

pupil spends in it, would afford one conception of the function of the school and the method by which that function would be performed.

"In contrast with this notion there has arisen another theory of education: that the child must know something of a great number of things that are going on in the world. He must be taught something of art, something of science, something of literature, something of political economy, something of every form of knowledge in which the modern world interests itself.

"The first conception makes for sincerity, for thoroughness and for intellectual vigor. The second, only too often, in the endeavor to give the child some grasp of all knowledge, gives him only the most superficial smattering, and instead of quickening his powers of reason, tends to give him the impression that he can solve the problems of his own life and of his own country by the same superficial process that he has learned in the school.

"The courses offered in high school on retail selling and advertising undertake to cover the economics of production and of retail trade; the labor question; the technical management of retail business and the psychology of the methods by which a customer can be approached. The courses are given in a large proportion of cases to students who cannot write good idiomatic English. As a matter of technical training it is certainly to be doubted whether this should go in the high school. As a matter of cultural education it may well be doubted whether advertising is a field in which the American boy needs stimulation."

#### *Pupils Are Deluded*

The question of technical and professional training should be a separate and distinct problem from that of general education, the report says, and should be solved in real schools, not imitations. Colleges vie with each other in the same way as the high schools, it is pointed out, and courses in business administration are cited, courses which are delusive because they do not and cannot teach practical business administration.

The report also deals at some length with the increases in college salaries, which represent "the most extraordinary rise in the compensation of college professors, and perhaps in the compensation of any professional

group, which has ever been known. In the larger institutions associated with the foundation the median salary has risen 40 per cent. at Cornell, 60 per cent. at Columbia, Yale, and Harvard, and 80 per cent. in colleges like Wesleyan and Williams. Typical increases are from \$1,400 to \$2,000, from \$4,000 to \$5,000, and in the larger institutions from \$6,000 to \$10,000."

#### *Report on Finances*

The total amount of money held by the trustees of the Foundation on June 30 was \$26,376,000. During the year there was received for general purposes \$1,560,761, in addition to \$51,886 from the endowment of the Division of Educational Inquiry, \$760,761 from the general endowment and \$800,000 from the Carnegie Corporation of New York.

Total retiring allowances paid to officers and teachers and to widows during the year were \$1,019,014. The expenses of administration and publication were \$86,954, and the expenses of the Division of Educational Inquiry were \$1,167,019.—*The New York Times*.

## CURRENT EDUCATIONAL PUBLICATIONS

### NATIVE DRAMA

A fifteen-year-old girl who used to show me her attempts at "short stories" always chose for her setting the romantic streets and homes of a fictitious New York. The stories she read were laid in New York; so the stories she wrote were placed there too. To her the implications of Gramercy Park and Battery Park were the same: both were parks—and interchangeable as settings for her stories. She had generously to forgive me when I suggested that she try to place her stories in scenes that she knew, among people she had seen and talked with.

This enchanting glamor that distance lends is only less potent in guiding the choices of skilled story-writers. But Joseph Hergesheimer, Philadelphia-born, did not write *The*

CAROLINA FOLK-PLAYS, edited by Frederick H. Koch. New York: Henry Holt and Company. 1922. Pp. 160. \$1.75.



*Bright Shawl* until he had sojourned in Cuba. Tho Hergesheimer was lured to Virginia in search of local color, "Tol'able David" was not written till he had lived some months, intimately, in Highland county.

Whatever claim we may make to the short-story as a peculiarly American literary form no doubt largely rests on the familiarity of the American author with his scene. Bret Harte knew California, O. Henry knew "Bagdad - on - the - Subway," Mrs. Freeman knows New England, George W. Cable knows Louisiana, Joel Chandler Harris knew the Georgia negro, Thomas Nelson Page knew Virginia, Miss Murfree knew the Great Smoky Mountain.

Great may be our satisfaction, then, to find promise in America drama of a still more intensive and extensive study of native character, native setting, native action. The commercial theatre has recently been highly successful with such native drama as "Lightnin'," "The First Year," "Miss Lula Bett," and "The Mountain Man." Eugene O'Neill, artistically the most successful of modern American playwrights and twice winner of the Pulitzer Prize for the best American play, studies and presents the American scene almost exclusively.

But back of this interest which the public is showing in realistic American themes lies a quickening force. The Drama League of America has been at work; numerous "little theatres" have been extending our interest in good drama by providing an "inside" point of view; colleges and universities have been offering courses in play-writing and play-acting. These activities are born of the same desire. Our drama must help us to know ourselves, must therefore show us ourselves.

The Drama League has wrought its influence chiefly in the cities. The "little theatre" movement has resulted not only in such organizations as the Washington Square Players, the Provincetown Players, the Portmanteau Theatre, but also in repertory organizations in "the provinces": Montclair, New Jersey; Plainfield, New Hampshire; Lake Forest, Illinois; and Fargo, North Dakota. It is the extent of this movement which Constance D'Arcy Mackay describes so entertainingly in *The Little Theatre in the United States*. (Henry Holt and Co., 1917.)

