The "PRACTICAL" Alchemist and
"THEORETICAL" Robert Boyle

The alchemists wrote vaguely of "fluids" and "principles." Copper was potentially silver. Rid it of its red color and the "principle" of silver would assert itself, so that silver would remain. With a certain amount of philosopher's stone (itself a mysterious "principle") a base metal could be converted into a quantity of gold a million times as great.

This all sounded so "practical" that Kings listened credulously, but the only tangible result was that they were enriched with much bogus gold.

Scientific theorists like Robert Boyle (1627-1691) proved more "practical" by testing matter, discovering its composition and then drawing scientific conclusions that could thereafter be usefully and honestly applied. Alchemists conjectured and died; he experimented and lived.

Using the air pump Boyle undertook a "theoretical" but scientific experimental study of the atmosphere and discovered that it had a "spring" in it, or in other words that it could expand. He also established the connection between the boiling point of water and atmospheric pressure, a very "theoretical" discovery in his day but one which every steam engineer now applies.

He was the first to use the term "analysis" in the modern chemical sense, the first to define an element as a body which cannot be subdivided and from which compounds can be reconstituted.

Boyle's work has not ended. Today in the Research Laboratories of the General Electric Company it is being continued. Much light has there been shed on the chemical reactions that occur in a vessel in which a nearly perfect vacuum has been produced. One practical result of this work is the vacuum tube which plays an essential part in radio work and roentgenology.
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A NEW COURSE IN HISTORY AT HOWARD UNIVERSITY.

On January 3, 1923, the opening day of the Winter Quarter, Howard University made history. The event was the actual beginning of the courses on the Negro Civilizations of Ancient Africa—the latest departure in the academic program of the University. So far as it has been possible to ascertain, no similar courses of this specific kind are being given elsewhere in the Universities of America or Europe at the present time. This work, therefore, is not only a distinctive feature at Howard University, but also a new departure in the educational world.

Although this effort is a new undertaking for the University and something of an innovation in the educational world, it is nevertheless no mere fanciful excrescence of the Howard curriculum nor an indecorous interloper in the field of serious academic endeavor. On the contrary, this program, as planned and now being carried out, is regarded as one of the most important phases of the University's activities and the accruing results are to constitute one of Howard University's distinctive contributions to the effort now being made "for the increase and diffusion of knowledge among men."

This new program, while under the general care of the administrative authorities of the University, is being immediately directed by Mr. William Leo Hansberry, a graduate and graduate student of Harvard University. Mr. Hansberry is a young man of African descent and has devoted considerable time both in and out of college to investigations in this field. An official statement of the scope and general nature of the courses constituting this program follows:

History 12: Negro Peoples in the Civilizations of the Prehistoric and Ancient World.

This course is a provisional survey of the part played by Negro peoples in the origin, development, and distribution of the higher cultures and
civilizations of man in the prehistoric and early ancient world. It is based in the main upon authenticated archaeological discoveries and documentary evidence bearing upon the relation of Negro peoples (a) to the paleolithic and neolithic cultures of Africa and Europe; (b) their position and influence in the civilizations of predynastic and early dynastic Egypt; and (c) their relations to the prehistoric and early historic civilization in the regions of the Aegean Sea and Western Asia, including Arabia and India.

History 13: Negro Civilizations in East Central Africa from the Eighth Century B.C. until the End of the Sixteenth Century.

This course is a continuation of History 12. It aims to give a general acquaintance with the Negro civilizations in the Egyptian Sudan and Abyssinia from the Ethiopian conquest of Egypt in the eighth century B.C. until the coming of Western European influence in the sixteenth and seventeenth centuries. Special attention will be given to the origin and development of the distinctive features of the civilizations of these countries before the coming of Christianity, and the effect of Christianity and Islam respectively upon their subsequent history.

History 14: Negro Civilizations in West Central Africa from A.D. 1000 to the End of the Nineteenth Century.

This course will be a survey of the political and cultural conditions in the four great Negro states of the Western Sudan—the Kingdom of Ghana, the Mellestine, the Songhay Empire and Yorubuland—from about the year 1000 A.D. until end of the nineteenth century. Special attention will be given, (a) to the distinctive character of the social institutions and the material culture of these countries previous to the coming of Islam; (b) the influence of Islam upon these institutions and this culture; and (c) the effect, direct and indirect, of Western Civilization upon the civilizations of this part of Africa. In addition, the cultural status of the Negro peoples of these countries during this period will be critically compared with that of their contemporaries in the Teutonic countries of Europe.

As a result of archaeological discoveries and ethnological studies in various parts of the world, and especially in Africa, there is coming about a remarkable change of opinion in many circles regarding the part played by Negro peoples in the great civilizations of the past. From year to year evidence continues to accumulate which seems to show that the earliest cultures and civilizations of Egypt, Southern Europe and Western Asia were to a great extent the products of Negro and Negroid peoples. In addition to this, it now seems certain, as has been intimated in the courses outlined, that until comparatively recent times the Negro peoples
of Central Africa maintained civilizations of their own which may be favorably compared with some of the better known civilizations of the world, and especially so with the cultures of their contemporaries in England and Germany.

So far as it has been possible to ascertain, as was stated above, there are but very few schools in America or the world that are making at the present time any noticeable effort to disseminate in a general way facts of this nature. This may be due in part to the inertia resulting from the traditional feeling as to the inexpediency of popularizing such information; but there is no doubt that the difficulty of access to adequate source materials and the lack of trained teachers for such studies are also largely responsible for this condition. The authorities of Howard University in keeping with their determination to make the institution an agency for genuine social good, have under advisement plans looking forward to the elimination of these difficulties in the near future; the effort here described being but the initial step in this direction. It is believed that in fostering a program of this kind the University can do much to clear up many of the misconceptions about Negro peoples of the past and the present; and in this way serve the nation and the world well by facilitating understanding and mutual respect between black men and white, thereby preparing the way for closer national unity and a wider and more genuine international good will.
THE QUESTION OF THE ORIGIN OF THE ROMAN SATIRE

By GEORGE MORTON LIGHTFOOT, A. M.

Professor of Latin in Howard University

WASHINGTON, D. C.

1923
THE QUESTION OF THE ORIGIN OF THE ROMAN SATIRE.

I. INTRODUCTION.

For more than fifty years, there has existed in the minds of many critics of Roman literary history grave doubt as to the validity of the claim made by the ancient Romans themselves regarding the native origin of the Roman satire. The student of Latin literature does not proceed very far in the prosecution of his studies before he discovers in the Roman classics numerous references, both direct and indirect, to this particular type of literary expression as an original Italian or Roman product.

Over the long stretch of centuries following the cessation of Roman civilization as such, the claim and boast of the Romans that satire was a creation of Italian genius was practically unquestioned until about the beginning of the second half of the nineteenth century. Though there were intimations of dissatisfaction from a few German scholars regarding the ascription of the origin of the satire to Italian soil prior to the appearance of Otto Jahn's paper \(^1\) in 1867, nevertheless an active and definite skepticism regarding the tradition did not develop until that time.

The positive doubt expressed by Jahn met the indorsement of A. Kiessling, \(^2\) B. Grubel \(^3\) and O. Keller \(^4\) before it was extended and strengthened by F. Leo. \(^5\) Since Leo's first paper (1889) there has followed what may be styled an almost ceaseless discussion among American and European scholars for and against the claim of the Romans for originality in the department of satirical literature. These controversies have expressed themselves in the form of notes in editions of classical authors, in articles in magazines devoted to classical research, and in histories and other works dealing with Roman life and literature. Since the appearance in 1894 of H. L. Hendrickson's paper \(^6\) making an assault upon the tradition, the disputants have aligned themselves into what may be termed two more or less distinct groups, viz., those who support the claim of the Romans and those who are skeptical of the tradition.

