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The Pacific Pharos, March, 1906

Students of the University of the Pacific

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THE
PACIFIC PHAROS



University of the Pacific

March, 1906

THE PACIFIC PHAROS

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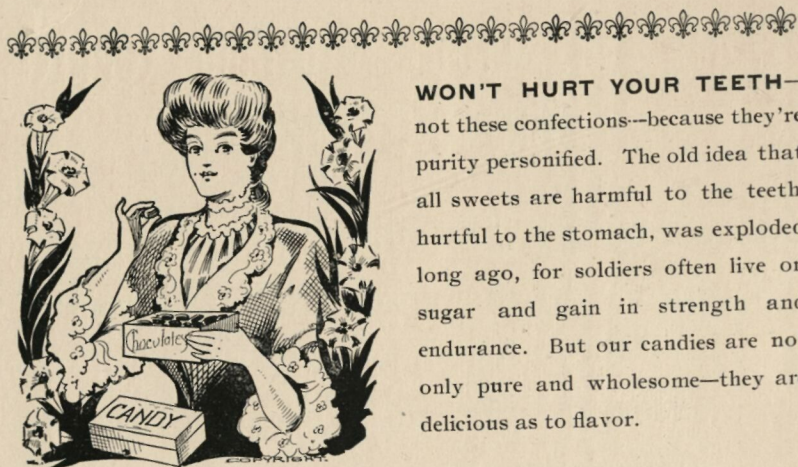
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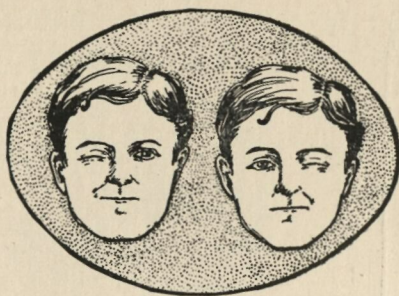
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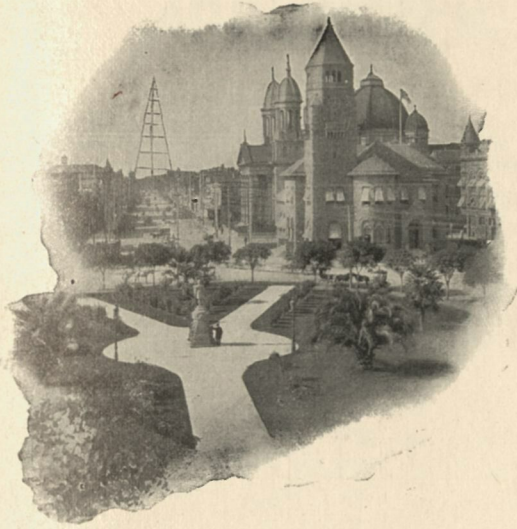
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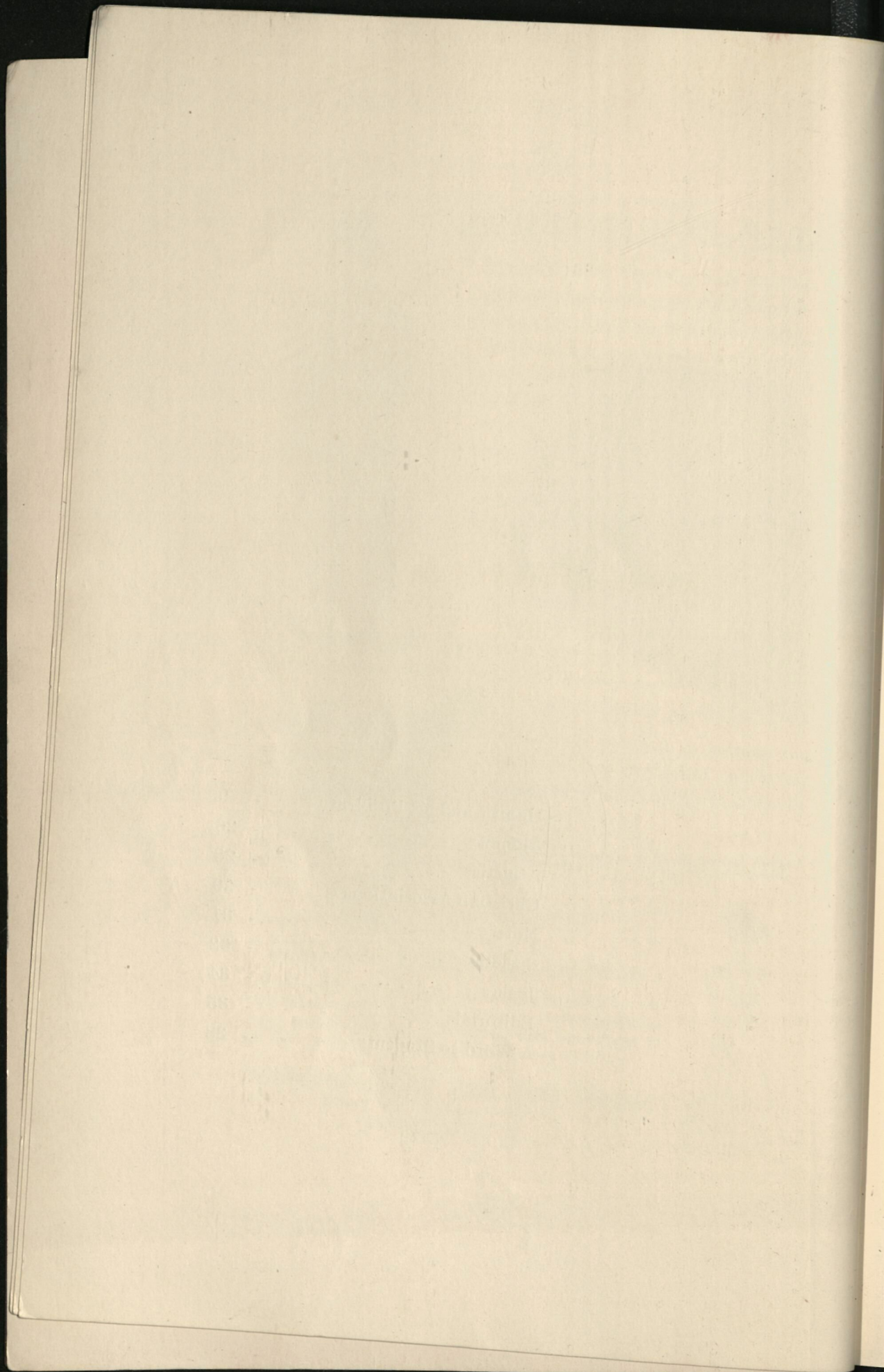




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THE PACIFIC PHAROS

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Hamlet and his Problem.

THERE is perhaps no other work of Shakespeare which has excited such world wide interest as has his Hamlet. Certainly no other one of his plays has been the subject of such widely divergent interpretations. Each critic, who has attempted an analyses of Hamlet's character, and has sought to "pluck out the heart of his mystery," seems to feel that in great measure he has succeeded, yet we find no two who agree throughout, and few are at one as to the keynote of the character. From this very fact it is safe to conclude that Hamlet is a mystery and will ever remain so.

Hamlet is a man whom we are allowed to know as we might an intimate friend, not a literary creation coming to us with his faults and virtues listed, and his motives of life laid bare. Who is

able to say with assurance that he knows the secret inner-life of his friend even though the every day intercourse of years, and the strongest sympathy of congenial minds and hearts have made familiar every apparent phase of personality? Every soul has its inner-most chamber, its holy of holies, the threshold of which not even the most loved and trusted one may pass. So it is with Hamlet and in creating him as he did Shakespeare has portrayed life with marvelous power. To be sure his soliloquies give us deep glimpses into his inner being, yet even these do not suffice, for when Hamlet has told us all he can about himself we know that there is much left unrevealed. So many-sided is his nature that when he speaks to us we realize that the voice is never from the whole man, but from that

phase of his nature which is uppermost at the time of speaking. Hence to arrive in any way at a correct view we must put all the revelations together. Even then we can hope for only partial satisfaction, for no man can fully analyze the processes of his own mind, and be absolutely sure that he fully understands his own motives and deepest impulses. Hamlet had great gift of self-analysis, yet he fell far short of perfection in this gift.

