

LINDENWOOD COLLEGE



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JULY, 1922

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THE VOCAL ART

By ELIZABETH FARMER, Instructor in Voice

THE origin of vocal music must be sought in impassioned speech. Song is an outpouring of the heart and an artistic embodiment of the language of emotion. Joy, grief, love, hope, despair, heroism, fortitude, despite the universality of music, will remain her favorite themes to the end. Moved by such feelings as these did primitive man first raise his rugged voice in the accents of passion. With primitive man, emotional speech was far more common than with us. Hence the otherwise inexplicable fact that savages can extemporize song after song with the greatest ease. But impassioned speech is not singing, and the points of difference between the two are many. In singing we use the whole range of our voice; in speaking we use only a part of it. When we sing, we single out certain tones and keep to them; when we speak, we never rest on any one tone, indeed, the subtle inflections of the voice between one tone and another become the means of expression. To sing is to use the voice in accordance with musical laws. Singing is a musical expression of thought and feeling through the medium of the voice and the organs of speech generally, by means of two technical

operations: vocalization (the work of the vowels) and articulation (that of the consonants).

There exists an actual necessity for the union of art with science in order to accomplish what has hitherto been attempted by the empiric rules alone. First, all tone production (phonation) depends upon the relations of three qualities of vocal sound: height (pitch), intensity, and timbre. Second, phonation is a physiological act, the agents of which are certain organs of the human body comprehended under the name of "vocal organs," which produce a sonorous vibration called voice, or vocal sound. These three qualities of vocal sound are engendered in the human throat, but are not defined at the moment when the free edges of the two ribbons of muscle, usually called the vocal cords, between which opens the space called the glottis, enter into vibration. They do not become definite until they have suffered modifications in passage across the inner cavities of the head, modifications which do not cease until the tone issues forth from the lips. The modifications of the three qualities of the vocal sound, like its initiation, are caused by the movements and

changes of position of the vocal organs. Each quality arises from causes clearly distinct; but as all three are produced simultaneously in the same organs, although intended to effect but one of the vocal qualities, the modification of one necessarily involves a modification of the others also.

The essential cause of pitch is the degree of tension and the closeness of proximity of the vocal cords.

Intensity arises primarily from the breath expelled from the lungs. But it should be remembered that this air column is only able to effect its progress through the interior vocal passages by being reflected, for the obvious reason that it is impossible to draw a straight line from the glottis to the lips. The causes which detract from the vocal sound arise from the manner in which the air column traverses the vocal passage, from the changes to which the cavities concerned submit, and also from such changes as can provide the movement of certain mobile organs situated upon the vocal passage.

Timbre depends primarily on the molecular constitution of the body which initiates the vibration of the vocal breath (vibrating air column), viz., upon the vocal cords. It also depends largely on the position taken by the organs and cavities situated upon the vocal passage.

According to human practice the results of phonation fall into two classes: modulated, pertaining to music; and significant, pertaining to language. The union of significant phonation (speech) with modulated phonation (solfege) produces song, which is both modulated and significant. Language, in turn, involves three requisites: accuracy, expressiveness, and perceptibility; to which modulation adds two more: pitch and intensity.

Thus vocal music implies five qualities: its language must be accurate; it must express the mood and intention of the singer; it must be audible to the listener; it must be varied in pitch and in intensity. These five requisites, on close inspection, are too often found to involve an opposition grounded on physiological considerations. The organic conditions demanded by one forbid those demanded by another. Art, in fact, may be resolved into a series of compromises, but inartistic or unnecessary compromise destroys art.

Whereas art, starting from an idea in its expression, ends with the scientific facts upon which its effects are based, science, starting with those effects, ends with the truth to be deduced from them—that is, with the idea. "Art, seconded by science, is the formula that we propose for the solution of the problem upon which depends the future of vocal art."

In the matter of teaching, as the three qualities of vocality—pitch, intensity, and timbre—are equally precious, they should be developed simultaneously. Since to do this it is necessary to begin with one, I select that which should be called "the great regulator of the three qualities of vocal sound," namely, timbre.

Opposed to the present practice of teaching, we should seek *not* all the pitches at which the voice can be emitted upon a given timbre—i. e., the pronunciation of a given vowel—but all the timbres—i. e., all the pronunciations of the vowels which can be emitted upon a given pitch. Take, for convenience, a medium pitch, that which serves for speech. Pursue the research at all the pitches which the voice will produce. This will permit the observation of the gradual transformation of the timbres,

and will thereby make evident the ensemble.