It is my purpose in this essay, (1) to set forth, so far as possible, the chief sources of the evidence upon which the Romans based their claim,

\(^1\) Hermes II (1867), 225-251, Satura.
\(^2\) Horace's Sermones, 1886, Einleitung VII, notes on Sermones 1.4. 1-6, and on Epistles 2.1. 129-156.
\(^3\) De Satirae Romanae origine et progressu (a program of Posen, 1883).
\(^4\) Philologus 45 (1886), 389-392, Über das Wort Satura.
\(^5\) Hermes 24 (1889), 67-84, Varro und die satire.
\(^6\) American Journal of Philology 15 (1894), 1-30, The Dramatic Satura and The Old Comedy at Rome.

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(2) to discuss the evidence, (3) to exhibit the theories for and against the tradition, (4) to arrive at some conclusion in the light of modern investigation, and (5) to group the bibliography with reference to handy use.

II. THE EVIDENCE.

The impulse imparted by Jahn to the incipient skepticism concerning the origin of Roman satire has within the last half century gained such headway as to cause serious scholars of Roman literature to be grouped as skeptics or as defenders of the tradition. The former have denied the existence of any such production as the dramatic satura, ascribing the origin of the satire to Greek influence imported into Italy through the medium of the Satyr-play and of the old Greek Comedy, while they limit the existence of the dramatic-satura to the minds of historians and critics. The latter generally accept the age-old belief that the literary satire of the Romans is an evolution from the so-called dramatic satura which they regard as the native drama of Italy.

The supporters of the tradition find their evidence for the existence of the dramatic satura in passages from Livy, 7, 2; Horace, Epistles, 2, 1, 139-156; Vergil, Georgics, 2, 380-389; Valerius Maximus, 2, 4, 4; Diomedes, in Keil’s Grammatici Latini 1, 482-492. There are besides other ancient sources containing partial accounts of the beginning of the early Roman drama. The origin and history of the word *satura* is also of vital importance as contributing evidence regarding the validity of the Roman claim. A third ground in defense of the tradition is found in the nature and treatment of the literary satire in such satirists as Lucilius, Horace, Juvenal, and Persius.

The starting point in consideration of the ancient evidence is the second chapter of the seventh book of Livy’s history. This is the earliest extant adequate account of the origin of the native Italian drama and is the one which has furnished the stamping ground, so to speak, of both the proponents and opponents of the tradition. The other accounts either parallel or only partially cover the ground of the one found in Livy.

*Livy.*

BOOK VII, 2.

BEGINNING OF THE DRAMA.

Et hoc et insequenti anno C. Sulpicio Petico, C. Licinio Stolone consulibus pestilentia fuit. Eo nihil dignum memoria actum, nisi quod pacis deum exposcendre causa tertio tum pest conditam urbem lectisternium fuit. Et cum vis morbi nec humanis

7 Keller, Philologus 45 (1886), 391.
8 A. Kiessling, Horace’s *Sermones* (1886), Einleitung VII.
consiliis nec ope divina levarctur, victis superstitione animis ludi quoque scœnici, nova res bellicosæ populo—nam circi modo spectaculum fuerat, inter alia celestis iræ placamina instituunt dicuntur. Ceterum parva quoque, ut ferme principia omnia, et ea ipsa peregrina res sunt. Sine carne aulo, sine imitandorum carminum actu ludiones, ex Etruria acciti, ad tibicinis modos saltantes haud indecoros motus more Tusco dabant. Imitari deinde cös juvenus simul inconditis inter se iocaria fun-dentes versibus copere, nec absoni a voce motus erant. Accepta itaque res sepiusque usurpando excitata. Vernaculis artificibus, quia ister Tusco verbo ludio vocabatur, nomen histrionibus igitur; qui non, sicut ante, Fescennino versus similem incon-po-positum temere ac rudem alternis iaciebant, sed impletas modis saturas descriptum iam ad tibicinem cantu motuque congruenti peragebant. Livius post aliquot annis, qui ab saturis usus est primus argumento fabulam serere, idem scilicet, id quod ornnes turn erant, suorum carminum actor, dicitur, cum sepius revocatus vocem obtudisset, venia petita puero cum statuisset, canticurn egisse aliquanto magis vigente motu, quia nihil vocis usus impediebat. Inde ad manus cantari histrionibus ceptum, diverbiaque tantum ipsorum voci relictam. Post-quam lege haec fabularum ab risu ac soluto ioco res avocabatur et ludus in artem paulatim vererat juvenus histrionibus fabellarum actu relicito ipsa inter se more antiquo ridicula intexta versibus ipsis reliquit. Quod genus ludorum ab Oscis acceptum iuventus nec ab histrionibus polluit passa est; eo institutum maius; ut actores Atellanarum nec tribu moveantur et stipenda, tamquam expertes artis ludicres, faciant.

In 364 B.C., and in the year immediately preceding, Rome was visited by a severe epidemic. After the government officials had performed extraordinary sacrifices to secure divine favor and had exhausted human skill in their efforts to alleviate the plague, and still the violence of the pestilence did not abate, they decided to add theatrical performances to the circus exhibitions (Ludi Romani) which up to that time had consisted of chariot races and athletics contests. For this purpose actors were imported from Etruria who, with no words and with no action to express the meaning of words, executed dances to the accompaniment of the flute. These Etruscan dancers by their graceful movements made a distinct impression upon the Roman youth. The latter soon began to imitate these movements, at the same time engaging with one another in coarse bantering verse in dialogue form with gestures suited to the words. Thus the drama was introduced and through frequent practice gained strength. The native (Roman) performers were called histriones, from the Tuscan word ister meaning an actor; and they did not, as formerly, utter alternately, with a careless lack of continuity, verses like the Fescennine, lacking in art and in polish, but presented comic medleys (saturas) composed in regular metre with the several parts of the performance properly adjusted to music.

Several years after this, Livius (Andronicus) who after the medleys (ab satulis) was the first one to venture the composition of a play with a plot, was, as all were at that time, also the actor of his own plays and, having strained his voice by reason of too frequent repetition of these
plays, placed a slave on the stage in front of the musician to chant the verses while he himself went through with the gestures in much more vigorous and impressive fashion, because he was not now compelled to use his voice. In this way, the songs began to be sung to the gesticulations of the actors. The dialogue portions alone were left for the voice of the actors.

When, by this regulation, the scenic business was divorced from laughter and unrestrained mirth and the amusement was gradually converted into art, the younger men, giving over the exhibition of plays to professional actors, began in the old way to throw out alternately in verse ludicrous jests; these, afterwards called *exodia*, were merged exclusively into the Atellan plays. The latter form of entertainment, imported from Oscia, the youth kept in their own hands and did not suffer it to be debased by professional actors; for this reason the rule was established, which is still in force, that the actors of the Atellan farces are not degraded from their tribe and serve in the army, as if they take no part in the actor's profession.

HORACE, Epistles 2, 1, 139-156.

_Agricole prisci, fortes parvoque beati,_
condita post frumenta, levantes tempore festo
corpus et ipsum animum spe finis dura ferentem,
Cum sociis operum, pueris et coniuge fida,
Tellurem porco, Silvanum lacte piabant,
Floribus et vino Genium, memorem brevis ævi.

_Fescennina per hunc inventa licentia morem
versibus alternis opprobria rustica fudit,
libertasque recurrentis accepta per annos
lusit amabiliter, donec iam sævus apertam
in rabiem ceepit verti iocus et per honestas
ire domos impune minax. Doluere cruento
dente laccesiti: fuit intactis quoque cura
condicione super communi; quin etiam lex
penaque lata, malo que nollet carmine quemquam
describi: vertere modum formidine fustis
ad bene dicendum delectandumque redacti._

The (Italian) farmers of early times, courageous and happy in their small possessions, after harvesting their crops refreshed their bodies and minds, along with the companions of their labors, by performing appropriate sacrifices to Tellus, Silvanus, and Genius. The Fescennine license obtained in this way indulged freely in coarse banter in dialogue verse. This freedom (of speech) allowed, as the years passed by, was accepted in a good-natured way, until the rough joking developed into personal abuse and, in threatening fashion, with impunity, entered respectable homes. Those attacked smarted under the cruel invective, those who
were not thus annoyed felt a grave concern for the general welfare. In consequence of this, a law providing adequate penalty was passed forbidding any one to satirize another in abusive verse. Under the dread of severe punishment, they were now forced to speak in an agreeable and pleasing manner.