In view of these considerations it will be our purpose in this discussion, not to elaborate a theory which shall lay claim to being an absolute solution to the character of Hamlet and his problem, but to attempt merely to analyze and put together the evidence given us in the play itself, and where evidence fails to give our impressions, we desire first to consider the man, Hamlet, as the play seems to have presented him and then, passing to the problem, to discuss in turn the various debatable questions involved, and finally from our study to deduce conclusions as to the causes of the final outcome.

The Prince, Hamlet, as he is introduced to us is a man of scholarly tastes and acquirements. He comes from Wittenberg University to his father's funeral and is inclined to return there after it is over. His entire conversation, his intimate knowledge of words, and his

pleasure in playing upon their meanings, as shown in his conversations with Polonius, with Rosencrantz and Guildenstern, as well as in the graveyard scene, give us the impression of one who has lived much in the world of books. In the scene preceding the coming of the players, and in his conversation with them he exhibits a knowledge of poetry and of drama which could have been possessed by only a careful and discriminating student. Horatio, Hamlet's most intimate friend, is termed a scholar, and was a student with him at Wittenberg. Ophelia in her mournful characterization of the Hamlet she knew before his grief says he had the scholar's tongue.

By nature and training Hamlet possessed the philosophic mind; the mind which explores and analyzes; the mind to which single facts or deeds are never unimportant or isolated but interwoven with greater and more distant facts until what seemed a slight matter is linked to the universal and becomes worthy of serious consideration. Hamlet, on each occasion when his emotions have been deeply stirred almost before the heat of excitement has passed away, begins to philosophise and to forget the personal and immediate in the universal and far distant. At the time when Horatio and Marcellus tell him of the appearance of his father's ghost, when he is intensely

excited and unusually aroused he closes his reflection with the profound thought,

"Foul deeds will rise,
Though all the earth o'erwhelm
them to men's eyes."

Even more strikingly is the characteristic shown when he closes his passionate vow to revenge his father with the words,

"Meet it is I set it down,

That one may smile and be a
villain,"

and actually writes down the reflection for future reference. The soliloquies reveal more fully than any other portion of the play, the deeply philosophical temperament. Here he endeavors to analyze his own mind and expresses thought of subtlety and depth. His attitude toward the ghost shows the philosophical mind. He is skeptical, as shown by his desire to test the authenticity of the message before acting upon it, yet he says to Horatio in reply to the remark that the appearance is "wondrous strange," ("And therefore as a stranger give it welcome")

"There are more things in heaven
and earth, Horatio,

Than are dreamt of in your
philosophy."

Yet with all his meditative tendencies Hamlet is not lacking in practical intellectual acumen. No lawyer could have cross-questioned Marcellus and Horatio with greater keenness. His questions are just

those which would confuse one giving an account of an experience, which, hazy in the mind, has been exaggerated in the telling. Though at first he is unsuspecting of Rosencrantz and Guildenstern, welcoming them as friends, yet no sooner do they manifest uneasiness in their manner, and method in their words than he has his cue, and understands both them and their mission perfectly. He shrewdly asks, "Were you not sent for? Is it your own inclining? Is it a free visitation?" His mother's character in most of its aspects is an open book to him, in spite of his affection for her, which might have blinded a less keen intellect. The essentials of the king's character seem perfectly clear to him. However, he was not always on his guard against the animosity of Claudius, for he allowed himself to be drawn into the bout with Laertes when it is quite evident that the king has planned the contest.

Hamlet's keen humor springs up now and again throughout the entire play. It takes the form of ridicule in the conversations with Polonius; of bitter irony when he terms Rosencrantz a "sponge," and says of his kind that the king kept them "as an ape doth nuts, in the corner of his jaw;" and of most somber jest, in his play upon words in the graveyard scene. It is always subtle, and nowhere does it become light hearted merriment,

but is always over-shadowed by the dark depths of his disturbed inner nature.

Shakespeare very distinctly gives us evidence of the strong moral basis of Hamlet's character. The intense shrinking of his nature from the shallow, corrupt character of Claudius; his attitude towards his mother's deed show us a man whose fundamental principles of life have their root in a deep moral nature. In speaking of his mother's sin he gives us his conception of the inevitable penalty of evil when he says, "It is not, nor it cannot come to good," and this is strengthened by the quotation already given,

"Foul deeds will rise

Though all the earth o'erwhelm
them to men's eyes."

While Hamlet and Horatio wait for the appearance of the ghost the sound of carousing comes to their ears and Hamlet regrets the custom which has become so common in Denmark, evincing by so doing a standard far in advance of his age and nation. His high ideals of love as shown by his grief and repulsion at his mother's act, form further evidence of his strong moral nature. While he believed the queen guilty of conspiracy with Claudius to kill his father, this is scarcely mentioned while the crime of her morality is described in the most scathing terms. Against these strong evidences we have the words of Laertes and Polonius in their

warning to Ophelia. However, Laertes does not claim that he is giving statements in regard to Hamlet's actual character, nor does he lay any claim for the truth of his prophecy upon traits which he points out in Hamlet, but speaks purely from an assumption of attributes which, in his opinion, are common to youth. We do not need to study the character of Laertes very long to be sure of his shallowness and low ideals, but we do not even need that fact to discredit his words in regard to Hamlet for they are simply the expression of one man's opinion of human nature, and give us nothing one way or the other of value in regard to Hamlet's character. Polonius says directly that Hamlet's vows of affection for Ophelia are without value but he gives no evidence except his opinion of mankind which, according to his words, is based on the experiences of his own corrupt youth for he says,

"I do know

When the blood burns how
prodigal the soul

Lends the tongue vows."

Hence it would seem a very superficial view to assume that Shakespeare intended the words of Polonius and Laertes to give, in any measure, the true view of Hamlet's character.

Hamlet's deeply affectionate nature is shown by his love for his father and mother. Although in

her case it was severely tried; I think no one can doubt his genuine affection. Even in the scene where he uses such harsh language, in his effort to touch and arouse her finer sensibilities he says, "I must be cruel only to be kind." Hamlet's capacity for friendship is evinced by the boyhood friendship for Rosenkrantz and Guildenstern, the memory of which constrains him as a man to make an effort to link them to himself. The strong friendship between Hamlet and Horatio is an example of an almost perfect bond between men whose natures are great enough to attain to very high ideals of affection. With Horatio, Hamlet is always absolutely sincere, and with him the reserve of nature, so ingrained in Hamlet, is partly broken down and he puts into words his affection.

No trait in Hamlet is emphasized more strongly than is his hatred of hypocrisy and sham. The king's efforts to conciliate him by flattery and smooth words exasperate him almost beyond endurance, for we find him in the first court scene almost unable to keep a civil bearing towards Claudius. Before he is through with them he tells Rosenkrantz and Guildenstern just how he values them, as sponges which shall be thrown away when the king has squeezed them dry. Of Osric, the typical artificial courtier, he speaks with sarcastic scorn calling him a "waterfly" and

says of him, "He hath much land, and fertile; let a beast be lord of beasts, and his crib shall stand at the king's mess."

