.....	3	2	1	0	4	2
Long, 1b.....	4	1	0	7	0	2
Flick, 3b.....	3	1	0	2	0	1
Barnes, lf.....	5	0	3	2	0	1
Needles, cf.....	2	3	0	1	0	2
Hall, 2b.....	4	2	0	4	2	0
Laukhuff, rf.....	3	0	0	0	0	0
Total.....	35	13	8	27	9	10
INDEPENDENTS	AB.	R.	1B.	PO.	A.	E.
Shimp, rf.....	6	2	1	0	0	1
Martin, 2b.....	5	1	2	6	2	0
Beckert, ss.....	6	1	1	3	2	2
Urban, 1b.....	7	2	3	3	1	0
Hedges, c.....	5	1	1	9	1	0
Whitehead, p.....	5	1	3	0	2	1
Albert, cf.....	5	1	0	1	0	0
Herzig, lf.....	4	0	0	2	0	2
Van Ewon, 3b.....	5	1	3	0	4	1
Total.....	48	10	14	24	12	7

Otterbein.....3 1 3 0 1 2 0 3 *-13
Independents.....0 0 8 0 0 1 0 0 1-10

Earned runs--Otterbein, 2; Independents, 7. Two-base hits--Keller, Barnes, Urban, 3. Three base hits--Hedges. Stolen bases--Otterbein, 15; Independents, 10. First base on balls--Off McDonald, 4; off Whitehead, 10. Struck out--By Whitehead, 7; by McDonald, 10. Hit by pitched ball--Martin, Lloyd, Needles. Umpires--R. D. Funkhouser; Dr. W. A. Jones. Attendance, 60.

One of the worst played games that was ever seen on the Kenyon grounds was played by the Otterbein boys on the afternoon of May 20. The Kenyon team found McDonald easy and hit him hard and often. The support which he got was ragged and was enough to discourage any pitcher. The following score tells the tale better than words.

The score:

OTTERBEIN.	AB.	R.	1B.	PO.	A.	E.
Keller, ss. and cf.....	5	2	2	0	1	6
Lloyd, c. and ss.....	4	2	1	3	2	3

McDonald, p.....	3	2	2	0	3	0
Long, 1b.....	4	0	1	11	0	1
Flick, 3b.....	4	0	0	0	1	6
Barnes, lf.....	0	0	0	3	0	3
Laukhuff, lf.....	2	0	0	1	0	0
Needles, cf. and c.....	4	1	0	3	1	3
Hughes, rf.....	4	0	1	1	0	3
Hall, 2b.....	4	0	0	2	3	4
Total.....	34	7	7	24	11	29

KENYON.	AB.	R.	1B.	PO.	A.	E.
Liddell, ss.....	7	4	2	2	2	1
Brandon, rf.....	7	4	2	1	0	1
Lash, 2b.....	7	5	3	4	2	0
Law, cf.....	6	4	2	0	0	1
Squire, 3b.....	6	1	2	1	2	0
Owen, lf.....	6	0	2	0	0	2
Workman, c.....	6	3	1	11	1	0
John, p.....	6	2	2	0	3	0
McCalla, 1b.....	6	5	4	8	0	1
Total.....	57	28	20	27	10	6

Kenyon.....2 4 0 6 4 5 7 0 *-28
Otterbein.....3 3 1 0 0 0 0 0 0-7

Earned runs--Kenyon, 12; Otterbein, 1. Two base hits--Keller, Lloyd, Long, Liddell, Lash, McCalla. Base on balls--Off John, 2. Struck out--By John, 11; by McDonald, 2. Passed ball--Lloyd. Umpires--W. E. Baker. Otterbein: Jones, of Kenyon. Attendance, 125.

The New Catalogue.

