

paddle and gazed around him. There in front of him lay his "Alma Mater." He had spent four years within those walls; four, as some say, of the best years of his life. Nobody knew how he had struggled from hand to mouth just for the privilege of staying here. Nobody knew how much he had longed to do things; Nobody knew whether he was capable or not. Nobody cared, and yet they would go on instilling into the hearts of every new man the slogan, "A man gets just as much out of his college life as he puts into it." But as he thought of the experiences of the past four years the senior smiled grimly and shot his canoe once more into the friendly shadows of the race.

—C. A. Robinson, '11.



A Drama in Conventionalities

ACT I.

Stage setting: A garden: Moonlight.

Hero and heroine are discovered in the midst of a conventional stage embrace. Hero is dressed as a conventional soldier, with the usual gun.*

Heroine clad in the conventional clinging white.

The usual conversation ensues. The hero is determined to go to the war, and the maiden alternately begs him not to go and assures him that he ought to go. Finally she gives him the usual photograph which he promises to carry conventionally (next to his heart). There follows a conventional farewell.

Tableau—Hero stands with one hand holding his gun and the other pointing off toward the barn, that being the general direction of the war, while the heroine clings to him in the usual way.

ACT II

Stage setting: A conventional vine-grown veranda.

Heroine is discovered knitting socks for the soldiers and occasionally sighing in the conventional manner.

*See any illustrated song of soldier boy departing for the war.