A third influence directing our attention to native drama is the laboratory class in colleges and universities, where play-writing and play-acting are fostered. One of the most widely known of these classes is Harvard's "47 Workshop"—a laboratory class in dramaturgy taking its name from the university catalog where it is listed as "English 47." Professor George Pierce Baker has trained here a considerable number of playwrights, for example, Edward Sheldon, author of "The Nigger"; Josephine Preston Peabody, author of "The Piper"; and Eugene O'Neill, author of "Beyond the Horizon" and "Anna Christie."

The "47 Workshop Theatre" was established in 1912. Two years later at the University of North Dakota, under the direction of Professor Frederick H. Koch, there was presented a historical *Pageant of the Northwest* which immediately attracted attention because it was an attempt of a new kind, the result of "communal authorship." Koch organized students into The Dakota Playmakers, and they continued the production of two types of drama: "the pageant, a distinctly communal form enlisting actively all the people; and the folk-play, an intimate portrayal of the life and character of the people of the plains."

At Grand Forks there came into being a new kind of open-air theatre, one which utilized the curve of a stream to separate the stage from the amphitheatre. Here, in the Bankside Theatre, the Dakota Playmakers presented plays which they themselves had written out of their own local traditions.

In the fall of 1918 Koch was called to the University of North Carolina and there organized a similar group known as the Carolina Playmakers. Beginning as an informal organization, membership in which was open to all, The Carolina Playmakers are now producing regularly plays which have been written in "English 31-2-3," itself a dramatic laboratory.

These plays, by the sons and daughters of Carolina, are plays of a single section, Professor Koch reminds us. "But they have a wider significance. We know that if we speak for the human nature in our own neighborhood we shall be expressing for all. The locality, if it be truly interpreted, is the only universal. It has been so in all lasting literature.



And in every locality all over America, as here in North Carolina today, there is the need and the striving for a fresh expression of our common folk life."

Produced first on a home-made stage in the auditorium of the public school of Chapel Hill, the Carolina folk-plays later were presented in various small cities over the state. Now there is a beautiful Forest Theatre where outdoor performances are given.

The first volume of Carolina Folk-Plays contains five one-act plays. "When Witches Ride," by Elizabeth A. Lay, first produced in March, 1919, is a play of Carolina folk superstition. "Peggy," by Harold Williamson, produced in May, 1919, is a tragedy of the tenant farmer. "Dod Gast Ye Both!" by Hubert Heffner, is a comedy dealing with mountain moonshiners of Orange county. "Off Nags Head," by Dougald McMillan, is a tragedy among sea-folk on the North Carolina coast. "The Last of the Lowries," by Paul Greene, is a play of the Croatan outlaws of Robeson county.

The locale of these plays thus includes four sections of the Old North State: superstition in the back country of Northampton county on the northern border; moonshining in the western reaches; beach-combing on the sand dunes of the coast; and outlawry in the Scuffletown Swamp on the southern border. "Peggy" is drawn from life, its author states, but it is not peculiarly typical of North Carolina. However, "such conditions as are here portrayed are not uncommon in some localities."

Peggy, pretty daughter of a poor tenant farmer, is unhappy. "I reckon it'd be nice to go to school," she tells her mother, Mag. Mag replies: "Mebbe it is. If you'd a-been rich, schoolin' might a-done you some good, but you ain't rich an' schoolin's only for them as is rich. Me an' your pa never had no schoolin', and I reckon you can git along 'thout any yourself." Her parents expect Peggy to marry Jed, a farm hand, but Peggy finally revolts: "No, pa, I ain't. I've seen you an' ma a-workin' from sun-up to sun-down like niggers an' jest a-makin' enough to keep us out'n the poor house, an' I ain't a-going to live no sich life with Jed. He couldn't do no better." But faced with a landlord's threat of eviction following the father's death, Mag implores Peggy: "You'll

marry Jed, won't you, Pegg? You ain't a-goin' to see your ol' ma go to the poorhouse, air you, Pegg?" After a moment of silence Peggy raises her head and speaks in broken sobs: "I reckon . . . it's the only way . . . for me."

For the benefit of players who are not acquainted with the peculiarities of uncultured Carolinian speech, this volume of *Carolina Folk-Plays* contains an essay on the pronunciation of North Carolina dialects, prepared by Professor Tom Peete Cross, formerly of the University of North Carolina, but now of the University of Chicago. It is a careful and illuminating presentation of the pronunciation of the vernacular in the South.

With the publication of this volume is the promise of later collections of folk-plays from the same source—and surely North Carolina is rich in legend, in tradition, in folk lore. One may wish that we in Virginia might more vigorously follow in the footsteps of our neighbors, and try in the same way to preserve our legends in dramatic form.

"There is everywhere," Professor Koch reminds us, "an awakening of the folk-consciousness, which should be cherished in a new republic of active literature. As did the Greeks and our far-seeing Elizabethan forebears, so should we, the people of this new Renaissance, find fresh dramatic forms to express our America of today—our larger conception of the kingdom of humanity."

CONRAD T. LOGAN

#### OTHER BOOKS OF INTEREST

(Books listed here may later be reviewed at length.)

