

Don Juan in Revolution

By Harold N. Lee

The author of "Up Stream" has given us a novel, and, as we might expect, it is a fiery production. Mr. Lewisohn sees certain aspects of our American civilization and sees them clearly; he feels them, and feels them strongly. Many have sensed the same weaknesses in American civilization as Mr. Lewisohn, but few have been able to express them as he has done.

In "Don Juan" he has embodied the revolt against moral conventionalism which is found in "Up Stream" in a well worked out and highly successful novel. The advance notices announced it as a novel of divorce. It is; but it is more than that. The problems of marriage and divorce are the specific problems confronting the individuals; but the problem of conventional morals is fundamental.

Mr. Lewisohn is here treating an ethical problem, but "Don Juan" is not, even remotely, an argument in morals. It is a work of art.

The novel is built compactly around a small group of characters. The action extends over a period of several months; there are many episodes; by an inner unity, a unique relevancy is felt throughout. It is a novel to be read through at one sitting. It is short enough to allow for this, and much is lost if it is read at disconnected intervals.

It may be argued that the Grace von Lahn episode breaks the unity; but this incident is the acme of a unified grasp of the situation. If one objects to this episode he understands neither the ideas nor the artistry of the book. The story would have been incomplete, imperfect without it.

The characters are few. None are introduced who do not have a neces-

sary relevance. Lewisohn's method is to sketch the character in a few bold vigorous strokes, and then let it speak for itself. Before many sentences have been uttered, we know the character clearly and definitely. Part of the charm and success here is due to the author's command of words.

Lewisohn is a stylist: clear cut sentences, nothing extraneous, nothing obscure or indeterminate. It is vivid, powerful style. Lewisohn has something to say; he says it in the simplest, most effective manner possible. This is the essence of style.

The tragedy in "Don Juan" moves on in an inevitable sequence. The situation is what it is because the characters are what they are. Given this circumstance we should accept the facts and work out a solution. Lewisohn criticizes conventional morals because they do not allow for such a course of action. We are in the grip of conventional morals: hence the tragedy.

Toward the end of the book, Lewisohn may have stressed the sentiment at the expense of emphasizing the essential tragedy. Grace von Lahn expresses the real tragedy in pointing out that the exhaustion resulting from the protracted struggle precludes happiness even if all other obstacles should be removed. The scene where Lucien for the last time watches Helga leave the studio is one place where the tragedy is sacrificed to sentiment. This is one of the few artistic flaws in the book.

Was Lucien Curtis a Don Juan? Conventional morals called him one. Were conventional morals just? If it would not be aesthetic heresy to say so, "Don Juan" is a lesson in ethics given the life and energy of art. (Note: "Don Juan" is available in the rent collection at the library.)

Clipper Smith played at Notre Dame and his Columbia boys have the old style down pat. Their shift plays are baffling.

Next Saturday Oregon's little band of soccer players goes over to Corvallis to battle the Aggie booters during their Homecoming festivities. Soccer could be made a good sport on the campus, but in past years it has had little support from the rest of the student body. Those boys who make the trip next Saturday are fighting for Oregon. A little spirit outside of the soccer team might help them along. There are 22 men turning out every night and something could be made of the game.

The other day we ran across the name of "Fat" Herried, former W. S. C. lineman, and a good one at that. When we see that name it always brings to memory the name of Skeet Manerud. In the Oregon-W. S. C. game of 1919 we saw the big Stater tackle Skeet and hurl him about 10 yards. We thought it was curtains for the Web-foot back, but he got up and started playing where he left off, and no bones were broken.

We like the work of Sam Dolan and always like to see him in action. Sam has refereed some few games in this neck of the woods and always gives the fans a thrill when he gets on a muddy game with a suit of whites on. When Sam played football, he was a mixer with the best and he still loves to mix. Follow the ball, is his motto

and every pileup after scrimmage finds him in the heap or on the bottom in the vicinity of the ball.



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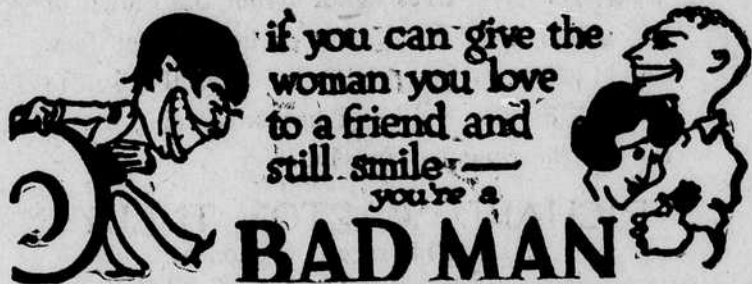
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Sport Chatter

by

MONTE BYERS

A poor second rater in '20,—a star in '23. That is Carl Vonder Ahe who is doing his stuff for the last time on Oregon's eleven. Like other star men, it took Vonder Ahe a long time to find the niche that he fitted into. The chance came in '21 and he played good football. In '22 he was better, much better, so good, that several critics named him on their mythical elevens. This year he is starting slow, but the end of the season will find his name among the top notchers at tackle. His drive is irresistible and as we watch him pass from college, we wonder if there is another Vonder Ahe in that freshman squad.

That freshman aggregation of pigskin experts didn't look so bad, did they? A few rough spots to be polished off. Too bad about that Chema-

wa game. If the Indians had given them the promised workout, we are sure that the score would have gone up into two figures. There are several neat players on that yearling eleven. We won't name them, but if you were out there, you saw them.

In the East Notre Dame is ripping them up again this year. Rookne has a style of play that keeps the opposition guessing all the time. Friday we had a chance to see something similar to that used by the big Eastern school.

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Evolution Interprets

Man—His Tools and His Ideals

Man was created in the image of God, we are told in one creation story in Genesis. In another story in the same book, which is really an earlier story and more closely related to the folk-lore of the Jews, the text runs: "And the Lord God took man and put him into the garden of Eden to dress it and to keep it."

According to the interpretation of evolution, humanity has progressed altogether by means of inventions and discoveries adapted to general usage. When man acquired the rudest mastery of fire and began to use flints for arrow heads and knives, he was started on the road to civilization. Hence it is possible to figuratively apply the reason given for man's existence in the Old Testament story, that he was placed on earth to "dress it and keep it." It is certain that by his struggle for mastery over his environment and by his tools he has made all his practical gains—has in other words become civilized.

Likewise, intellectually and spiritually, he may be said to reflect God himself as he grows in knowledge and love and therefore when we grow philosophic

it is permitted to say he was created in the image of God.

This is of course a very free interpretation of biblical texts and is made chiefly to introduce the theme: "Man—His Tools and His Ideals." Tools and ideals are more closely inter-related than we think. Unless with the gain in power acquired by new tools, there is a corresponding gain in idealism man becomes drunken and mad and achieves temporarily only ruin.

Just now, the wisest and sanest voices in the world warn us that our modern civilization trembles in the balance for just this reason. So let us consider together tools and ideals.

The paragraphs quoted above are the introductory matter of a sermon which will be preached at the Unitarian Church Sunday morning by the Rev. Frank Fay Eddy. This is called "The Little Church of the Human Spirit" and extends a welcome to all University folks. The church is located on East Eleventh ave. at Ferry street. The hour of service is 10:45 o'clock.

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