We must not forget Hamlet's emotional nature for it is as much a part of the man as are his intellectual and moral attributes. In the first court scene Hamlet says little yet the short responses and ironical remarks indicate a world of pent up emotion behind his reserve. When the king addresses him as cousin and son Hamlet says in an aside, "A little more than kin and less than kind;" and again in reply to the king's "How is it that the clouds still hang on you" we have his veiled words, "Not so, my lord, I am too much in the sun." Both these remarks indicate the tense state of his feelings. When his mother's flippant use of the expression "common sorrow" is too much for him to bear he breaks forth into his denunciations of the trappings and suits of woe, which have not the grief of the heart behind them. The appearance of the ghost arouses Hamlet's emotions to such an extent that Horatio says of him as he breaks from the restraining hands of his comrades to follow the apparition "He waxes desperate with imagination." The same emotional excitement is shown by the light words of Hamlet after the departure of the ghost. Evidently the intensity of the emotion has

been so great that the reaction results in a condition bordering on hysteria. After the play given by Hamlet for the purpose of convincing himself of the king's guilt, he is so excited that all thought of action seems to have left him and he calls for the musicians.

Closely connected with his emotional tendencies we find a delicate sensitiveness which marks Hamlet throughout the play. He is sensitive to atmosphere, as shown by his over-mastering shrinking from the court gaiety when his father's funeral is scarcely over. He is sensitive in his relations with Horatio. We feel the beauty of the relationship when ever they are together; yet it is only when Hamlet knows that he is approaching a crisis in his life, and when emotion thus brings his deep gratitude to the surface that, forgetting conventionalities for the moment, he speaks of his affection. Hamlet's intense feeling that he must work out his problem alone, combined with a great longing for sympathy, appeals to me as an evidence of a keenly sensitive nature. We get the first definite expression of this reserve in Hamlet at the close of the soliloquy following the court scene when he says, "But break my heart, for I must hold my tongue." After the ghost has left him it clearly means a struggle to Hamlet not to tell Horatio of the revelation at once for he says, "No, you will

reveal it," and later hints the character of the message saying, "For your desire to know what is between us, o'er-master it as you may." Again when Rosencrantz and Guildenstern come to him he makes an effort to draw them to himself showing his longing for sympathy.

When we have glanced thus over the various characteristics of the man which seem to be portrayed, we do not for a moment feel that we have fully grasped the character of Hamlet, for so intricate is it that it defies analysis, and the secret of the personality eludes us however long we seek it.

Passing now to the consideration of Hamlet in his effort to solve his problem let us first glance at the environment in which he is forced to move. The court life as presented is one of conventional unscrupulousness. The entire court seem to be in perfect accord with the gaiety following the marriage of Claudius and the queen, when the valiant king, Hamlet, has been dead but two months, Hamlet being in the first scene the only discordant note in the general rejoicing. The carousing commented on by Hamlet seems to have been a regular feature of court entertainment, for the king immediately announces that he will thus celebrate Hamlet's decision to remain at the court.

Polonius the chief counselor is a

worldly-wise, selfish, pompous, and debased character, without enough nobility in his nature to lead him to respect virtue in others. His pompousness is shown by his long speech to his son who is in haste to get away; by his assumption of his own ability to solve the problem of Hamlet's madness. When he comes before the king to give his opinion of Hamlet's condition and the king urges him to begin he replies,

"Give first admittance to the ambassadors

My news shall be the fruit to that great feast."

His low moral ideals are revealed in his speech to Ophelia, when he tells her he knows the falseness of vows made in the heat of love. He talks continually of his own position, his own honor, and scarcely seems to think of Ophelia at all. He is selfish throughout. When he is sending Rinaldo to spy upon Laertes he reveals his entire lack of appreciation of the meaning of virtue, placing the most heinous offenses as, "The flash and outbreak of a fiery mind." His unscrupulousness as to methods is shown by his sending a man to investigate secretly his son's conduct, almost purely from curiosity, as it would appear, for he evinces very little real concern for the reform of Laertes.

In the king Hamlet is dealing with a man whose dead moral nature is made all the more danger-

ous because of a keen accurate intellect. The fact of his crime in killing his brother is revealed to us in the early part of the play, and in the latter part we find him using the most under-handed methods to bring about Hamlet's death. To be sure he does once speak of a guilty conscience and attempts to pray. In vain however is this attempt for as he himself says he is not willing to give up his wicked gains. His keenness of intellect is shown in his power to analyze his own condition when he is attempting to pray. Again we see his shrewdness in his clear understanding of Laertes and in his ability to control and use the impulsive young man.

The queen's character is not at all intricate. She, like the king, lives in externals, and could in no way be brought to appreciate the inner life of her son. She is shallow and vacillating, with extremely low moral ideals, yet she has a measure of love for Hamlet. Her inability to put herself into harmony with Hamlet is shown in the first court scene when, wishing to conciliate him, she says just the things which irritate him most, and fails utterly to understand his veiled words. Again when Hamlet in this later interview tells her that he will set her up a glass where she may see the inmost part of her, she interprets him literally and thinks he intends to kill her. After this meet-

ing she turns first towards Hamlet and then toward the king. In short the whole character is in harmony with the deed which first introduces us to her, a marriage after two months of widowhood.

Horatio, aside from Ophelia, is the one true, wholesome character among those surrounding Hamlet. We have no reason to doubt Hamlet's own estimate of his friend's character when he says,

"Horatio, thou art e'en as just a man
As e'er my conversation cop'd
withal."

Horatio says little but stands always as Hamlet's friend, hearing his confidences and aiding him when possible.

Laertes we have seen or a young man whose association as conduct, perhaps both, have trained to worldly wisdom and low ideals entirely in accord with the court life. Later the rash way in which he attacks the king reveals his unthinking impulsiveness; and his part in the conspiracy against Hamlet, his unscrupulousness as well as his pliability to the will of the king. He is kept in the pale of our sympathy, however, by his repentance and confession.

Ophelia's character will be spoken of later in connection with Hamlet's love for her.

Let us now pass to the situation in which we first meet Hamlet. He has returned from the University to

witness his father's funeral. Following almost immediately comes his mother's marriage with his uncle. We have seen that he loved his father deeply and the death of that father would under any circumstances have caused him great grief, but added to that grief is the suspicion that his father has met with foul play, and the terrible shock and pain of his mother's marriage. Hamlet's "whole world lies in ruins" and he knows not how to put it together. His personal grief overshadows all his life and he says,

"How weary, stale, flat, and unprofitable

Seem to me all the uses of this world!

Fie out! O fie! 'tis an unweeded garden,

That grows to seed; things rank and gross in nature

Possess it merely."

The faith which he had in his mother has been overthrown and in his gloom and depression he says,

"Frailty thy name is woman."

In this mood he is called to meet his father's ghost and is given his problem with its limitations. He is to revenge his father's murder, but is to taint not his own mind in doing so, and is not to harm his mother. In accordance with his feeling that he must work out his problem alone, he swears his companions to secrecy, and gives us the first hint as to the question of his

madness in the words,

"But come;
Here, as before, never, so help you
mercy
How strange or odd soe'er I bear
myself,
As I perchance hereafter shall
think meet
To put an antic disposition on,—
That you, at such times seeing
me, never shall,—
With arms encumbered thus, or
this headshake,
Or such ambiguous giving-out to
note
That you know out of me."

We have now reached the first real puzzle in Hamlet; that is, the question of whether he is actually insane, or has assumed madness. Ulrici gives a fundamental argument against the theory of actual madness when he says, "That Hamlet is actually insane must of necessity be an error . . . because this would unhinge the whole tragedy and entirely destroy the impression of tragic pathos; in short the view is thoroughly unpoetical" and I would add it is not possible to associate such inartistic treatment with the mastery of Shakespeare. Strong proof of Hamlet's sanity is found in his clear directions to the men as to the guarding of his secret. It has been argued that these are but the cunning devices of a madman who partially realizes his situation, but if so, it is peculiar that in all the following scenes where no purpose is served by the assumption of mad-

ness Hamlet is sane. Is there a touch of madness in the soliloquies though these follow moments of deep excitement! In them we get the deepest reflections on human life, and an effort to analyze his mental and moral processes which, though not perfectly accurate, are surely perfectly sane. With Horatio he is always sincere, frank, simple, throwing aside his madness "as one would a cloak." Following the scene in which he tells Horatio of the plot to prove the king's guilt he passes into the presence of the king and says words to which the king replies, "I have nothing with this answer, Hamlet."