THE COMPLETE POETICAL WORKS OF EDGAR ALLAN POE, edited by James A. Harrison and R. A. Stewart. New York: Thomas Y. Crowell Co. 1922. Pp. 311.

"The Virginia Edition" (1902) of Poe's poems is the basis of this volume. The chronological arrangement of poems has here been strictly observed; and with the poems appear Poe's essays, "The Rationale of Verse," "The Philosophy of Composition," and "The Poetic Principle." Dr. Kent's Introduction is retained.

POEMS OF THE WAR AND THE PEACE, Collected by Sterling Andrus Leonard. New York: Harcourt, Brace & Co. 1921. Pp. 162. 80 cents.

"Because of the gulf between what men fought for and what their rulers ordained,



attention to the poetry which presents the experiences and the ideals of men in war seems of pressing significance." Prepared for high schools, but good for all honest men.

PRINCIPLES OF TEACHING HIGH SCHOOL PUPILS, by Hubert Wilbur Nutt. New York: The Century Co. 1922. Pp. 359. \$2.00.

THE PSYCHOLOGY OF READING AND SPELLING, by Arthur I. Gates. New York: Teachers College, Columbia University. 1922. Pp. 108. (Paper covers).

Describes a method of diagnostic procedure for the study of disability in reading and spelling. Points out the need of a new type of specialist who will have the combined training and experience of the psychologist, neurologist, ophthalmologist, and psychologist!

THE HOUSE OF SEVEN GABLES, by Nathaniel Hawthorne. Edited by A. Marion Merrill. Boston: Allyn & Bacon. 1922. Pp. 378. 80 cents. An amply illustrated school edition.

FRANÇAIS PRATIQUE, by W. M. Briscoe and Adolphe Dickman. Boston: Allyn & Bacon. 1923. Pp. 296. \$1.40.

This book may be used as a reader, as a conversational manual, or as a work in composition. Its vocabulary consists of the words of daily life, and exercises in idiomatic language are emphasized.

SOCIAL PROGRAM IN PHYSICAL EDUCATION, by Clark W. Hetherington. Yonkers-On-Hudson; World Book Co. 1922. Pp. 132. \$1.00 (Paper covers).

This report formulates for physical education a school program that will meet the needs of children and of citizenship under present-day social conditions.

A SHORT HISTORY OF MODERN PEOPLES, by Willis Mason West. Boston: Allyn & Bacon. 1922. Pp. 370. \$1.50.

The second part of West's volume, *The Story of World Progress*, issued separately for use in a half-year course in European history.

A BOOK OF CHORUSES, by George Whitefield Chadwick, Osbourne McConathy, Edward Bailey Birge, and W. Otto Miessner. New York: Silver Burdett. 1923. Pp. 342.

Includes important and not too familiar examples of every great epoch and every type of music, but concerns itself largely with the contemporary composer. Designed especially for high schools and choral societies.

THE TEACHING OF FRACTIONS, by Edward Wildeman. Chicago: The Plymouth Press. 1922. Pp. 145. 75 cents. (Paper covers).

A manual for teachers which presents illustrative lessons, in both common and decimal fractions.

PERSONAL HYGIENE AND PHYSICAL TRAINING FOR WOMEN, by Anna M. Galbraith, M. D. Philadelphia: W. B. Saunders Co. 1921 (Revised edition). Pp. 393. \$2.25.

PERSONAL HYGIENE APPLIED, by Jesse F. Williams. Philadelphia: W. B. Saunders Co. 1922. Pp. 412. \$2.50.

LORNA DOONE, by R. D. Blackmore, Edited by Albert L. Barbour. New York: The Macmillan Co. 1922. Pp. 642.

Ten pages on Blackmore, fourteen pages of notes; 627 pages of story. Thus the editor keeps out of the reader's way and gives the author a chance.

## NOTES OF THE SCHOOL AND ITS ALUMNAE

### INKLINGS

WHAT with the attention everybody gave to pronunciation, to matters of good usage, and to clearer enunciation, Better Speech Week, February 19 to 23, left us all in a state of confused uncertainty. Not that there were not many values derived from a consideration of problems of speech, but because we indulged almost to the point of satiety (remember the word? It was on that printed list!)—Three playlets certainly held the mirror up to nature in the matter of current slang; indeed there were those who gasped incredulously, sure that no student here ever used such effervescent language. The judges had troubles, but finally awarded the prize to the Senior class.—The Senior playlet showed the ghosts of injured words and expressions appearing in her dream before a little girl who had talked carelessly.—On Tuesday, the 20th, more than sixty students chosen from the various English classes and organized into a squad of Four-Minute Speakers, waged a campaign through talks made at the beginning of each period of each class in each subject.—The pronunciation bee held on Friday morning excited a great deal of interest. It was won by Thelma Eberhardt, a 1922 graduate of the Maury High School, Norfolk. To her went, as a souvenir of the occasion, a copy of C. Alphonso Smith's *What Can Literature Do for Me?* The "runner up" in the pronunciation bee was Miss Sidney Artz, of Woodstock, who it is well to remember was winner of a spelling bee held here in the summer school of 1922.

Coinciding with Better Speech Week was a "National Week of Song." On Wednesday a most pleasing recital was heard,