Vergil, Georgics, 2, 380-389.

In verses 380-385, Vergil sketches the celebrations attendant upon the worship of Bacchus (Dionysius) as performed among the Athenians (Thesidae) to promote the fertility of the vine.

Speaking of the same thing in Italy, he says: "The early Italian (Ausonii) settlers also make merry with rude verse (Fescennine) and unrestrained mirth and put on ghastly masks of hollowed bark and call Thee, Bacchus, through jocular verse and suspend waving faces of Thee from the tall pine."

Valerius Maximus II. 4. 4.

The account in Valerius Maximus II. 4. 4. runs as follows: "Now I
shall trace from its very origin the reason for establishing plays. In the consulship of Caius Sulpicius Beticus and Caius Lucinius Stolo, there arose a pestilence of insufferable virulence which had overwhelmed the state, called away from military operations, by its concern for internal affliction, and now it appeared that more help was to be secured through a new and well considered religious worship than through any human skill; accordingly, the state, content up to this time with the circus games which Romulus, after carrying off the Sabine women, first celebrated under the name of Consualia, gave its attention, not now otherwise occupied, to verses that had been composed for the purpose of appeasing the wrath of the gods. But, according to the human custom of following up small beginnings by persistent exertion, the youth added to words full of veneration for the gods, coarse jokes and gestures with movements of the body that were lacking in grace and culture; this condition furnished the reason for securing from Etruria actors whose graceful nimbleness after the ancient custom of the Curetes and the Lydians, from whom the Etrurians derived their ancestry, charmed the eyes of the Romans with its pleasing novelty. And since the actor among the Etrurians was called Histrio, the name histrio was applied to the player. The comic art was gradually interwoven into the melodies of the Satyræ from which the poet Livius first of all turned the minds of the spectators to the connected plots of plays; and he, having injured his voice as an actor of his own plays by the too frequent encores of the audience, placed a slave on the stage to chant verses to the accompaniment of a flute player, while he himself silently went through with the pantomime. The Atellanes, however, were brought from the Oscii; this kind of amusement was tempered by Italian severity, and on this account is free from dishonor, for the performer of the Atellanes is neither removed from his tribe nor prohibited from military service.”

DIOMEDES, Grammatici Latini (Keil), 485.

Satira dicta a satyris, quod similiter in hoc carmine ridiculae res pudendaque dicuntur, quæ velut a satyris proferuntur et fiunt; sive satura a lance, quæ referata variis multisque primitis in sacro apud priscos dis ferebatur et a copia ac saturitate rei vocabatur * * *; sive a quodam genere farciminis, quod multis rebus referuntur; sive a quodam rogatu multa simul comprehendet, quod scilicet et satura carne multa simul poemata comprehenduntur.

“Satire is named from the satyric plays (σατύρας), because in this kind of verse shameful and jesting things are said, which are exhibited and done as if by the Satyrs; or from a full dish, which filled with many
varied first fruits constituted an offering to the gods among the early inhabitants (of Italy) and from its fulness and abundance was called *satura*; or from a kind of stuffing which, filled with many ingredients, Varro says was called *satura*. The following, however, has been set forth in the second book of the Plautine Questions, *Saturn consists of raisins and pearl barley and pine kernels moistened with honeywine. In addition to these ingredients some give also the seeds of the Punic (red?) apple.* Others, however, think it is named from the law, *satura*, which includes many laws in a single enactment at the same time, because of course in the poetry, *satura*, many poems are included at the same time.*

III. DISCUSSION OF THE EVIDENCE.

Livy 7, 2.

In this chapter, after indicating the circumstances which induced the magistrates in their perplexity to obtain performers from Etruria, Livy describes the several stages in the development of the native drama.

*The first stage* is noted in the performances of the dancers from Etruria who in not ungraceful fashion executed the dances of their native country, without words and without gesticulations, to the music of the flute. 4.

*The second stage* indicates the effect which the performance of the foreigners had upon the Roman youth who began to imitate the Etruscans in a kind of rude dialogue (*inconditis inter se iocularia fundentes versibus*) accompanied by dancing and suitable gestures of the music of the flute. This is really the first stage of purely Roman development where we find the Etruscan and Roman elements harmonized. 5. The Roman youth used the Fescennine verses, as is attested by the author in his description of the next stage of development (*non sicut antea Fescennino versic simitem, etc.*).

*The third stage* is pointed out when the Roman youth yield the performance of this crude improvisation to professional actors (*histrioles*) who further develop and improve this by a variety of melodies, accompanied by the music of the *tibia* and appropriate gestures (*impletas modis saturas descripto iam ad tibicinem cantu congruenti peragebant*) 6, 7.

*The fourth stage* is seen in the introduction of Livius Andronicus of a drama with a plot (*ab saturis ausus est primus argumento serere*). Livius gave unity to the *satura* which before were disconnected and loosely related. He also added other improvements (8-10). At this point the native drama reaches the artistic stage in its development.

*The fifth stage* gives us a fully developed drama with an after-play.
When the legitimate drama was held to definite limitations by the requirements of art, the Roman youth re-introduced the old Fescennines as after-plays (exodia) and did not allow them to fall into the hands of professional actors (11, 12).

The Fescennine verses, according to this account in Livy, constitute the germ and imperfect outline of the native Italian drama. These Fescennines, in the estimation of the Roman poets and historians, had their origin in Italy among the early settlers of that country in connection with religious festivals in honor of those divinities who were supposed to control the productivity of the vine and cereal crops. From the same sources, also, we learn that they were used in wedding celebrations. They received their name either from the fact that they were imported from Fescenium, a town in Etruria, or from the word fascinum, because they were chanted at harvest and marriage festivals to promote fertility. Philologists, however, find many difficulties in the way of the latter derivation.

To resume, then, what Livy calls Saturae is a dramatic genus produced by the fusion of Roman and Etruscan elements. They (saturae) are the old Fescennines chanted in connection with dancing, music and appropriate gesture. These satyræ are next replaced by regular comedies performed by professionals whose superior technique caused the amateurs to abandon all hope of entering into rivalry with the professionals. The satyræ, up to this stage purely Italian and containing only Roman and Etruscan elements, are lacking in organic connection. In the hands of Livius Andronicus, a Greek slave from Tarentum, they assume the form of legitimate drama with a well defined plot.

Though the satyræ, through the work of the paid performers and through subsequent efforts of Andronicus, merged into the artistic drama, yet the Fescennines, one of their elements were later revived by the amateurs as after-plays (exodia) to the regular drama and, lastly, were fused with the Fabulae Atellanae.

Our author's review, then, taken as a whole, furnishes us a double series of dramatic development which runs as follows: Fescennines, Saturae, comedies and Fescennines, exodia, Fabulae Atellanae.

HORACE, EPISTLES II, 1, 139-156.

The account in Horace describes what occurred among the country folk in early Italy. Livy's narrative, obviously, deals with the performances of city youth. Horace in this passage indicates three stages in early dramatic development.

9 See Hendrickson, Satura and the Old Comedy, A. J. P. XV (1894), 9.
10 Festus in Paulus, 85: Fescenni versus, qui canebantur in nuptiis, ex urbe Fescennium putabantur arcerere.
The first stage (145-147) met with unqualified approval as long as it refrained from personal abuse. This stage consisted of rude improvisations in Fescennine verse, rendered extemporaneously and in dialogue form, in connection with the old harvest festivals.