All of this, the initial step of the work of vocal culture, should be effected with the weakest possible intensity. Suppleness should be acquired before strength, as it is physiologically correct, since all physical exercise should begin with motions to produce suppleness. Only when studies upon timbre and pitch have given satisfactory results should the question of intensity (not loudness) come into play. All possible variations of intensity should then be studied upon all the timbres of all variations of pitch.

The exercises preparatory to singing may be reduced to three types: scales, arpeggios, and grupetti (figures), which vary upon a given height (*filage des sons*). When one has produced all the varieties of pitch that it is possible to realize upon all varieties of intensity and of timbre; all the varieties of intensity upon all the varieties of timbre and of pitch; all the varieties of timbre on all the varieties of height and of intensity, he will have practiced the ensemble of the three qualities of vocal sound from one end to the other of the field of natural means of artistic expression. He will know the compromises which these qualities necessitate in order not to injure each other; will know how to maintain them in a state of conciliation; in fine, will possess mastery of singing.

The art of vocal instruction must have a scientific basis. It is to that end, and to prove that necessity, that this is written, but men of science continue to pursue their own road, while artists persist in following the path that they have chosen. The first regard phonic production from a purely physical and anatomical point of view; the second rely entirely upon experiment or observation. The former lack

experience in art; the latter in scientific knowledge.

And yet, after all, what is phonetic production but a result of the mechanism and movements of certain organs? In order, then, to obtain a satisfactory result we must first have perfect mechanism, whence the necessity of studying the anatomy and physiology of the organs of sound. The product of this mechanism is vocality, not only when it becomes an auditory sensation, but in its initial state, while still in the throat—that is to say, when it is not yet a sound, but merely a vibration, having neither intensity nor dimension nor tone, but being only a molecular movement.

The study of vibrations belongs to physics, which brings us back again to our starting point, that in this joining of forces there must be mutual gain; and with a thorough understanding of primary causes we can easily trace the means by which best results are to be obtained from a technical standpoint, be it understood, for we are dealing with the question of technique only.

The student should begin by believing that not only has this or that in a great work its beauty, but everything its use. To master in its entirety a great poem, building, picture, statue, or a piece of music, is an aim from the successful realization of which comes not merely information, but increase in powers by which it has been attained—powers through whose exercise we rise continually in the scale of being; become more critical, yet more catholic, stronger, wiser, and better than we were.

Many singers of the day sing the music, and not the words. To master the text one should begin by speaking it aloud, seeking but the appropriate dra-

matic inflections that must afterwards be imported into the song. The recitative is the text of all great artists: it must be brought forth naturally and without false intonations. The greatest artist is the one that comes nearest to nature. What has the future in store for song and its repre-

sentatives: composers that will illumine the darkness by music, uniting vocalization—not vocalization in the ancient, exaggerated, and bad style, but pure song—with dramatic feeling and expression that will predominate, without, however, excluding all else.

ORATORY AND ITS RELATION TO THE OTHER FINE ARTS

By MARGUERITE PORTER, *Head of the Department of Oratory*

L ANGBRIDGE has said: "Two men look out through the same bars, one sees the mud, the other, the stars." So it is with expression. There are two classes of readers: those who look for the mud and those who look for the stars.

We have tried in our department to teach our students the recognition of truth through the medium of the drama so that they will not be content with anything less than the noblest and most beautiful in literature. Yes, we meet with great discouragements because for so long the public have been given the mud in literature that, generally speaking, it does not occur to it to look for the stars. If a gem is presented, it is so often done theatrically and with such superficial display that the public howls against these melodramatic readers—and rightly so. We must not upbraid the public; let us investigate, and I think we shall find that the root of the dissatisfaction is in ourselves.

In the expression department here we have earnestly tried to understand ourselves. We aim for truth, I have said; we feel that the surest way of attaining this aim is to make our art go hand in hand with the other arts of the college: interpretative dancing, music, the study

of good pictures, and writing. We have found that without these our expression department would stagnate. A girl should be taught to reveal truth by bodily expression, music, drawing, and the story told on paper, for all these forms of expression subconsciously form the background for our expression work.