His words to the players are absolutely clear and logical and the plan adopted by him to test the guilt of the king is proven by its results to be the work of a very sound, clear mind. With his mother in her closet he throws aside all pretences of madness, following a clear, logical thought throughout, though he is deeply stirred emotionally. The ghost in this scene is often cited as evidence of Hamlet's deranged mental condition but it certainly is anything but conclusive proof. If it was meant by Shakespeare as an objective ghost it has nothing to do with the question of Hamlet's sanity; if a subjective ghost, it was merely the bodying forth of Hamlet's deepest consciousness, for the words which it speaks to him are

simply the thoughts of his own mind. This is true of the accusation as regards his tardy action, a subject which was always in Hamlet's thoughts, as shown by the soliloquies; and it is equally true of the warning to deal gently with the queen, for that was almost the last thing of which he had thought before coming to her. Hallucinations of this kind are of course indications of a highly excited brain, but are entirely possible to sane minds as medical science has demonstrated.

The grave yard scene about the grave of Ophelia is often mentioned in proof of Hamlet's madness, but if we consider it carefully we shall find Hamlet's actions at that time easily accounted for on other grounds. We must remember that the funeral procession bearing the body of Ophelia comes as a surprise to Hamlet and at a time when his philosophising on the skulls, shows his outlook upon life to be at its lowest tide. Whether, as we believe, he still deeply loved Ophelia, or had learned to believe her unworthy of his love, the fact that he once loved her remains, and her funeral procession in view of his intensity of nature must have aroused him powerfully. Added to this natural grief and surprise, comes the brother's too verbose declaration of love, in which the lack of depth stirs Hamlet's indignation. Moreover the accusation against himself must appeal to him as unjust and false to his real inten-

tions towards Ophelia, however true it may be in appearance. These combined emotions, for the time being, overbalance his judgment and, as he later says regretfully, throw him into a "towering passion." That he was so stirred by grief and emotion that his intellect had for the time being ceased to keep the governing hand, we admit, but if we are to call such conditions the result of a diseased brain then there is much madness abroad which does not receive its proper name. In short it seems to me that Hamlet's emotional revelations which are taken as the most convincing proof of his madness are entirely possible to a highly wrought emotional nature, placed under such heavy mental and moral burdens as was Hamlet's and that they do not of themselves indicate a diseased mind.

The scenes in which Hamlet wishes to assume the madman show so much keenness and method that the assumption he was actually mad seems most improbable. He easily overmasters Rosencrantz and Guildenstern and draws the truth of their mission from them, and even attempts to hold their friendship. And all this time he is supposed to be insane while they are commissioned to find the cause. The conversations with Polonius in which Hamlet makes the old man agree to everything which he says are so clearly ridicule that they need not be discussed.

If the madness was assumed why did he assume it, is the question that at once presents itself. Shakespeare has nowhere put an answer in the lips of Hamlet or Horatio. The burden is placed wholly upon the reader. To me the most plausible theory is that Hamlet decides to act the part of a madman because he was not ready to take any immediate action, and because the assumption of madness was for him the easiest way to conduct himself in the presence of the king and the court, until he could make up his mind as to his course. First in regard to his shrinking from his appointed deed we have his words, "The time is out of joint; O, cursed spite; That ever I was born to set it right," showing that the task was repulsive to him. The elaborate swearing of the men to secrecy indicates that his mind is not set on immediate action. We find later that there is a doubt still remaining in his mind concerning the character of the ghost. He says: "The spirit I have seen, may be the devil." It is most probable that the seed of that doubt was at this moment in his mind immediately after he departs of the ghost, and helped to induce him to put off action. Now, if he desires time for reflection and investigation, why the course of madness? In the first place he must go on living in the court and must take some attitude towards the king. He has just heard the story of the

terrible crime, and this, added to the dislike and distrust already existing, must, in Hamlet's intense nature have aroused a repulsion and disgust which make a civil bearing towards the king almost impossible. The assumption of madness, though not essentially any more truthful would be easier to a very frank nature such as we have found Hamlet's to be than would an attitude of friendship or even civility. Under the veil of madness he can express his feelings and yet not be comprehended by those about him; and, shielded by the belief existing in the court that he is insane, he can have time and quiet to work out his problem in the thought world.

It has been argued that Hamlet could not have followed out this course of thought in such a short time under such extreme emotional strain. However, we have evidence that Hamlet had remarkable capacity for rapid mental action even in moments of intense excitement. For instance note the keen cross examination of Horatio and Marcellus as to the appearance of the ghost, though Hamlet is laboring under great feeling as shown by his exclamation, "For God's sake let me hear! If it assume my noble father's person, I'll speak to it though hell itself should gape, and bid me hold my peace." This same trait is shown in the ship incident where he discovers the letter arranging for his death, and without a moment's hesi-

tation, thinks out and executes the plan for the circumvention of his enemies.

Moreover, as we have indicated, the plan of action had its origin in his inmost nature and it is well known that, influenced by the subconscious world, almost instantaneous choices are made by persons passing through crises as was Hamlet.

It seems hardly reasonable that Hamlet had a definite plan of revenge which he hoped would be favored by the guise of madness for we see no evidence of such a plan, and the fact of the uncertainty in his mind regarding the truth of the ghost's message would prevent the forming of a definite plan of action.

The fact that the method of assumed madness did not work well for Hamlet in the solving of his problem has been used as an argument that he would not have adopted it. It is quite clear as the play develops that the king does not believe in the reality of Hamlet's madness. When he first speaks to Rosencrantz and Guildenstern of the matter he asks that they attempt to find out, "Whether aught to us unknown afflicts him thus, That opened lies within our remedy." These are certainly not the words one would use in speaking of an insane person. When they return to him he says, "and can you by no drift of circumstances, Get from him why he puts on this confusion." Out of this very surety that the madness is assumed, which, no doubt, is the result of his

guilty fear-stricken conscience, the king suspects Hamlet and besets his path with difficulties. Yet in spite of the fact that Hamlet's method of procedure did not prove perfect in operation we can not conclude from this fact that a keen mind might not have adopted it. We must remember that Hamlet's circumstances were most difficult and any course which he might have taken would have had its weak points.

The next important question is suggested by the scene in Ophelia's closet where Hamlet comes in a disheveled condition of dress, and with a pale countenance. He takes Ophelia and holds her at arm's length, while he studies her face intently, finally sighs deeply and goes away without once speaking a word. The question of Hamlet's love for Ophelia is at once presented. Let us look at the evidence. We find that we must handle the question from the standpoint of the words of Ophelia, of Polonius and Laertes, Hamlet's own references to the subject, and Hamlet's character.

Ophelia says, "He hath my lord of late made many tenders of his affection to me," and "My lord he hath importuned me with love in honorable fashion." Shakespeare has given us no reason to doubt that Ophelia's words are true, hence the presumptive evidence is that her testimony is to be taken on its face value. Couple with this our knowledge of the depths and sincerity of Hamlet's nature, and we have very strong evidence that he

loved Ophelia. The words of Laertes and Polonius we have considered and have found them based wholly on their own estimate of human nature, which is a false one.

Hamlet has said as he made the vow to avenge his father, "From the tables of my memory, I'll sweep away all trivial fond records." His awful commission has, here, just begun to be borne in upon him and he feels that if he is to fulfill it he must put away all ordinary interests. What wonder if the thought of his love should, in his judgment, be doomed to go with other things? If so it would not signify that he held it lightly for we know that the "saws of books" have not been slight things to Hamlet yet he resolves to push them from his memory.