The second stage is reached when the Fescennine license developed into scathing abuse and directed its attacks upon highly respectable families (148-153).

The third stage is seen when by reason of legal enactment inflicting heavy penalty, the method of speaking becomes again pleasing and agreeable.

The account in Horace may be viewed as a partial parallel to that in Livy. They both indicate the beginning of the drama in the Fescennine verses. Their opening standpoint, however, is different. Horace gives us a picture of the Fescennines amid the country scenes of Italy, their original home. Livy informs us of how these same verses were recited by youth in the city. Livy traces them through a double series of development; of this Horace makes no mention, unless, as is suggested by D’Alton,11 “hodieque manent vestigia ruris” refers to this.

The third stage, as described in Horace, may be roughly compared to the new comedy in the development of the Greek dramatic literature (ad bene dicendum delectandumque redacti). Similarly, we may compare the second stage in Horace’s description to the old Athenian comedy (iam saecus apertam in rabiem coepit verti iocus et per honestas ire domos impune minax) whose distinguishing characteristic was personal abuse.

Vergil, Georgics, 2, 380-389.

The account in Vergil describes how the early Italian colonists in order to promote the fertility of the vine engaged in festal celebrations in honor of Bacchus. On such occasions, the participants wore masks and acted in character (a purely dramatic element), employing rude satiric dialogues in ex tempore verse. The reference here is clearly to the Fescennines, which later became one of the purely Roman elements in the dramatic satura development. This account, as well as the one found in Tibullus 2, 1, 55 (Agricola . . . Minio suffusus . . . rubento primus inexperta duxit ab arte choros), who traces the origin of song and dance to rustic festivals, may give evidence of Greek influence, but it is reasonable to assume that such accounts would scarcely have been written by either Vergil or Tibullus without some tradition as a basis of support.

Valerius Maximus II, 4, 4.

The account in Valerius Maximus follows with so little, if any, varia-

tion the survey of Livy that those who have examined the ancient evidence for support of the Italian origin of the drama are practically unanimous in regarding the description of Valerius Maximus as an exact reproduction of the one found in Livy or that they both followed the same authority.12

We find here the same circumstances which caused the Roman magistrates to seek divine aid as a relief from the raging epidemic by introducing foreign dancers, the same stage of development which reach their climax—the artistic drama—through Greek influence exerted by Andronicus, as well as the same attachment of the exodia to the Fabulae Atellanae and the granting of special privileges to the actors of the Atellanes.

DIOMEDES (485 K).

Any considerable investigation of the native Italian drama will beyond question reveal the fact that the derivation of the word Satura and its various uses in the several stages of its history must have an important bearing upon the solution of the vexed question of the origin of the Roman satire.

Diomedes, the accepted ancient source, suggests four etymologies for the Satura: (1) from σάτωπα, because in this form of literary expression wanton things are said without restraint, as is the case in the Satyr-plays, (2) from a dish which among early inhabitants of Italy was filled with a variety of fruits for purposes of sacrifice, (3) from a kind of stuffing, made up of varied ingredients, which according to Varro was called Satura, (4) from a kind of law which embraces several provisions.

These derivations, as offered by Diomedes, have formed the subject of prolonged and learned discussion. For a considerable period the derivation from lanx satura had wide acceptance among students of Latin satire; many still adhere to this traditional meaning.

In most of the European and American editions of the satires of Roman classical writers, as Horace, Juvenal and Persius, the editors have generally followed the second suggestion of Diomedes and have regarded Satura in its use to designate a distinct type of literary expression as derived from the analogy of lanx satura (a dish filled with different fruits); the literary use, it has been explained, takes its origin from the religious application of the word. The word in its literary use is the feminine singular nominative of the adjective satur, meaning full, sated and, doubtless modifies some noun understood, most likely fabula. Satura as a literary

term was first used to designate a collection of miscellaneous poems such as those written by Ennius and Pacuvius. In Horace’s time the term was applied to a collection of satirical poems. In Juvenal’s time it was used to designate a single poem of satirical nature.

Against the Roman derivation, we have the first suggestion of Diomedes which relates the word in its literary sense to the Greek term σάτυρον, used to designate the Greek Satyr-drama. In this suggestion he was followed by Keller and others. This led to the spelling satyra, and finally satire. The Greek derivation of the word at this date meets with little, if any, acceptance. Against the use of satura in a literary sense before Horace, Hendrickson claims that the word does not occur in extant Latin literature prior to the second book of Horace’s Satires (between 40 and 30 B.C.). Other expressions are used by earlier authors and especially by Horace in the first book of satires where the context calls for the word Satura. He points out that this is not due to chance but that the word had not yet come into use as a literary term. Diomedes’ third suggestion has received special consideration through the study of Professor Ullman who maintains with strong plausibility that according to its use in the evidence from Diomedes Satura was used as a noun and that no word can be understood with it. This is evidenced by its use as an appositive in the expressions satura carmine and lege satura, found in the third and fourth suggestions of the passage from our principal source for the use of the word. It is clear that satura cannot agree with carmine and it must, therefore, be used as a noun in apposition with it, while in the phrase lege satura, which balances satura carmine, it has the same construction. Diomedes also says in his third alternative (sive a quodam generi farcimini) that the term satura is taken from a kind of stuffing and names Varro as his authority and gives the ingredients for the farcimen from Varro’s Plautine Questions. Ullman regards this as the best authenticated suggestion. That farcimen does not here mean sausage, as it was formerly interpreted, is clear from a glance at the recipe. The earliest use of the word is by Plautus, and in its culinary sense of stuffing. With this meaning of stuffing, containing several ingredients, it is reasonable to assume that it was used in a collective sense and was originally a neuter plural form of the adjective sатур. The shift in meaning from “stuffed things” to “stuffing” is easy and inevitable.

The derivation from the law (lex satura) finds for its support only the final suggestion of Diomedes and the following statement from Festus in his Epitome of Verrius: “Satura et cibi genus et lex multis alis con-

12 Philologus 45 (1886), 391.
13 Ullman, Studies in Philology XVII (1920), 380
14 Classical Philology VI, 129-143.
15 Ibid., 379-381.
Icrta, itaque in sanctione legum adscribitur, neve per saturam abrogate aut derogato."

IV. PROSPECTUS OF THEORIES.

Since 1867 the long accepted tradition, claiming that the satire is indigenous to Italian soil, has been both ruthlessly attacked and strongly supported. In spite of the voluminous mass of literature which has been produced by those who have made and continued the assault upon the tradition, as well as by those who have essayed to defend it, the present writer will attempt under this division of the subject to present the substance of the main theories that have been advanced by those European and American scholars who have taken a leading part in the criticism of the Roman claim.

Discussing the account of the development of the Roman drama as set forth in Livy VII, 2, O. Jahn in Hermes II (1867), 225-226, in an article entitled Satura declares that it cannot be doubted that this condensed survey, which Livy gives concerning the gradual development of the drama among the Romans, is not authenticated history, resting upon personal investigation, but the résumé of the combinations of a philologist. He further says (225) that, if, in the sketch of the drama, everything is worked out step by step, it is to be attributed to the method employed in the philological combination rather than to a complete and unquestioned statement of the actual facts. He regrets that Livy does not mention his authority (Gewährrsmann), but is irresistibly led to think of Varro's De Originibus Scencis. He claims that the philological origin of this review in revealed by the aetiological character of the presentation on account of (1) the canticum (9-10), (2) the privileged position of the actors of the Atellane farces. He regards the phenomena as two astounding uses established in still later time (Zwei noch in späterer Zeit festgehaltene, auffallende Gebrauche).