We grant, soul is expressed in sound, but unless the soul has taken in something, it cannot give out anything, and the arts mentioned nourish the spirit so that it grows strong enough to give. In physical education with its interpretative dancing we get freedom of the body so essential to expression. In music we get rhythm, truth, and above all interpretation. In studying pictures we are taught to interpret, and thus our imaginations are stimulated for expression work. This is why in our department we encourage the students to take each of the arts mentioned. In a word, all arts help us to interpret the truth for which we strive.

Browning says, "Not failure, but low aim is crime." Often we feel that by presenting the best in literature we have failed to make a general appeal to our audience, but if we have made one person in our audience see and feel along with us, we have done something worth while.

And then, too, does not the knowledge of our high aim compensate for the rest.

All this takes time, but we believe that the standard of our expression department is growing in the right direction. We base our work on true interpretation from within out. Hence the student,

through the gradual unfolding of her mind, finds herself and, in finding herself, gives service to the world through the medium of the "Great Drama". Our motto is: "Give to the world the best you have, and the best will come back to you."

TRAINING FOR CONFIDENCE

Appearance in Public is an Important Feature of the Music Course

By JOHN THOMAS, Head of the Department of Music

IF there is one phase of the many activities of the music department at Lindenwood College that is given a special mark of consideration by the student who comes here to specialize in music, that one phase is the faculty examination.

This examination is for students specializing in any one of the following subjects: piano, violin, pipe organ, and violoncello. The examining board is made up of members of the faculty of the music department.

Each course leading up to graduation is outlined in the catalog. The ground to be covered is stated definitely. The requirements in the department of music are just as certain and exact as those in the college. It is upon this basis—the requirements of each course—that the faculty examination is based. If the student is specializing in piano, she will play for the examining board, not her teacher alone, a certain number of Bach Inventions, certain studies and etudes by Cramer, Clementi or other composers listed in the course under pursuit. In addition to this she will be required to execute scales in all major and minor keys, arpeggios in all inversions. The rest of the examination consists of the

playing of solo numbers—regular concert pieces played from memory and graded as to accuracy, technique, and interpretation.

These examinations bring out the best that is in a pupil. They are the incentive for much earnest practice, and afford a splendid opportunity to sum up the semester's work. Then when the examination is successfully completed, the pupil has a confidence and ease that counts for much in her public recitals.

In regard to recitals, the students' recitals, given at eleven o'clock Thursday mornings—and these are carried on throughout the school year—are of much interest to everyone at Lindenwood. The entire student body and faculty, as well as many visitors, are present. The auditorium in Roemer Hall is in itself an inspiration to students. It meets the most exacting needs of a concert hall and besides brings one a fine sense of delight in realizing the beauty of its every detail. Here, indeed, is a fitting place for the student to acquire the ability to play or sing for an audience and to demonstrate to the college the best possible use of her talents.

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BULLETIN

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Editor
RUTH KERN

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THE EVER-NEWER
LINDENWOOD

We have but glimpsed the college that Lindenwood is to be. Lindenwood is growing—not in the physical sense of the plant stretching toward full bloom only to fade—but in the spiritual sense of advancing to ever greater service.

Periodically there have been, and must continue to be, tangible indications of this growth. The addition of Roemer Hall, an adequate administration building, and the admission of Lindenwood to the Missouri College Union were two triumphant manifestations of growth. Lindenwood's admission to the Northwestern Association of Schools and Colleges and the awarding of seven four-year degrees were others. We have had, from time to time, new alumnae catalogues, beautiful view books, and such memorable publications as *Reminiscences*, and *The Newer Lindenwood*.

Now, in July, 1922, it is the BULLETIN's turn to come to you, bespeaking in its very make-up the ever-newer Lindenwood. Will it be a better BULLETIN as far as reading matter goes as well as a handsomer one in appearance? It must be, must it not, if it is not to fall below the ever advancing standard of "old L. C."? How much better it will be depends upon you, alumnae and friends. It

is your magazine, at least, most of it is yours. The girls now in school want to give you an account of their work, too, that we may always be one family, but they hope to have a literary magazine of their own which you in turn will want to read as they do this.

All over the country are Lindenwood women who have helped every time a new project has been undertaken at Lindenwood. The BULLETIN appreciates that spirit, the BULLETIN is grateful for the letters and articles that have come in so plentifully in the past. Now the BULLETIN takes up the cry, "On, forever on," and comes to the alumnae for help in carrying forward.