IN the preparation of the new catalogue now about to be issued the faculty and committee in charge have sought to solve some of the more urgent problems presented by the demands of students for work more nearly in line with the demands of life and at the same time to present the traditional policy of the university to offer the very best work that will serve the purpose of fitting the individual for further equipment for professional training. Otterbein University has always stood for a liberal portion of classical training as being best suited for *forming* the mind. And while at no time being entirely wedded to the theory of "Form the mind and then furnish it," the school has certainly not adopted the opposite extreme of furnishing the mind without forming it. Rather, the authorities have sought to offer from time to time courses that while forming

the mind would still offer considerable material for furnishing it.

In the matter of elective studies the aim has been this year as before to offer a liberal number from which to choose. And while the number may and does offer abundant scope for further development yet the number could not easily be diminished. An effort has been made to so arrange the courses that as the pupil advances to and beyond the sophomore year such studies as may allow a more ready utilization and development of his power may be selected while the body of the course originally selected still clings to the old landmarks of scholarly training.

While the new catalogue will seem almost page for page as the one now become so familiar to all of us, those more deeply interested in the courses will find several changes of more than minor importance. Leading rather than following the progress of college sentiment in favor of the study of history in the earlier years of the college course, Otterbein will offer for the coming year a course following the full year comprising the political and constitutional development of American institutions. The courses in Bible history and English history as now pursued in preparatory work have been dropped and the General history now in the Freshman year drops to the preparatory department. The President's chair will hereafter be known as the chair of history and pedagogy. In science a full year of work in biology will be offered as a Sophomore elective. The courses in physics and chemistry have been enlarged, two terms of preparatory physics being substituted for the one now in the course. Additional work in advanced chemistry will be offered.

For those desiring to specialize in the classical and modern languages advanced work will be offered covering the history and development of the literature as well as a critical study of the language. A two years course in Sankrit and classical philology will be offered. For the Senior year the most noticeable change is in the course in psychology. The fall term

will comprise the entire subject of psychology while the Motive Powers in the winter term will be replaced by a variant course that for next year will be International Law. The courses in pedagogy have undergone a complete transformation. Around the majors which will run the entire year as outlined for 1898 will be grouped a number of minors requiring considerable library work. One of the most promising changes is in the Freshman year of mathematics when the fall term will be trigonometry followed by the usual interesting work in algebra. Analytic geometry will stand in the fall term Sophomore and will be followed by Modern Synthetic geometry. All required. The varying Senior elective course will comprise the "Theory of Errors and Least Squares." This course involves the calculus and takes its roots in the principles of probability and discusses the law of probability and accidental errors leading to an exposition of the principles of least squares and Gauss's method of substitution. Other changes could be noted but they refer more particularly to a shifting of classes than a change of study.

The seniors close their recitation work on Friday, the 26th, leaving them a vacation of two weeks.

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Locals.

W. C. Reichert spent several days at his home in Dayton during the past week.

Mrs. W. L. Richer, *nee* Eby, of Coshocton, visited Misses Effie and Anise Richer over Sunday, the 14th.

W. T. Trump returned to college early in this month. He will now remain in school until his graduation in '02.

W. C. Brashares, ex-'99, has returned to his home in Westerville, having spent the past year as a teacher in the public schools of Urbana.

On Tuesday evening, May 9, after the regular prayer meeting of the Y. W. C. A., a reception was given to all the girls of the college. A large number were in attendance, and a

thoroughly enjoyable evening was spent. The lack of formality added to the pleasure of the occasion. A novel feature was a cake walk, in which the first prize was won by Misses Edith Evans and Jessie Landis.

Miss Grace Miller has been unable to attend recitations for the past week on account of sickness.

Miss Jessie Landis and R. D. Funkhouser attended the commencement exercises of Union Biblical Seminary at Dayton Thursday, May. 4.

Rev. D. J. Good, who dropped out of college at the opening of this term, is now settled at Rohrsersville, Md., where he is pastor of the United Brethren church.

On Friday evening, May 12, O. C. Ewry addressed the Young Peoples' Christian Union,

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of Sparta, on the subject, "Bacteriology." The lecture was well attended and highly appreciated by the audience.

Mr. Samuel Spitler, of Van Buren, recently visited his son, G. O. Spitler.