Hamlet came from Wittenberg two months before the play opens and evidently has paid his attentions to Ophelia during that time. Hence it seems that at the same time in which he was wooing Ophelia he said, "Frailty thy name is woman." How ever this expression comes when he is suffering over the disappointment caused by his mother's crime. It is spoken out of the agony of his soul. It is evident that the sentiment was not Hamlet's before his grief, else he would have not have suffered such a shock because of his mother's action. Hamlet himself explains the problem when he says that his attitude was a diseased one. As he talks with Rosencrantz and Guildenstern he exclaims:

"This goodly frame, the earth seems to me a stirile promontory" What a piece of work is man; how infinite in faculty. . . . And yet to me, what is this quintessence of dust?—Man delights not me." These words clearly show his realization that personal grief has made all things lose their beauty to him; not that the beauty has ceased to exist.

This scene in which Hamlet appears before Ophelia is one filled with emotion. If it is assumed madness it differs from all other occurrences of the same character, for with Rosencrantz and Guildenstern and Polonius and at all other times when he is acting the madman, it is intellect and not emotion which is called into expression. This would lead us to infer that here he is really expressing himself. We have seen that Hamlet has a great craving for sympathy, yet at the same time intense reserve. Since this is true might he not have been drawn to Ophelia by his love for her and his longing for sympathy, although he realizes that the task which he has before him will make impossible their marriage. It would be altogether in harmony with Hamlet's nature to feel that the kindest thing he could do would be to leave Ophelia in ignorance of his awful mission. No doubt Hamlet realized that Ophelia's nature was too frail to assist him in such a problem. If these suppositions are correct the scene just noted was one of farewell on Hamlet's part—a farewell which was full of sorrow and

pain for him. Of course this is almost entirely in the realm of conjecture for Hamlet speaks not a word of his motives, yet his very silence is full of eloquence.

The next scene in which Hamlet and Ophelia are together is that in which Ophelia appears before him in accordance with the plan of the king and Polonius. This scene has been used to show that Hamlet did not love Ophelia, that he considered her deceitful and unworthy of his love, and that he spoke harshly as he did because he was incensed at her conduct. If we look at the scene carefully we shall find many influences and much that can not be explained by any information given us in the play. In the first place we must remember that Hamlet is walking alone in the midst of his painful thought concerning the question of suicide when, with the influence of the depressing mood still upon him he comes to the place where Ophelia waits. His first words:

...."Soft you now;

The fair Ophelia! Nymph in thy arisons

Be all my sins remember'd."

show us that, in the sub-conscious realm of his mind which expresses itself in the surprise of the moment, Hamlet feels kindly towards Ophelia. When she offers the presents which he has given her he says, "I never gave you aught," but he might have said this having in mind the fact that their love had been so quickly cut short that there had never been any real

communion of soul between them. When Ophelia presses the little tokens upon him she shows clearly her love for Hamlet and just then he says, "Ha, ha, are you honest?" Here follows the harsh arraignment of man and woman. It seems to me entirely possible, tho of course this can not be proven, that Hamlet feels the necessity of convincing Ophelia that their attachment must come to an end, and takes this means of doing so, knowing that she will think him mad, as she does, saying after he leaves her, "Oh, what a noble mind is here overthrown."

That Shakespeare meant to imply that Hamlet here considered Ophelia a shallow, deceitful woman and that he rightly estimated her, we can not for a moment believe. Ophelia speaks very little but when she does her words reveal a sensitive delicate nature, obedient to her father, and trusting greatly in his judgment. This was quite the attitude of most daughters of the day in which Shakespeare writes, and is not in itself derogatory to Ophelia. Moreover we find that she did attempt to defend Hamlet. That she loved Hamlet deeply is shown all too clearly in the scene where, her mind is shattered, she sings first of a dead father then of her lover. To my mind the very pathos with which Shakespeare surrounds Ophelia is proof that his conception was of a pure, beautiful nature, otherwise the treatment would be most inartistic.

We have left for consideration the

grave yard scene where Hamlet springs into Ophelia's grave. This, it seems to me is used by Shakespeare to soften the previous scene between Ophelia and Hamlet. There is no possible motive for Hamlet's action here except deeply stirred emotions, and we can find no satisfactory explanation of these emotions except love for Ophelia.

So it would seem clear that there was added to Hamlet's grief, and his awful task, this affection which he felt called upon sternly to renounce. How much it added to his suffering we can only conjecture for except in the grave yard scene he maintains a resolute reticence concerning his feelings in the matter.

Let us now consider directly Hamlet's dealings with the king. We have seen that following his father's revelation he takes a most solemn vow to revenge the murder, yet some time has elapsed, as is shown by the fact that the rumor of his assumed madness has circulated through the court, and he has taken no definite measure towards fulfilling his vow. Players come to the court and the sight of them suggests to him a plan to test the king's guilt, for we find there is a doubt in his mind concerning the truth of the ghost's message. The plan is successful and proves to Hamlet's satisfaction that the king is guilty. Hamlet has said, "If he but blench I know my course," yet he lets the king go away without taking any action. The fact is that the confirmation of the

ghost's words has thrown him into a state of excitement so intense, as shown by his wild quoting of poetry, that he is not in condition to plan any course of action with clearness. It has been said that Hamlet should have had his plans laid, but he was not sure of the outcome of the play and thus could hardly plan his course. Moreover, it seems probable that the guilt of Claudius was revealed in the eyes of Horatio and Hamlet alone, hence it would have been of little purpose for Hamlet to have accused the king at this time. Also the king's hurried departure gives little time for thought. All these difficulties would seem to weigh very little if Hamlet's purpose was simply to kill the king, but he also has the command, "Taint not thy mind" to remember.

We soon see Hamlet in the closet of the king where Claudius is in the attitude of prayer. In a way, here seems to be Hamlet's opportunity. He looks upon the king and says that if Claudius is killed while praying, his soul would go to heaven and the revenge would lose its point, for the father of Hamlet is suffering the tortures of purgatory. Hamlet has just come from the scene of the play where the words of the ghost have been proven true, hence it is very natural that the communication should be uppermost in Hamlet's mind, and that in his reasoning he should follow the theology suggested by the ghost. Yet we cannot for a moment feel that this is the entire solution of Hamlet's in-

action. For one reason its very simplicity makes it improbable as the only motive restraining Hamlet, for we have found that Hamlet's decisions when deliberately thought out are always the results of mixed and intricate motives, the scene with Ophelia last mentioned being a good example of what occurred again and again.

We can easily see that there were many practical difficulties in Hamlet's way. His accusation against the king has very flimsy basis when we consider it as evidence in court. It consists in a ghost's story heard by Hamlet alone, the ghost being seen by three others, a moment of excitement on the part of the king at the play, and the word of the principal actor in regard to Hamlet's part in arranging the play. These would have been far from convincing proofs to a people who have never suspected Claudius' guilt. Moreover the fact that the king stood between him and the throne would give his action the appearance of selfishness and, tho the people loved him, Hamlet would have had a most difficult time to prove his case to their satisfaction.

Yet these practical difficulties play but a minor part for the drama is essentially one of thought, not of action. The true understanding of Hamlet's position we can gain only from a study of the terrible inner struggle which has been going on continually, and which is revealed in the soliloquies alone. When first given his commission Hamlet cries out,

The times are out of joint,
O cursed spite that ever I was born
to set them right,"

showing his intense dislike for the task laid upon him. The cause of this dislike which seems the keynote of his inaction was not, we believe, lack of courage or will power. Hamlet's physical courage, so great that it approaches rashness, is shown by his determination to follow the ghost though a hardened soldier adds his entreaties to those of Horatio to prevent him from thus risking his life; again his conduct on board the ship in the meeting with the pirates was that of a very brave man. Hamlet's moral courage is emphasized again and again throughout the play, his frank and courageous dealings with his mother being perhaps the best example. That he is not lacking in decision of character is shown by his quick grasping of the opportunity presented to him by the players, and by his rapid planning and execution of the scheme to outdo the king in his effort to have him, killed in England. Hamlet himself says that he is the victim of too much thinking, but this keen dislike for his task was expressed before he had had time for much reflection so that the "thinking" falls under the head of result not of cause.