First, of Lindenwood Clubs it asks: Will you mail your reports as soon as possible? Wouldn't it be splendid to have a report from every club every month? Isn't there someone in your club who will send us personals concerning club members? Do you not occasionally have given a paper of exceptional merit that you would like the members of other clubs to read? Do you not know of club members who have done notable things out in the world of which our BULLETIN should carry an account?

Of alumnae everywhere the BULLETIN asks: Won't you tell us what you are doing, what you know of your classmates, who among them is doing such a big thing that we ought to ask her to write about it? That would make good reading.

The new editors have a great deal to learn about alumnae. They have an alumnae directory and the advice of those who have been with Lindenwood longer than they, but even these things are not proof against mistakes. When Sally Smith is married we want to know what year she was here and if she didn't

graduate the directory doesn't tell us. When Mrs. Jones makes a speech we want to know her maiden name and her class. Please give us all the data, and if

you write a beautiful flowing style, print your m's and w's, your i's and e's, and some day, in an editorial millenium, we will reward you.

GREAT OPPORTUNITIES OPEN FOR SERIOUS VIOLIN, VIOLA, AND CELLO STUDENTS

By AGNES GRAY, Director of the Stringed Instrument Department

THE stringed instrument department affords special advantages for the student in all grades, but for the advanced student, taking the professional courses, there is a splendid chance for growth in the higher appreciation of the classical music. They are able to hear during the year a number of chamber concerts by string quartettes and ensemble players of reputation; also concerts by the world's greatest artists who take part in the St. Louis Symphony concerts. These are a wonderful help in acquainting the student with the works of the great masters and interpreters of the classic and modern work.

The methods of this department are direct, systematic, scientific, and based upon the best of modern thought. The training is broad, progressive and highly artistic. Pupils are taught, not only to perform, but to think logically and intelligently, with a thorough understanding of the scientific and pedagogical principles of the art, and thus become independent teachers as well as accomplished artists.

Great opportunities are open to the serious student of violin, viola, and cello, as it is essential for them to fit themselves for the experience of ensemble playing, such as trio, quartettes, and quintettes, with the additional orchestra

experience which enables the student to get a broader and broader conception of the classics, and which gives more courage and confidence for public recitals.

Violin and cello pupils of every grade are expected to play during the year. Every advanced pupil about to graduate is given one pupil (a beginner) to tutor during the year in order to gain experience in teaching. This work is supervised and directed, and later the beginner is examined and if her progress warrants, is placed for advanced work with the director.

The most advanced methods are used, containing the French, German, and Belgian schools, and great stress is placed upon a good and thorough foundation, on which we are able to build an exacting technique, both as to bowing and fingering, thus producing clear intonation, full singing tone quality, and also a thorough control of the bow hand, so as to interpret music in every phase of tone, rhythm and expression, thereby bringing out the most artistic effect with complete mastery. Too little stress is often placed on the bowing, and yet the bow is the soul of the violin. The right arm of the player forms the link between the soul and the instrument.

The phonetical side of music is greatly emphasized, and no musical education is

completely rounded without the study of harmony and the theory of music. It inspires a student to a clearer and more concise knowledge of music generally, and makes the appreciation of music more keen.

It is quite amazing how many violin students have played for years without knowing any scales or the names of keys or any fundamental principles. A course in ear training, also interpretation and technique, together with fundamental harmony, are a part of each student's work here.

More attention is given to the minor stringed instruments than is usual in most schools, namely, the violin, viola, cello, mandolin, banjo, and guitar. These afford much pleasure to the students of less pretention.

PRACTICAL ART

The art department in the last few years has grown to meet the demands made upon it for instruction in practical art. The aim of the department now is to give every student a clear conception of beauty, form, and color, and to make this knowledge practical. Color work in water colors and oil, and in pastel crayons, is done, as well as sketching in charcoal, but the most interesting and distinctive features of the courses now offered are their basic usefulness in the field of commercial art.

The course in history of art is open to all college students. Other classes are offered in representation, applied design, batik decoration, and costume design. These courses give in detail the principles, which are later carried out by the individual student in her own work.

Poster designing is emphasized for the girl who intends to take up commercial art. The principles studied in this work,

with a little knowledge of the principles of advertising, make a good foundation for such a vocation.

The home economics department requires a number of art courses before the completion of a degree. Art as it applies to interior decoration is a distinctive feature. Particular attention is given to design, rhythm, balance, and harmony.

Another practical course is the preparation of the girls for teachers of public school art. This work requires a broad general education with specialized work in art.