Miss Angie Bower and her sister Emma, of Rising Sun, are visiting Miss Rosadee Long.

T. A. Bonser, of Carey, has returned to college to complete his course, and will graduate with the class of '99.

Miss Estella Hall, of Logan, formerly a member of class '99, visited her many friends in Otterbein during the last week of May.

Mrs. George Needles, of Hoytsville, visited P. R. Needles and Miss Chloe Needles several days this month, staying over Sunday, the 21st.

J. L. Shauck, of Milroy, Ind., spent the latter part of this month visiting friends in Westerville and in the college. Mr. Shauck was a student in Otterbein during the years of '65-'67.

Gen. Philip C. Rosenbaum, adjutant general of Oklahoma Territory, visited friends in Westerville early this month. Gen. Rosenbaum was an Otterbein student in '85 and '86.

One of the most interesting events of the college year was the mock Republican county convention held on the campus Wednesday evening, May 24. O. C. Ewry presided as chairman, and opened the convention with a rousing speech. Nominations for sheriff were then declared in order. Messrs. Head, Kirk, Graham and Tobey responded with nominating speeches in support of their respective candidates, and by their fervor and eloquence showed that they realized the importance of

the occasion. Dr. I. N. Custer then obtained the floor and eclipsed the efforts of the preceding orators. His speech carried the convention by storm, and his candidate was nominated by an overwhelming majority. Before adjournment Dr. Custer was again called to the floor, and favored the convention with his famous patriotic address delivered at Canton in the fall of '56. On motion of Prof. George Scott, the convention adjourned sine die.

L. E. Coleman, of Warsaw, Ind., who has been with the 160th Regiment Indiana Volunteers at Matanzas, Cuba, has remembered the Cleiorhetean and Philophronean Literary societies with finely carved gavels—tokens of remembrance as well as of the late Spanish-American war. The wood from which the gavels were carved was taken from a Spanish gun-carriage in the trenches around Matanzas. The work which is a model of neatness and proficiency was done by native Cuban workmen.

On Monday, April 24, the Senior and Freshman baseball team opened the series of inter-class games. The game was interesting, even if not strictly scientific. The batting on both sides was weak, and errors were responsible for a majority of the runs. The score at the end of the fifth inning stood 14 to 10 in favor of the Freshmen, and the game was then called, much to the dissatisfaction of most of the spectators. Had the game lasted for nine or even seven innings the Seniors would undoubtedly have won, as they had just settled to their work

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when the game was called. The Wednesday following witnessed the game between the Sophomores and Freshmen. The latter, encouraged by their victory over the Seniors, put up a game struggle, but were clearly outclassed by the Sophomores, who numbered among them several players of the college team. However, the game was cleanly played and exciting, though the result was not in doubt at any stage. A creditable amount of class spirit was manifested in both these games, and the large attendance yielded a neat sum to the athletic association. The remaining games of the series will be played soon, and should arouse equal interest.

Miss Alma Guetner, '97, recently secured a diploma from Frau Dr. Hempel's celebrated school at Berlin, Germany. The examinations leading to the acquisition of this diploma are very severe, and necessitates the completion of a two years' course in Dr. Hempel's school. Miss Guetner, by carrying some extra work, was able to finish the course in one year, a thing which is very rarely accomplished, especially by students who are not native Germans.

Exchanges.

The *Oberlin Review* of May 11, is worthy of careful reading. It contains the orations winning first, second and third places respectively in The Northern Oratorical League contest. Each one is an oration of rare merit.

The *College Forum* is a welcome visitor to our reading table. It reveals the ability of the Lebanon students in dealing with the great questions of the day as well as with others that are always before the people. The *Forum* can be appreciated outside of its own college circle. We must say however that the writer of "The Beauties of Mathematics" is just a little bit too flighty to have a firm foothold in the realm of mathematics. When he has studied calculus, modern geometry, vector's algebra, higher plane curves and quaternions we have no doubt he will revise his oration somewhat, for us.

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