When we turn to the soliloquies themselves for evidence we find Hamlet suffering from a feeling of defect in himself. He says, "Am I a coward," yet clearly does not believe himself to be one, and again heaps upon

himself accusations not one of which is in accord with his nature as we have found it. Couple with this the soliloquy following the meeting with Fortinbras, where he says he does not think at all, and again that he thinks too much for action, and it is clear that Hamlet does not fully understand his own inner nature and is searching for the reason of his inactivity.

Our explanation of this fact is that Hamlet was not at one with himself. Intellectually he accepted the righteousness of the principle of the vendetta, but his emotional and moral nature refused to sanction it. His continual effort to urge himself to action is due to the fact that his mental consent was in his consciousness, while his moral rebellion was too deep and innate for analysis. To this struggle was due his seeming procrastination, his raillery against himself, his depths of despondency which led him to contemplate suicide. There could be no perfect action with such lack of inner unity, and the killing of the king was certainly not a perfect act from the standpoint of the father's instructions. The cause of king Hamlet is not made any more clear to the people than before, and Horatio's commission is a most difficult one to fulfill, for he has no more evidence to present than did Hamlet. Though the people may have justified Hamlet for killing the king under the immediate circumstances of Claudius' plotting against the life of Hamlet, yet, though this be

true, we have passed altogether out of the realms of the original problem. Hamlet's action was performed in heat of excitement hence does not come as a result of deliberate thought; therefore cannot be perfect from Hamlet's own standpoint, for he constantly deprecates excessive emotion which destroys balance. That he does not himself feel that he has succeeded is shown by his imploring Horatio to live and save him from a blackened name.

We have yet one question remaining namely that of whether or not Hamlet became a fatalist. We hear no expression which would lead us to believe that Hamlet did not think himself a free moral agent until after the killing of Polonius, a deed which was performed in the heat of excitement of the talk with his mother, and which was not the result of deliberate action, for Hamlet thinks Polonius is the king, and he has been unable deliberately to kill Claudius a short time before. Towards the close of the interview with the queen Hamlet says, "But heaven hath pleased to punish me with this and this with me." In describing his experience on the voyage towards England he says to Horatio, "There's a divinity that shapes our ends,

Rough hew them how we will," and in speaking of his having the signet ring with him he says, in that was heaven ordinant. These passages would seem to indicate that Hamlet had come to believe in fatalism. However they must not be considered alone

for we have, on the other side of the question strong evidence to the effect that Hamlet believed himself a free moral agent. His speech immediately following his seeming fatalistic reflection in regard to Polonius is one full of confidence in his power to change circumstances, for he says that he will outdo his enemies. Again in the soliloquy following the meeting with Fortinbras he says, "I have cause, will, strength and means." Balancing these we conclude that Hamlet fundamentally believed himself a free moral agent, but that he came to have a tendency towards fatalistic belief.

That Shakespeare meant in this play to suggest fatalism in its extreme form, namely, "that what is to be will

be," does not seem reasonable. He seems rather to indicate that up to a certain point a man is master of his actions; then, by some overt deed, he sets in motion a series of results which he is powerless to circumvent altogether; that from that time he must deal with circumstances for which he himself, is in part directly responsible. This I think is clearly shown in Hamlet's case. He is free to make his own decisions until after he plunges the dagger into the body of Polonius. From that time on he is beset by circumstances largely arising from his own deed, among which is the situation which results in the death of Rosencrantz and Guildenstern.

MAUD BANKS, '07.



Alumni.

"SANTA CLARA VALLEY."

Afar where yonder mountains high
Stand propping up the opal sky
A streamlet in its maiden leap
Dashes itself adown the steep,
To join anon in widening sweep
The peaceful waters of the deep.
The fountain swiftly speeds away
To wed the mountains with the bay;
Beneath our feet it sings along

The carol of its bridal song,
From cedared heights to waters blue
Fair is the land to mortal view.

Behold, by Nature's hand arrayed,
Orchards of every hue and shade.
The vineyards sloping gently down,
With luscious beauty highlands crown.
Embroidered blocks of olive green
Checker the land along the stream,
While rival ranks of cherries run,

Flashing their beauty in the sun.
 Towering pine and pampas plume
 Soon will nod to the purpling prune.
 Three months ago the almonds fair
 Were swinging censers in the air,
 Wafting on high their recompense
 Sweeter than myrrh and frankincense,
 And matin song of praising bird
 From golden orange bough was heard.
 While countless hands of fronded palm
 Welcome waved in the vernal calm.

Beyond that hill, fair Nature's toy,
 Lies hid the town of fair Gilroy.
 Across yon deeply wooded glen
 Are the whitened homes of Almaden,
 Where nature sought in vain to hide
 Her store which gleams a silver tide,
 And from the mountain's bursting side
 Through shaft and tunnel deep and
 wide

The liquid silver, led by men,
 Pours from the mines of Almaden.
 Viewed from afar, I faintly see
 Thy grove, O University!
 The distant touch of space and time
 Hath smoothed that rugged form of
 thine

Till heart and soul and eye can see
 Only the good and fair in thee.

That azure gleaming far away—
 A seeming fragment of the sky—
 Is where the freighted waters lie
 Of lordly San Francisco Bay.
 It is the turquoise of the ring,
 Whose circled rim the mountains form.
 These verdant heights reared to adorn
 The sweet abiding place of spring.
 That height, beyond fair San Jose,

Surmounted by that regal dome,
 Hath now become the vigil home
 Of those who walk the starry way.
 Oh, crowned pile of Hamilton!
 Where mysteries are brought to light
 Where worlds are conquered of the
 night,
 And marvel after marvel won.

Louis F. Curtis.

This poem appeared in a San Jose daily in January. It was selected from "Story and Song," a volume recently published by the author, Mr. Louis F. Curtis of Los Angeles, a member of the class of '79.

Mr. Leslie Richardson, '01, of Byron, visited his parents in College Park in the early part of March.

Dr. Alonzo S. Larkey, '86, of Oakland, was a recent visitor in San Jose.

Rev. J. J. Martin, '84, sailed from New York for Naples on March 3. Here he will be for a short time before visiting Egypt and the Holy Land. After a protracted stay in these countries his itinerary will take him to Greece, Turkey, Austria, France and England. In England he will visit his aged mother for a few months and also spend some time in the British museum.

Rev. A. J. Hanson, D. D., '73, was in San Jose March 2 to attend a missionary convention of San Jose and San Francisco districts.

Miss Claire Marguerite Barley, '03, rendered a brilliant pianoforte program of ten numbers before a large and appreciative audience in the Convention Chapel on the evening of March 9.

Athletics.

Since the last issue of the Pharos we have been very successful in athletics. Probably the chief event, at any rate the event which drew the largest crowd and the greatest interest was the basketball game in which the U. P. girls defeated the Y. M. C. A. Women's Auxiliary. The game was probably the hardest and fastest game into which a U. P. Ladies' Team ever entered and at no time during the game did either side seem to have any decided advantage. If any special features of the game are to be mentioned the fine goal throwing of Miss B. Clayton and the excellent guarding by Miss Winninger might be mentioned but the game was won by hard consistent work by every one on the team. The line-up was as follows:

Forwards—Misses B. Clayton, (Capt.), C. Draper, and T. Blanco.

Centers—Misses Smith, Coy and Wilson.

Guards—Misses Winninger, Erbst, M. Clayton.

The score was 13 to 11, in favor of U. P.