Throughout this brief discussion he subjects the entire survey to critical historical scrutiny to show that it is purely a series of combinations by some philologist. His main objections to the genuineness of Livy's account then are, (1) it is too clean-cut to be the reflex of fact, (2) the aetiological character of the sketch. In this connection he sounds the note of parallelism to the Greek Satyrdrama which was later taken up and extended by many of his followers. He makes a sharp distinction between the unregulated performance (freies spel) of the native youth and the artistic

17 Das die gedrängte Uebersicht, welche Livius über die allmählche Ausbildung des Dramas bei den Römern giebt, keine auf eigener Forschung Veruhende urkundlche Geschichte sei, sondern das Resume der Combinationen eines Grammatikers, ist gewiss nicht zu bezweifeln (225).
drama (kunstmässiges drama) of the foreign professionals and concludes that the parallelism with the Greek Satyrdrama is unmistakable (wobei die Parallelle mit dem griechischen Satyrdrama, wiewohl sie hier nicht ausgesprochen wird, unverkennbar ist). Jahn confidently assures us that the entire account of Livy concerning the drama is only a hypothetical construction, made by ancient critics and philologists for the purpose of explaining certain obscure problems.

A. Kiessling,\(^{18}\) in 1886, wrote: "It is entirely doubtful whether the designation, *satura*, to indicate the old and coarse improvisation of the Roman stage, has ever existed elsewhere except in the heads of those writers of historical literature, who, in comparing the dramatic poetry of the Romans with that of the Greeks, regretted that they could not find, on the side of tragedy and of comedy, a primitive form of Roman dramatic poetry which corresponded to the Satyrdrama,—that is to say, in the head of Varro or of the authority who was followed by Livy in his famous account of the origin of the Roman drama."

O. Keller\(^{19}\) in discussing the word *satura* comes to the conclusion that the Greek Satyrdrama, in a somewhat crude variation, was imported to Rome under the title of *satura* and that this title was preferred to *saurae* (*σαύρας*), because among the Romans a substantive *satura* was already in current use, and because to the Romans, Greek demi-gods were strange. These undoubtedly took the place of the fabula. These satyr-like *saurae* disappeared after Livius Andronicus (391). Commenting upon Livy’s description of *saturae*, he says that, generally speaking, the principal passage in this chapter (VII. 2) is unfortunately lacking in clearness, but it cannot be denied that there is a striking similarity between these ancient Roman farcical plays and the Greek Satyr-drama (390).

Leo,\(^{20}\) in 1889, in a study on *Varro und die Satire*, confirms the original views expressed by Jahn. Leo begins his discussion by saying that the Roman comedy knew no personal invective (*δε νομάσσει κω προς Σαῦρας και τις άλλος σεμιναίος*). The first writers of Roman comedy were prohibited by law (Laws of the Twelve Tables) and by custom from attacking by name any living persons (67). Lucilius, however, by reason of his social standing and the influence of his friends, in his satires, indulged freely in personal abuse.

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\(^{18}\) Horace’s *Sermones* (1886), Einleitung VII:

*Ist es doch überhaupt sehr fraglich, ob diese Bezeichnung für die alten kunstlosen improvisationen der römischen Bühne je anderswo existiert hat, als in den Köpfen derjenigen Litteratur historiker, welche bei der Vergleichung der römischen Bühnedichtung mit ihren attischen Mustern, neben der Tragödie und comödie eine derGattung *σαύρας* entsprechende primitive Form römischen scenischer Dichtung Vermiffen, also im Kopfe Varro oder wer sonst der Gewährsmaß von Livius berühmtum überblick die Anfänge des römischen Dramas (VII. 2) ist.*

\(^{19}\) Philologus 45 (1886), 389-392, *über das Wort satura*.

\(^{20}\) Hermes 24 (1889), 67-84. *Varro und die Satire.*
He cites in proof of this assertion, the statement in Horace, *Sermones* I. 4, 1-6, that Lucilius for his spirit and method depended wholly upon the writers of the old Attic comedy (68). The interpretation, is of course, that Lucilius, the accepted inventor of the Roman literary satire, except in the mere matter of metrical form, employed the substance and method of Greek dramatic writers and, therefore, the book satire is of Greek and not of Italian origin. In the opinion of Horace the old comedy and early satire were in substance and motive the same.

He next calls attention to the four etymologies given by Diomedes in his chapter entitled περί ποιημάτων (485), of the *satura* (69) and produces elaborate argument to show that they go back to Varro through the medium of Suetonius (71-74). He points out that these four etymologies are reducible to two, one Greek (σάτυρος), the other Latin (*satura*) (70).

The accounts of the *satura*, found in Horace, Livy, Diomedes, Evan-thius, Donatus, according to Leó are in fact one account based in some essential features upon the description of the origin and development of the old Greek comedy which appears in Aristotle's Poetics (44-45) and Nichomachean Ethics, (4,14) and in the scholia περί κομῳδίας of Aristophanes' comedies (74-75).

In his history of Roman literature, M. Schanz 22 observes that in Rome, as among other peoples, the beginnings of dramatic poetry are revealed in the celebrations of feasts (Festfreude). In his work on the origin of dramatic poetry, Varro had already found appendages to the drama in the several festivals, for example, in the Compitalia and the Lupercalia (17). He mentions the description of the harvest festival in Horace (Epist. II. 1. 139) and says that here we receive for a dramatic element a specific name, i. e., Fescennine license (18). It presents itself in those verses which have sport and banter for their content and are dialogue in form. The name "Fescennine" is derived from Fescinnium in Etruria. One would have to assume, therefore, that the bantering verses were especially cultivated there, but much more probable is the relationship with *fascinum*, a symbol of procreative power. That the Fescennine license presents to us the beginning of the Italian drama cannot be doubted. The learned research of antiquity did not fail to recognize this, as is shown in the aetiological account in Livy (VII. 2.), that is to say, here especially a successive stage of development of the Fescennines is brought into use in connection with the stage. But the survey causes some doubt.

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21 Eupolis atque Cratinus Aristophanesque poete, atque alii, quorum comedia prisca virorum est, si quis crat dignus describi, quod malus ac fur, quod moechus foret aut sicarius aut aliqui famosus, multa cum libertate notabant. Hinc omnis pendet Lucilius, hosce secutus mutatis tanum pedibus numerisque.

It is, according to Shanz, impossible that the song and dance were not added until later, for as we saw in the sacred songs, the employment of song and dance is the natural and, therefore, the original expression of elevated sentiment.

The etymology of the word *satura* is difficult. The *meaning of satyr-play* is very probable, as the jovial country people, clad in goat skin, who celebrated the feasts, could have been called satyrs (18). The first to whom a *satura* is assigned is Naevius. In his case we probably still have to consider the form which was intended not for reading, but for presentation (18).

In discussing the literary satire (Buchsatura), Schanz makes the following points: (1) We have already ascertained that this (literary satire) is a dramatic creation—a union of dialogue, dance and song; (2) then we met it in Naevius, but the only fragments left to us cause us to draw no other conclusion than that this is related to the dialogue; (3) in the next writer of satire, Ennius, we have a better basis, for there is a brief account of the fragment; (4) on the other hand, in his imitator, Pacuvius, all traces disappear; (5) of the satires produced by Ennius and Pacuvius, we have a definite idea: they are described as a poem composed of several poems; this definition in the above form cannot possibly be correct, for a poem, composed of several poems, is no poem at all, but a collection of poems. The satires are generally regarded as a collection of mixed poems; (6) the word *satura* has also been harmonized with this definite idea in religious life in connection with the dish (*lanx*) filled with the offerings for sacrifices and called *satura*, in the culinary art as the name of a kind of pastry (*satura*) consisting of several ingredients and in its legal use to designate a law embracing several different provisions (*lex satura*). In its application to poetry, *satura* is said to be mixed poetry. The use of the plural *saturae* is justified by the use of *silvae* for *silva* and of *prata* for *pratum*. Against this explanation, however, there arises serious objection. There is lacking the bridge which leads from the book *satura* to the dramatic *satura*. We cannot use *satura* of a collection of poems. In that connection, too, the idea of mixed contents must be related to the individual satire; but such a connection is not allowed by the contents, for the dramatic creation, also, must be coherent. It is also true that the name *satura* cannot be derived from the mixture of forms, dialogues, song and dance. Such mixtures are found in other forms of poetry, e. g., song and dance in sacred hymns. To escape this difficulty, the view has been expressed that the word *satura* has existed only in the heads of those writers who wished to have for the old improvisation of the Roman stage a creation corresponding to the Greek satyr-drama (108-109).