Batik decoration has been a course in great demand this last year. The work gives a girl a chance to develop individuality in design and in the combination of colors and the application of such decoration to a variety of fabrics by dye-resist process.

In costume design, line value in composition, rhythm and harmony in their application to costume, tone contrasts and combinations, and costumes and colors for various types, are stressed.

OUR LATEST ADDITIONS

Quite irrelevant to the subject of fine arts, but news that will be welcomed by all those who are interested in the growth of Lindenwood, is the subject of the improvements now being made on the campus.

Butler Way is being transformed into a fitting entrance to the grounds of the college; and to the imposing gateway erected by the alumnae. A new tarvia road will go the length of Butler way, past Jubilee and Butler Halls, and, completing a loop in front of Roemer Hall, extend down to Houston street, thereby giving the college two splendid entrances.

The infirmary on second floor Sibley is

becoming a larger and more modern place. The walls of the old infirmary are being torn out, and small, individual rooms are now being built in to take the place of the former wards. There will be a special room for the nurse, and a glass enclosed office for the physician and the nurse. It may not be such a popular place next year, when each girl will be in a room by herself, but it will be a much more modern and better equipped infirmary, as over three thousand dollars are being spent on these improvements.

There will be a better place for the "get acquainted" reception in Butler gymnasium. Everyone will be able to dance without danger of walking on her partner's or someone else's partner's feet, for there is the new 45-foot addition now well under way. Incidentally, this will afford much more room for the large gymnasium classes, as well as room for more complete equipment.

Plans are being made to enlarge the ever-popular tea room. Two rooms are to be added to give Miss Clement room in which to care for her trade.

HIGH SCHOOLS KNOW LINDENWOOD

Lindenwood has found many friends in the high schools over the country, as is shown by the following article from the "*Buzz*," published by the high school at Hutchinson, Kansas.

"Lindenwood College, which is in St. Charles, Mo., is one of the nicest and best, and most popular girls' schools in the United States. You think that this is rather a sweeping statement, don't you? It really is not as sweeping as it sounds.

"The girls who go there are so sociable that everyone is at ease. Half of the battle of life is won when we feel 'at ease.'

Then there are various entertainments that provide the fun necessary to college students. One especially interesting entertainment is the 'Birthday Dinner and Dance,' held every month.

"Lindenwood is a musical school—at least everyone passing through at dinner time would think so. All the girls sing through the dinner hour. Can you think of any nicer custom than this?

"As the college is situated so near Kansas City, many Kansas girls go there. 'Who wouldn't prefer to go to a good college near home than one states and states away?' ask they. And who wouldn't? Here's to Lindenwood, the best girls' college in the West."

THE THREE DIVISIONS OF COLLEGE LIFE

There are three important parts of every person's college life. First, anticipation. This is the period that the freshmen have just gone through. The time when mysterious packages arrive every day from the downtown stores and little sister insists upon opening each herself. Then comes the realization. Perhaps realization will be more pleasant as it ceases to be realization, but, be that as it may, we must make the most of this important part of college life. Then last comes memories. Although anticipation lasts a few months, at most not more than a few years, and realization usually covers four years, our memories we may cherish as long as we live. Then it behooves us to make certain that we will have things to remind us of the happiest time of our life. Send us anything you know about any of the "old girls" and help to recall and store up memories for the future.

LINDENWOOD CLUBS

Will the news of what your club is doing be here nine months of the year? The bulletin goes to press the twentieth of the preceding month. We should be glad to have your copy long enough before that time to get it typed.

ST. LOUIS LINDENWOOD COLLEGE CLUB

One of the most enjoyable meetings of the season was a garden party given by Mrs. Alva C. Trueblood (Leona Wahlert) at her home in Webster Groves, Tuesday, June 13th. There were fifty-four Lindenwood girls present and eight new members were gladly welcomed—the Misses Clara Moeller, Thelma Rich, L. E. Ellwanger, Eunice Schans, Mrs. George W. Ruhl (Nora Matthews), Mrs. F. W. Fotsch (Ida Walther), Mrs. J. C. Willbrand (Irene Bode), and Mrs. J. B. Hill (Rebecca Clark).

Dr. and Mrs. Roemer, Miss Templin, and Miss Alice Linneman were the guests of honor. The meeting was called to order by the new president, Miss Agnes Adams, after which Dr. Roemer gave a short talk suggesting that the club establish a scholarship fund to perpetuate the name of Mary Easton Sibley.