On the evening of Feb. 17th the U. P. Boys' Second Team defeated the Second Team of the S. J. Y. M. C. A. in a fast hard game. From the very first the U. P. team took the lead and at no time during the game did

San Jose's score pass ours. The game was won by hard fast team work and probably the U. P. score would have been larger had they been more used to the rough style of play used by the San Jose team. The final score was 7 to 11.

Line-up:

Forwards—Sawyer, Patterson, and Needham.

Center—Trevorrow, (Capt.)

Guards—Nece, Dorr, Settlemyer.

Our first team left on March 9th for Santa Cruz and Watsonville to play the Y. M. C. A. teams in those cities. At Santa Cruz our team won by the score of 28 to 23. Throughout the first half there seemed but little doubt but that our team would go down in defeat but the boys rallied toward the last of the game and not only passed their opponents' score but ran up a nice little majority of five points. If any star showed up here it was probably the fine work of Capt. W. Smith, but it was the same old story: "U. P. won by strong team work." The boys went to Watsonville with less confidence of success. Throughout a series of over twenty games played on their own floor, with some of the strongest teams in the State, not once had the Watsonville team been defeated. The U. P. team supplied a little

variety by defeating the Y. M. C. A. boys at the decisive score of 18 to 15. In this game the excellent work of the guards and the good free-throwing of Birch were probably the most noticeable features.

On Saturday, the seventeenth, the long anticipated game with the California Freshmen took place. Every man on our team played hard and clean, only four fouls being called on the U. P. men. Probably the less said about this game the better but to say the least many of the decisions of the referee were very unpopular and the many evident but officially unnoticed fouls of the California team was a matter of much comment. As it was, over twenty fouls were called, of which only four were thrown by U. P. The

final score was 20 to 16 in favor of California.

The trees surrounding the track were being cut down and this is probably the cause of the lack of activity among the track men. However, several men have been out training for the field events and from all reports U. P. will be well represented on May 5th in the P. A. L. meet.

The Tennis Manager has put about 200 lbs. of salt on the courts and soon we hope to see many enthusiasts wielding the racquet.

The Student Body has appointed a committee to select designs for emblems to be given to debaters and athletes. This is a good idea and should have been done before. The committee hope to be able to report next week.



Christian Associations.

Y. W. C. A.

The meetings of the Y. W. C. A. continue interesting and helpful. While the attendance is good, we are anxious to increase our numbers, for we feel that those who do not attend the Association are missing so much that they ought to have. The meetings are well worth sacrifice on the part of every girl. If she will go

and do her part to carry on the work in whatever way she can she will receive as well as give. Let each one try, this coming month to attend this short, but helpful service each week. If we think we are too busy, let us plan for this one hour all through the week, and see if we really can not go if we want to. Such effort will surely result in a blessing.

Two meetings during the past month

have been especially helpful, one led by Prof. Cross, and one by Mrs. Towner. We are very grateful to them for the messages they brought us.

Another meeting was a "Praise Service," led by Miss Huffman and Miss Hughes. This was a benefit to all who were present.

Since last month we have had our annual election of officers, which resulted as follows:

President—Frances Huffman.

Vice Pres.—Catherine Hughes.

Secretary—Nina Lindsay.

Treasurer—Monce Clayton.

Corresponding Sec.—Claribel Connick.

We are planning for the Capitola Conference. We are very anxious to send a large delegation this year, for it will mean much to those who go, and through them new life will come to the Association and the school.

Let each do her part, then with God's help, we shall prosper.

THE Y. M. C. A. NOTES.

The attendance at the regular devotional meetings during the semester has been very fine and much good has been realized. The work of the devotional and social committees has added much to the general tone of the meetings. The piano has been a great treat.

We have favored this semester by a splendid address on the mission field in the Philippines, by Rev. Homer C. Stuntz. At a joint meeting of the two associations we were addressed by two lady missionaries who represent the Woman's Foreign Missionary Society.

On March 14th, the annual election of officers was held. Newly elected officers are as follows:

B. G. Lipsky, President.

G. C. Pearson, Vice President.

McIntyre, Corresp. Secretary.

D. J. Alexander, Recording Secretary.

G. H. Sawyer, Treasurer.



Rev. Isaac Crook, D. D., LL. D., President of our University from 1891 to 1893, has sent to our library a second volume from his own pen, entitled, "The Earnest Expectation." The first volume was "Jonathan Edwards." They are both characterized by broad

Catholicity of spirit, scholarly taste, and evangelical warmth. We thank the good Doctor for his kindly remembrance of this institution for which he wrought so nobly.

E. McCLISH.

Notes.

The time for the oratorical contests of the Intercollegiate Prohibition Association is rapidly approaching. The Association has planned four contests: local, state, interstate and national. The winner of the state contest will represent the state in the interstate contest to be held in Los Angeles early in May. Washington, Oregon, Northern California, Southern California and Texas comprise the western interstate division. The state contest will be held at Stanford on Friday, March 23rd. The local Prohibition League has chosen B. G. Lipsky as its representative and we have good reason to believe that thru him the League will be well represented.

During the coming five or six weeks three debates will be held with the local literary societies. The debate with Sopholechia will be held on March 30th, and those with Rhizomia and Archania some time in April. The debate with Cartesia was held on March 9th but on account of the recital given in the Chapel on that evening besides other drawbacks the attendance was not large. The question for debate on the 30th is: Resolved, That local option is superior to party prohibition as a method of dealing

with the liquor problem. The affirmative will be upheld by Misses Gatesman and Brown of Sopholechia and the negative by Messrs. McIntyre and Lipsky. Students owe it to the cause of prohibition in this institution to be present.

A very pleasant departure from the regular line of work was enjoyed by the members of the second French class on March 20th.

Immediately after chapel the class went to the home of Dr. and Mrs. Sawyer, in response to an invitation from them. After a short time spent in looking over scenes of Paris and other things of interest to French students all repaired to the dining room where a most delightful dinner was served. This was followed by a French conversational game which was both exceedingly entertaining and instructive. A brilliant cone fire added cheerfulness to the room while the remainder of the hour was taken up by the regular recitation. The entire class voted it a most enjoyable affair and were only sorry when the college bell called them to more prosaic duties.

The new pennants which P. R. Wright has recently placed on sale ought to find many enthusiastic buy-

ers. They were certainly a much needed commodity.

Show your colors by wearing a Pacific pin. P. R. at the book store has a lot of them.

The 30 per cent reduction to music students on Schirmers Musical library still holds good at Wright's.

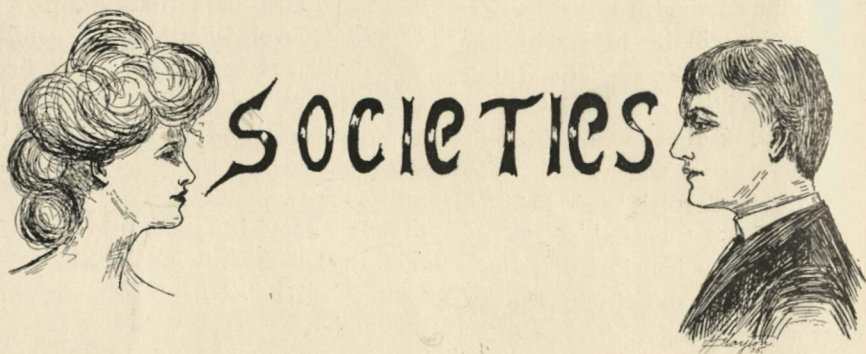
On March third Dr. Homer Stuntz spoke to a number of students and persons in the community in the college Young Men's Christian Association room. The address was thoughtful, earnest and inspiring, and the favor Dr. Stuntz conferred upon the students by coming to us has been greatly appreciated.

The old saying "The pen is mightier than the sword," is as true today as it ever was. But since old John Gutenberg has invented movable type, the honors of the pen must be shared

with printing, which is the first lieutenant and right hand aide of the pen. One of the most progressive of the successors of Gutenberg is Mr. Cleveland, who has charge of the printing establishment at 50 Post street. We can easily demonstrate to you that printing is one of the powerful forces that make the world go round.