We have the dramatic *satura* as a pantomime of the crowded people as goats' play. The character of this play was banter and joviality; the
form dialogue, song and dance. A weak illustration of the *satura* is furnished by the insertion of the contest between Sarmentus and Messius in Horace's satires, I. 5 (50-69), and by the account of the law suit of Rupilius Rex and Persius in Horace's satires, I. 7. If in Horace the *satura* is introduced for readers and not for spectators, there remains as common ground the dialogue form and the sprightly character.

Schanz concludes with the assertion that both of these factors originally worked out the literary *satura*. The content could naturally be different, only there was adherence to the ἔθος (custom) and to the dialogue dress. It is not necessary that each satire should contain a formal dialogue. The dialogue character is proved, if the poet here and there causes a person to speak to another and if the whole appears to be a chat with the reader. Nearly all the satires in Horace show the dialogue element.

That the Greek models had their effect upon the literary *satura* cannot be doubted. As a proof of the final assertion, he mentions the poems of Timon entitled σάτυροι to which the same peculiarity was ascribed as to the literary *satura* (88).

In his principal attack upon the existence of the *satura*, G. L. Hendrickson accepts the theories of Jahn and Leo in their substantial features, but goes a great deal farther. With Jahn and Leo, he regards the dramatic *satura* as described by Livy, as a hypothetical construction, invented by that author, or by his source in an attempt to create for Roman literature what he learned from Aristotle to have existed in Greece. His observations regarding the methods employed by the Roman historians have forced upon him the general conclusion that "many of the events reported by them are so closely paralleled by fact and fable from Greek history and poetry as to preclude the possibility of belief in them as independent events, and to make the assumption of their derivation from Greek sources inevitable." He cites several examples from Livy to show that the invention of such parallelisms not seldom occurs in his history. We sometimes find in the history of Roman literature forms which never had any real existence at Rome and which served only to fill out a parallel (1-3). He compares the accounts of the origin and development of the drama as given in Livy and in Horace with Aristotle's description of the beginning of the old comedy in Greece.

According to Aristotle (*Poetics* 44-45), comedy had its origin in the extemporaneous Phallic verses. Its early history was obscure, and only late was it given a chorus at public expense. The most important event in its development was the introduction of the general plot (μὴ ἔθος), an innovation ascribed to Epicharmus of Sicily, but at Athens Crates was

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http://dh.howard.edu/hurecord/vol17/iss5/1

the first to abandon personal abuse (ἡ Ἰμβλική ἱδία). The stages of development in Aristotle’s poetics are: (1) the Phallic verses, (2) the old comedy (personal invective), (3) the new comedy, the founder of which was Crates who abandoned personal invective and generalized his plots and themes.

The corresponding stages in Livy are: (1) The Fescennine verses, which like the Phallic hymns were designed to promote fertility, (2) the satureae, the stage of personal invective (solutus iocus) corresponding to the old comedy and, finally, (3) the innovation of Andronicus in constructing, as Crates did, a regular plot, in this way giving Rome a drama similar to the new comedy in Greece.

Hendrickson next observes that Livy’s account is parallel to that of Horace (Ep. II 1. 139). Horace’s description is divided into stages as follows: (1) The Fescennine verses (Fescennina licentia), rude extemporaneous improvisation which gave no offense as long as they were free from personal abuse and formed a part of the old harvest festivals, (2) personal invective now became their distinguishing characteristic (iam saevus apertam in rabiem coepit verti iocus), (3) the abuse of the license led to legal enactment which abolishes any attack upon living persons and causes the introduction of a form of drama that was designed to speak only in agreeable terms and to please (ad bene dicendum et delictandum). The last stage, according to Aristotle, is the distinctive feature of the new comedy.

According to Hendrickson’s theory of parallelism in the three authors mentioned, we would have the following exhibit: Aristotle: (1) Phallic verses, (2) the old comedy, (3) new comedy. Livy: (1) Fescennine verses, (2) satureae, (3) Artistic drama. Horace: (1) Fescennine verses, (2) Rabies aperta, (3) new comedy (ad bene dicendum, etc.).

In Livy’s account Livius Andronicus is made to play the role of Crates, while in Horace who handles the subject in more general outlines, the words Graecia capta play the same role as Livius Andronicus does in Livy (17-25). Hendrickson later in discussing Livy’s source for his account of the beginning of the Roman drama, which was supposed by many scholars to be in the works of Varro, gives an account of the early rhetorical and literary studies at Rome and states that after the death of Ennius Crates of Mallos, a Greek ambassador and author of a treatise περὶ χρόνι πάντων gave a decided impulse to early Roman literary studies. His most reliable imitator, though guilty of many errors, was

24 A. J. P. XIX (1898), 285-311; A Pre-Varronian Chapter of Roman Literary History. Jahn, in Hermes II (1867), 225, says: “Am nachsten liegt es wohl an Varro de originibus scenicis zu denken.” Leo, in Hermes XXIV (1889), 76, says: “Man darf wohl behauptet dass für Livius eine andere Quelle so wenig wahrscheinlichen, wie für die darstellung ein anderer ursprung.”
the poet Accius. Accius, despite the lack of evidence, wished to draft a
literary history of Rome upon the literary history of the Greeks and, to
that end, placed the first dramatic presentation of Andronicus in 197 B. C.
Now, since Andronicus had written some pieces which translated from
the new attic comedy, of course, conformed to that style of drama, Accius
wished to find among the Romans before 197 an ancient comedy, since
among the Greeks an ancient comedy had preceded the new comedy. On
the other hand, according to Valerius Flaccus, the first theatrical plays
were given at Rome in 364 B. C. Between 364 and 197, then, there was
a long space which Accius wished to fill. For this purpose he did not
delve into Roman documents but into the works of Greek critics. He
transported to Rome the stages of development of Greek comedy as given
by Aristotle which he undoubtedly found in the \( \pi \varepsilon \rho \iota \chi \omega \mu \omega \delta \epsilon \alpha \beta \) of Crates. In this way the "satura" could have been conceived. The
word "satura" could have been chosen either because it fit in well with
the idea of mixed and unregulated comedy or because it involved the idea
of abuse and, like the \( \ Tau \mu \beta \epsilon \kappa \eta \iota \delta \epsilon \alpha \) of Aristotle, possessed the
aggressive character. He concludes that "the chapter of literary history
under discussion is pre-Varroonian and is to be attributed most naturally
to Accius."

Hendrickson has undoubtedly contributed more on the sceptical side
of the discussion concerning the origin of the Roman drama and the
questions incidental to such discussion than any other American scholar.
His contributions, covering a period of about twenty years, have been in
the form of four articles, two in the American Journal of Philology and
two in Classical Philology,\(^25\) though his position has been strongly set
forth within briefer compass in many other quarters.

The brilliant theories advanced particularly by Jahn, Leo and Hendrick-
son have in considerable measure been ably opposed by several scholars
in Europe and in America. Charles Knapp\(^26\) comes strongly to the
defense of the tradition in several articles and addresses. His chief paper
in the American Journal of Philology (XXXIII, 125, 148) makes a com-
prehensive statement of the points involved in the long controversy on
the dramatic satura and points out the scientific methods whereby certain
features of the discussion may be clarified. He endeavors, as well, to

\(^{25}\) Classical Philology VI (1911), 129-143, Satura—The Genesis of a Literary Form.
Classical Philology VI, 334-343, The Provenance of Jerome's Catalogue of Varro's
Works.