In a few words Mrs. Roemer thanked the club for the sun dial which is the gift of the Alumnae Association.

Plans were discussed for the coming year, and a bridge party will be given in October and a bazar in November for the purpose of raising funds for the bronze tablet which the club proposes to present to Roemer Hall.

A guessing game, arranged by Miss Lilian Zacher, entitled "A Garden Party," was one of the distinctive features of the afternoon.

A luncheon in which the color scheme of yellow and white was carried out concluded the party.

The out-of-town guests were Miss Helen Chesbro, Los Angeles, Cal.; Miss Lilian Krauthoff, Kansas City, Mo.; Mrs. F. K. Bezenberger (Margaret Baetz), Cleveland Ohio; Mrs. David Hardy (Nellie Druy), Waterloo, Ill.; Mrs. Theo Dodson Ryan, Jerseyville, Ill.; Mrs. Edward Straszer (Lillian Urban), Manchester, Mo., and Mrs. Dorothy Urban Erd, Orlando, Fla.

MRS. A. J. KRUEGER

(Marguerite Urban),
Corresponding Secretary.

THE MEASURE OF THE PAST YEAR

Now that Commencement is over and the students have had time to think over the experiences of the past year, we are often surprised to know how much they miss their classmates and college life. Too frequently the four magic years slip by while they drift along without stopping to ask: "Why are we here?" "Have we made the most of the opportunities which came our way?" It is good to look back and measure the results of the past year and see if the results come up to the standard which we had set early in the year. In some cases the results which satisfy the student are not the standards set by the parent.

Many interesting letters come in to the office. One came a few days ago which deserves consideration, as it proves that all young freshmen are not thoughtless and utterly irresponsible.

The father of a Lindenwood girl has written us regarding the value of the past year as follows: "We are very much pleased with our selection of a school for her, under all circumstances, and I am enclosing a letter that * * * wrote home during the winter, in which she expresses my idea of the benefits received by her much better than I could do. In fact, I have seen mighty few high school graduates who even know how to study and I had always preached this to * * * and I feel that her awakening along that line was worth a whole year's work."

The letter to which this father referred says in part: "I wouldn't take anything for this year. I know now that I can do things alone, after starting in here alone which, when I think back over that first two or three days here, makes me wonder how I ever did it. I have learned how to

study and concentrate, how to mix with strange people, I have learned thoughtfulness and courtesy to older people. Oh, and just bushels of things too numerous to mention. I have had a wonderful time, too, and I am certainly happy now. Although now that Easter is getting near I am getting a little homesick."

It must be a source of great satisfaction to a father to know that his investment in a college education for his daughter is already producing dividends.

A letter of another character came today. It is written by a member of this year's graduating class. A girl who realizes that she won't come back as a student, won't have the joys of being a senior again. Instead of making her feel resentful that college joys are over for her, it has only deepened her realization that few girls have the opportunity which came to her. Her letter is typical of the girl who has caught the vision of college life. It is quoted at length as she has expressed it infinitely better than could be done by many women who are older.

"I should like to thank you all for my beautiful year at Lindenwood. Words can't express it, though, as it is more a feeling in my heart and a deep conviction that I owe all of you very much more than I can ever, ever, hope to pay.

"I think leaving would have been easier if I had not come away with the feeling that I had gained so much and left so little. I should enjoy doing it all over again and trying harder.

"I count this year the very happiest of my life and except for my own failures to do the most and best—there is nothing I would change if I could.

"I have been actually lonesome here at home these last few days. And always I have been perfectly happy here. I can hardly bear to think of never having it

all again—of giving up all the girls I've grown to love. I am trying to think that we shall always belong to each other because we belong to Lindenwood and that she will hold our hopes and joys and friendships always. It is a great big thought but it is comforting.

"If there is ever anything I can do for Lindenwood, please remember how I want to try. I know there will never be anything great or big, but I shall always be anxious and glad to serve."

On analyzing the above it seems as if in one short year she has grasped life's philosophy in an amazing way. She has caught the vision and much has come to her because she has given much; given much in sympathy, friendliness, love and interest in her fellow students. Is it any wonder that every girl in college was her friend?

HERE AND THERE

Dean R. R. Fleet, William Jewell College, writes of the admission to the North Central Association: "I have read with interest your recent leaflet containing 'Important Dates.' Let us congratulate Lindenwood College on its splendid evolution from modest beginnings to a fine state of being."