A rooters' club has been organized under the auspices of the student body. At the basket ball game with the U. C. Freshmen the cheering was enthusiastic. This club of rooters is a valuable accession for its work means the expression of the good spirit which the students now feel.

P. R.'s stock of embossed U. of P. writing paper is not yet exhausted. Get in with the procession and write your letters on this latest style of fancy stationery.



EMENDIA.

The regular meetings of Emedia

have been going on with increased interest.

A joint meeting with Archania is planned for next Friday, March 23, when a very enjoyable time is anticipated.

We are expecting to entertain Sophoclechia in the near future.

Miss Louise Penny of Los Gatos, a former Emedian, has joined the ranks of our married sisters. All of her sister Emedians join in wishing her a happy future.

RHIZOMIA.

The members of the Rhizomia have been doing faithful work during the past month. The meetings have been well attended and the interest has been maintained in a most satisfactory manner.

One of the most enjoyable meetings which we have had recently was that held last Friday evening, March 16, during the mid-semester recess. The presence of a number of young lady and gentlemen visitors lent inspiration and interest to the occasion. Following the program, which was of rather more than ordinary excellence, some time was spent in conversation and social intercourse.

The program given the preceding week was also one of special interest,

being entitled, "An evening with the Poets." Each of the members presented a sketch of the life and character of some poet, and also read or recited representative selections from their works. This occasional variation from the usual program we feel gives a broader scope to our work.

Dr. Clark McClish was present at one meeting during the month and gave us some interesting reminiscences of the work of the society while he was an active member.

Mr. J. D. Kuykendall, who at present holds the position of assistant city editor of the San Jose Mercury, is occasionally able to be present and take some part in our meetings.

ADELPHIA.

Adelphia has continued to do the good work that was in evidence at the beginning of this semester. We have held our meetings regularly every Friday night for the last two months. The programs at each of these meetings were very good.

At one of our regular literary meetings this month we had a number of young ladies with us, several of whom made a few remarks.



Joshes.

THE DEFEAT OF THE SIX REBELS.

Up the stairs, down the stairs
Heedlessly onward,
All in the spirit of strife
Dashed the six rebels.
Forward the "Police Brigade"
Run for the chief, Steve said,
Into the midst of strife
Rashed the six rebels.

Forward the "Police Brigade,"
Was there a man afraid?
Not though each one knew
Formidable were the rebels.
Theirs not to question how,
Theirs but to action now,
Straight into the awful row,
Rushed the defenders.

Rebels to right of them,
Rebels to left of them,
Rebels in front of them
Shouted and thundered
Stormed at with ink and well
Boldly they ran and fell
Into the reckless mob,
Noble defenders.

Clashed all their fists in air,
Clashed as they met them fair,
Sputtering and whooping there,
Charging the rebels while
All East Hall wondered.
Straight into the fight they broke,
Reeled from the pillow stroke
Of the six rebels.

Rebels to right of them

Rebels to left of them
Rebels in front of them
Down on the Second floor
Opened the Professor's door,
Tried he to stop the roar
Never outdone before
Then the defenders bore
Back to their beds once more
The foolish six rebels.

When can their ignomony fade?
O the great stir they made!
All the campus wondered
Forget the noise they made
Forget the fines they paid,
Silly six rebels.

A FEW GOOD TOASTS.

Here's to the chaperon—may she learn
from Cupid,
Just enough blindness to be sweetly
stupid.

The Lily of France may fade,
The Thistle and Shamrock wither,
The Oak of England may decay,

But the Stars shine on forever.
It is not rank, nor birth, nor state,
It's git-up-and-git that makes men
great.

O, wad some power the giftie gie us,
To see ourselves as others see us;
It wad frae mony a blunder free us.

—Burns.

May Dame Fortune ever smile upon
you, but never her daughter Miss For-
tune.

To our America: The best land in
the world—let them that don't like it,
leave it.

Editorials.

The U. S. C. Debate.

The debate which was held in Los Angeles between our college and the University of Southern California on the evening of February twenty-third, certainly reflects no credit upon the debaters of the Southern institution. The question as submitted by the U. S. C. Committee was stated thus, "Resolved: That the United States should further restrict immigration by an educational qualification; namely, the immigrant to read or write the United States Constitution either in his native or in the English language. Such restriction not to apply to minors." The committee from our student body agreed to the question as it is stated above and chose the affirmative side. However the question as it appeared on the program read as follows: "Resolved, That the United States should further restrict immigration by an educational qualification; namely, the immigrant to be able to read or write any five lines of the American Constitution, either in his native or in the English language, said restriction not to apply to minors." It is not difficult to see that there is ample opportunity for discussion to arise respecting the meaning of the question according to the second statement. Some could say that the phrase "any five lines of the U. S. Constitution" meant "any five lines" that one examining an immigrant might choose to use as a test from any part whatever of the Constitution and that therefore it would be necessary for the immigrant to know the entire document. Others could just as easily say that the phrase meant "any five lines" which the immigrant himself might have chosen to learn to read and that the phrase did not imply that a knowledge of more than five lines of the Constitution was necessary. In other words the question as it appeared upon the program is not in proper form for debate inasmuch as it is susceptible of two distinct interpretations. Nor was the question ever regularly submitted to our team in that form. They saw it thus for the first time on the printed program on the afternoon of February 23, the date of the debate. Of course our team could, at this juncture, have refused to debate the question as worded upon the program. But they did not suppose at that time that the error was other than inadvertent; they assumed that they were to debate with men whose standards of honor were similar to their own. However when the debaters had taken their places on the platform the question was stated as it was printed on the program.

We should like to ask the U. S. C. why the question was changed and why our debaters were not properly consulted before a change so vital was inserted by themselves in the printed program. The general feeling of our student body is that we have lost nothing because we were

defeated by opponents who used dishonest means.

Our men did hard faithful work, they were well informed on the subject and would doubtless have stood an equal chance of winning had the U. S. C. committee abided by the question agreed upon by both sides.

We feel that our representatives were taken by surprise at the last moment and that they would have been justified as we view the affair had they refused to debate. The editor believes all further debates with the U. S. C. should be discouraged unless a satisfactory apology is made by those students of U. S. C. who are responsible for the unenviable position in which they have placed their college.



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MARKET STREET

CORNER POST

A Word to Students.

We merely want to emphasize what we have said before—patronize our advertisers, and let them know it. Reciprocity in business dealings is a practical principle that holds good even in the business affairs of a school paper. A slight increase in our advertiser's list is noticeable this month. These are the names:

Bacon—shoes.
Banta, A. C.—cyclery.
Bennett—dentist.
Bushnell—photo.
City of San Jose—dry goods.
Cleveland—printing.
Consolidated—{ Wemple Grocery
 Home Union
Cunningham—gent's furnishing
Engle—pianos.
Enterprise Laundry.
Farmers Union—groceries
Hill—photos.
Hobson, W. B.—clothing.
John Stock Sons—hardware.
Lean—jeweler.

Model—clothing.
Mrs. Lynch—millinery.
New Creamerie Restaurant.
Osgood & Ball—opticians.
O'Brien's candy store.
Parisian Cloak and Suit House.
Peacock Millinery.
Post Graduate Dental Co.
Pratt & Kerr—opticians.
Ranger—piano tuner.
Ratz—barber.
Richards—lawyer.
Riley Drug Co.
Roberts & Gross—dry goods.
Ryder—jeweler.
San Jose Transfer Co.
Saratoga Market.
Smith, Harrison—sporting goods.
Spring's—clothing.
St. James Laundry.
Tucker—photos.
University Drug Co.
University of the Pacific.
Van Zant—shoemaker.
Williams, Stuart—dry goods.
Wininger—tailor.
Wright—book store.

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