\(^{26}\) American Journal of Philology XXXIII (1912, 125-148, The Skeptical Assault
on the Roman Tradition Concerning the Dramatic Satura; A. J. P. XIX (1908), 408-
470, in a review of Marx's Lucretius; Proceedings of the American Philological
Association 40 (1910) ii-lii, The Dramatic Satura among the Romans; Cl. Phil VII
(1912), 131, in a review of Kiessling-Heinze, Horace, Satire.
refute theories of both German and American skeptics. Knapp claims that the parallelism between Livy and Horace is far from complete and that neither account deals in detail with Aristotle’s description or with any of the treatises \( \pi \epsilon \rho \iota \chi \omega \mu \omega \delta \iota \alpha \sigma \). However close, in his opinion, may be the resemblance between the Greek and the Roman accounts, this resemblance may be due to the fact that the germs of the drama did actually develop among these related people in a similar way.

In his article defending the tradition, R. H. Webb\(^{27}\) concludes as follows: “Against the dramatic origin of Roman satire stands the fact that the existence of a dramatic *satura* is ignored by ancient critics, including Horace, Quintilian, Diomedes, and his sources Suetonius, Verrius, and possibly Varro; and is attested by Livy alone in a passage which has been violently and in some measure successfully assailed. On the other hand, I urge, first, those who doubt the existence of a dramatic *satura* become involved in difficulties which cannot be solved by any other facts that they have adduced; second, Livy’s statement bears strong internal evidence of truthfulness, so far as the *satura* is concerned; third, the essential elements of Roman satire, as found in Ennius, seem a natural outgrowth of a native drama, transmuted by pressure of circumstance, and by the genius of a great poet, into a new literary form (189).

Somewhat recently B. L. Ullman has written three articles\(^{28}\) in which he handles the *satura* question in a thorough manner, particularly with reference to the word *satura*—its origin, its uses in different connections and, finally, its grammatical form. Though Mr. Ullman evidently favors the Roman claim for originality and defends the traditional view, he, nevertheless, by convincing argument rejects several of the incidental theories for a long time held by many who support the tradition.

In Classical Philology VIII (1913), he points out the necessity of having a clear understanding of the origin and history of the word *satura* which obviously has a most vital connection with any discussion of the origin of Roman satire. He at once rejects the traditional derivation of *satura* from the expression *Lanx Satura* which has been generally adopted by scholars who regarded the word in its literary use as the nominative feminine of the adjective *Satur* with the noun *fabula* understood. Now Ullman maintains that in its literary application no noun is understood but that *satura* is itself a noun. In proof of this assertion, he quotes from the well known passage of Diomedes (485-486, Keil) the phrases, *satura carmine, lege satira* where in both cases *satura* must be a noun. In Isidorus’ paraphrase of Diomedes we see the same substantive use (Orig.

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\(^{27}\) Classical Philology VIII (1913), 177-189, *On the Origin of the Roman Satire.*

V. 16): “De lege satura. Satura vero lex est quae de pluribus simul rebus eloquitur dicta a copia rerum et quasi a saturitate.” In addition to this he shows that through this same passage in Diomedes, we find that Varro points out the earliest known use of the word and makes it an appositive of “farcimen” a kind of stuffing. Furthermore Diomedes gives in a quotation from Varro’s Plautine Questions the ingredients of farcimen which are such that the mixture could not possibly be sausage, as was traditionally supposed, but clearly a kind of stuffing. It seems likely, according to Ullman, that the literary use developed out of the culinary meaning (172-186). We have farsa, olio, olla podrida, melanges, pot-pourri, and even, in American newspaper English, hash and chop-suey. For cooking terms in literature we may also compare “macaronic poetry.” Now, it was the miscellaneous character of their works that was indicated by the title satura in the case of Ennius, Lucilius and Varro. When Horace was finding a title for his first book of satires, his choice did not light upon satura, chiefly because his poems were not strictly miscellanies, as he used only one meter. So it was that he called them sermones.

The fact that Hendrickson, who follows Marx, denies that satura was used as a title by Ennius, Lucilius, and Varro is merely an assertion for which Hendrickson offers no evidence. As for Ennius, the strongest evidence in favor of this title is that of Nonius, who regularly employs the formula “Ennius satyrarum libro I,” etc. Nonius likewise constantly uses the formula “Ennius annalium libro I,” etc. Nonius’ evidence is supported by Gellius and Servius. For Lucilius the evidence is stronger. Books I-XXX are cited by Nonius under the formula “Lucilius Satyrarum libro I,” etc., Books XXVI-XXX under the formula “Lucilius libro XXVI,” etc. The difference has been explained as arising from the fact that two different individuals excerpted Lucilius for Nonius (186-187). The article in Classical Philology VIII, to which reference has just been made, appears adequately to meet the view of Hendrickson (Class. Phil. VI (1911) 129-143) that the word satura was not used as a title for their poems by Ennius, Lucilius and Varro and that satura had no currency as a literary term prior to the second book of Horace’s Sermones, between 40 and 30 B.C. The argument of Ullman in tracing the history and use of satura back to Plautus establishes the Roman origin of the word.

In his discussion on Dramatic “Satura,” Class. Phil. IX (1914), 1-23, Ullman considers the application of the word satura to dramatic performances. This of course brings up the traditional view as found in Livy and others. The theory of parallelism advanced by Hendrickson and others is discussed. According to Ullman, Livy’s account is a summary not of comedy alone, but is a history of the development of the drama-comedy and tragedy (page 2). Ullman feels that in the passage
as a whole the first consideration is the proper understanding of the various stages; then, the meaning of *saturna*. He accepts the five stages which are now generally agreed upon by most scholars. In the critical examination of Livy's words, two questions must be separately considered, the existence of the stages described and the truth of the relations indicated between the stages. On the latter point there is room for skepticism, for there seems to be no actual relation between the second and third, or third and fourth stages. The burlesque dancing and the jesting duels of the amateurs seem to have little in common with the professional performances of the *saturna*, with its continuous song and dance. Probability here becomes certainty in connection with the fourth stage. We know, of course, that the *fabula* of Livius Andronicus had no connection with the *saturna* or any other previous stage in Roman drama. Besides, Livius was thoroughly Greek and is not likely to have perpetuated a Roman custom. Skepticism on this point, is, however, no excuse for skepticism as to the existence of the stages described by Livy. The contrast between the two questions is striking: we know that the *fabula* of Livius Andronicus existed just as certainly as we know that it did not grow out of the *saturna*. Merely this contrast would be sufficient to establish the credibility of Livy as regards the various stages in themselves.

The author of our summary was, in Ullman's opinion, no doubt familiar with current Greek theories of the rise of the Greek drama, and got the very idea of putting together a story of the Roman drama from them. Very probably even the emphasis on certain details was unconsciously due to the same source. But that there was a conscious attempt to make the square facts of the Roman drama fit into the round hole of Greek theory is an assumption that seems unnecessary and, therefore, unjustified when we carefully examine Livy's words (19). There are to be sure features of Livy's description that match Aristotle's, e.g., that Andronicus acted his own plays, and the emphasis laid upon dance, song and accompaniment, but there are also omissions or dissimilarities in Livy's account which would not have been left out, if we are to assume a conscious effort by Livy to parallel Aristotle's account. For tragedy, Livy says nothing, e.g., of the changes like those introduced by Aeschylus (*Poetics* 1449a. 17). Tragedy and comedy are not separated. Nothing is said of comic or tragic choruses.

Horace's account of the rise of the drama is somewhat similar to Livy's. Though Hendrickson sees in it a close parallel to Livy's review, we can go no farther than to say that the *Fescennina Licentia* of Horace is like Livy's amateur *iucularia*. We can go no farther (20).