Dr. R. S. Calder, head of the Bible department, and family are spending the summer in California. They made the trip overland, and during the month of July Dr. Calder will fill the pulpit of the Presbyterian church at Santa Anna.

President J. G. Jones, of the University of Missouri, was among those to congratulate Dr. Roemer upon the admission of Lindenwood College to the North Central Association of Colleges and Universities. He says: "I feel such

a personal interest in the success of Lindenwood, and am always delighted when I receive evidences that the college is making marked progress."

Miss Alice Linneman has been in southeastern Kansas where she organized several Lindenwood Clubs.

The St. Charles High School held their commencement in Roemer Hall, Friday night, June 16th. Dr. E. L. Hendricks, president Missouri State Teachers College, Warrensburg, Mo., delivered the commencement address to the forty graduates.

The Board of Directors held their annual meeting at the college, Tuesday, June 20th.

ALUMNAE NEWS

Miss Leah Giessing, a student in Lindenwood in the year 1914 to 1916, has written the college of the work she has been doing for the past year. She says in her letter:

"I have been acting as woman assistant to Judge John L. Ingram of the police court. He and I hear all the women's cases privately each day after the regular court session. I make a thorough investigation as to the circumstances in each individual case. All of the officers connected with the court, various organizations, women's club and ministers have given me splendid cooperation, and I have thoroughly enjoyed the work. We have two experienced policewomen, and also a station matron, and they have given me valuable assistance. My work is very desirable since it is purely preventative and constructive, and I can see the results of probation. It does so much to help solve the problems of delinquents, especially among frequent offenders."

LINDENWOOD COLLEGE

Miss Giessing, after attending Lindenwood, finished her work at the University of Missouri. She is now located as Probation Officer for Women, Juvenile Court Building, Richmond, Virginia.

Marie Arthur, a 1922 Associate in Arts graduate, has written from her home in Denison, Texas:

"It seems longer than two weeks ago that we assembled in all our dignity for the baccalaureate sermon. Home seems good, but I miss Lindenwood and all the girls. Lindenwood will always have a big place in my heart and I regret very much that I cannot plan to return this fall."

Miss Arthur will enter the University of Texas this fall.

Many old graduates returned to commencement this year. From among them Mrs. Guy St. Clair, who was Miss Leone Shaffer of the class of '08, expresses her appreciation of the College. She writes in part: "It is always a pleasure to return to Lindenwood. You are so cordial, and make the old girls feel so welcome, one could not help but love the dear old place more all the time. I am proud to be a Lindenwood girl, and grateful to you who have made it the wonderful school that it is today."

Mrs. St. Clair, who has been president of the Chicago Lindenwood College Club for the past year, has moved to Glencoe, Illinois, where she will make her home.

"Lindenwood has certainly been booming along, and I'm glad to hear it. From all I've heard, Roemer Hall must be a wonderful building," writes Miss Louise Tragitt, a graduate in home economics in the class of 1918; "I hope some time in the future that I shall be able to visit dear old Lindenwood."

Miss Tragitt will attend summer school at the University of Wisconsin, and in the fall will return to Grayville Community High School, Illinois.

Mrs. Paul Gardner, formerly Miss Ouita Johnstone, Claremore, Oklahoma, has written to the college that she has won first place in the Oklahoma State Contest in Voice—the contestants ranging from twenty to thirty years of age.

Mrs. Gardner was a graduate in voice from Lindenwood, in the class of 1918. She received her certificate in public school music at that time, also, and has been acting as supervisor of music in the Claremore public schools for the past year.

Miss Virginia Keith, Vandalia, Mo., graduate in the class of '21, Lindenwood, and student in the School of Journalism, University of Missouri, 1922, was elected as the representative of that school to the Advertising Convention held recently in Milwaukee, Wisconsin.

Mrs. D. K. Walker, Butler, Mo., who was Miss Ruby Walker of the class of '92, writes that Lindenwood still holds a very dear spot in her heart and that she is delighted at the progress of the college.

MARRIAGES

Annette Simmons, '18, to Henry Leonard Klamet, June 10th. At home, after July 1, 3103 East Thirty-sixth street, Kansas City, Mo.

Grace Newton Stevenson to Thomas Harris Powers, June 1st. At home after July 1, First and Broadmoor, Colorado Springs, Colo.

Alumnae News



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