Ullman's last article in *Studies in Philology* XVII (1920), 379-401, *The Present Status of the Satura Question*, is especially valuable in its review of the more recent material relating to the *Satura* question and in
setting forth the results arrived at after the prolonged discussion of over a half century.

The tradition is also defended by Mischaut\(^{29}\) and D'Alton\(^{30}\) in their books in connection with a wider treatment of subjects in literary history.

V. CONCLUSION.

A survey of the lengthy and ingenious debate which has continued almost without cessation from Jahn down to the present time, relative to the origin of the Roman satire and to the numerous questions incidental to its origin, must lead, at least, to some conclusion, however qualified it may be.

The seemingly persistent activity of many eminent scholars in attempting to refute the Roman claim, based upon evidence in many respects uncertain and even improbable, should certainly not be unfavorably criticized by those who would have the tradition for the Romans. The aim both of skeptics and supporters should be, so far as possible, to establish the truth or falsity of the matter, in whole or in part.

In the light of evidence from other ancient sources and of the brilliant discussion of the passage from Livy VII. 2, it appears inescapable that this particular account possesses elements of strong probability in at least two of the stages of development therein described, viz: (1) the appearance of the Etruscan dancers, (2) the imitation of these dancers by the Roman youth who mixed in with the dances of the foreigners their native Fescennines, which sometimes were good natured and jovial, but at other times abusive.\(^{31}\) The real existence of the Fescennines is attested by evidence from many different sources. It is, doubtless, true that they bear a close resemblance, in their content and purpose, to the Phallic hymns which figure in Aristotle's description of the development of the old Attic comedy; but it is not only possible, but even probable that they developed independently under early Italian influences, to meet local needs of relaxation and of religious expression. Their analogy to the Phallic verses would not, of course, lead irresistibly to identity with them.

The third stage of Livy's account in which he describes the *saturae* (dramatic *satura*) is the one that has provoked the strongest protest on the part of modern critics. It is by no means inconceivable that, within a reasonable stretch of years between the rude improvisations of the second stage, the Romans produced a form of native drama made up of elements similar to, if not identical with, what Livy styles *saturae*. Since the occasions on which these native forms of drama were used recurred


\(^{30}\) Horace Epp. II. 1. 145-150.
with regularity, one would assume that the Roman youth who possessed a marked dramatic instinct, in making preparations for occasions of mirth and of religious celebrations, saw to it that these improvisations became less loose and improvised and more regular and better arranged. Whether, or not they called them saturaæ still remains a matter of doubt.

The relation that Livy, in his fourth stage seems to establish between the comedy of Livius Andronicus and the native saturaæ, as a result of a critical analysis of all of the factors which would have to be considered in such a situation, has been rejected generally by both sides of disputants. There is obviously an utter lack of organic connection between the third and fourth stages. Besides, Andronicus translated Greek works into Latin—the Odyssey and Greek plays—and was conspicuous on account of his efforts to promote Greek influence in the field of early Roman literature. It seems far-fetched, to say the least, to find Livy associating his name with what was a mere development of native drama.

If the recital of the beginning of the native drama, as stated by Livy, could be traced to an authoritative source, it would, probably, show that there was a native form of drama in Italy prior to the time of extended Greek influence upon Italian literature. The so-called saturaæ, before they were touched by Andronicus, were entirely free from any Greek flavor whatsoever. The fact that they consisted of coarse and satiric repartee, exchanged between the participants in the dialogues, as well as the use of musical and gesticulatory accompaniments, would entitle them to be regarded as satiric medleys in motion—moving satires, so to speak, i. e., dramatic saturaæ. These saturaæ, I think, may be regarded as disconnected and extemporized moving-pictures of early Italian life, highly colored and exaggerated and replete with melody and gesture.

Now assuming that Livy's account is reliable, it would seem that the transition from the satire in motion (dramatic satura) to the literary satire, which everywhere contains a pronounced dramatic element and which may be regarded as the developed written expression of the dramatic satura in literary form, is one that should offer not much difficulty. The literary satura (satire) would, of course, have been intended for readers instead of spectators. Admittedly, Andronicus needed no small amount of courage and of ingenuity, as well, successfully to unite the saturaæ, hitherto made up on the spur of the moment and utterly devoid of connection, in a harmonious story centering around a common theme. We should not apply to Livy as a literary witness the principle so frequently expressed in legal proceedings, "falsus in uno falsus in omnibus."

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33 Rejected by Leo, Hermes XXIV, 78; Mischaut, 105; D'Alton, 262; Ullman, Stud. in Phil. XVII, 389.
Even if Livy's survey exhibits obvious inaccuracies and a manifest lack of connection between certain stages, we are not warranted, in any thing which has been offered by the skeptics, in rejecting the traditional view held by the Romans, as expressed through Horace and Quintilian. Obviously, the Romans in making such a claim did not mean that either the satirical spirit or satirical expression was original with themselves. The satirical spirit which attacks and holds up to ridicule the foibles, follies, frailties and vices of mankind has existed in all ages, in every clime and in every people; the expression of this spirit is found interwoven in the varied types of every national literature. We find traces of it, more or less distinct, in epic, in drama, in lyrics and in oratorical and historical composition. The spirit and expression of it, therefore, belongs to all mankind and to the literature of the world. So, when the claim is made that satire is an original product of the Roman mind, it must not be inferred that elements of the satirical type of literature cannot be found in Greek as well as probably in any antecedent literatures that may have existed prior to Greek literature. What is really understood by the Roman claim is that they were the first to produce and to develop the satire as a separate and distinct type of literary expression. Since no distinct prototype for this form or department of expression has yet been found in Greek or any other literature prior to that of Rome, the boast of the Romans, with the above modifications, seems well established.

34 Horace Sat. I, 10, 66, Grecis intacti carminis.
35 Quintilian X, 1, 93, Satira quidem tota nostra est.
36 W. Rennie, in The Classical Review XXXVI (1922), 21, "Satira Tota nostra est," argues briefly that in the comparison of Greek and Roman writers as regards their excellence in the varied types of literature, Quintilian does not mean, by the statement "satira tota nostra est" to claim originality for the Romans in the department of satirical writing, but only to point out the surpassing superiority of the Romans in that particular branch of literary composition.
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(b) *Bibliotheca Philologica Classica*, quarterly, Berlin, for literature since 1912.

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(b) On the word satura: Diomedes in Keil's *Grammatici Latini* 1, 482-492, especially 485.

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ALUMNI YOU OUGHT TO KNOW.

Sumner H. Lark, Assistant District Attorney, King's County, Brooklyn, New York.

All the children of Howard, and especially those who lived on “the hill” during the nineties, must have read with pleasure a short time ago the news item calling attention to the appointment of Mr. Sumner H. Lark to the office of Assistant District Attorney of King's County, New York, the first appointment of this kind ever given to a member of the Negro race. Mr. Lark has been a citizen of Brooklyn since 1900, a short time after his graduation from the college department of Howard University. At that time he represented, typically, the young man full of hope and ambition going forth into the world to seek fame and fortune. Believing that his future lay in a public career, he opened a printing office at 340 Atlantic Avenue, Brooklyn, where he conducted a business for more than seventeen years, during which time he published the Brooklyn Eye, a paper which attracted unusual attention because of the support that it gave to the Democratic party. The Commoner, edited by William J. Bryan, the Atlanta Constitution, and other leading Democratic papers, were regularly on the exchange list of the Eye. Thus did young Lark choose his career.

In 1901 Mr. Lark joined the United Colored Democracy of Greater New York, which was cordially received and duly recognized by the great Tammany organization. This affiliation he claims to be the most advantageous for the Negro in the North, believing that the Democratic party is the poor man’s party and that the principles advocated by it, excepting, of course, the sentiment of the South in reference to the race question, are in accord with the needs of the fellow farthest down. Because of his place in politics and his influence with the organization, Mr. Lark has
been actively interested in some of the fine things which the Democratic party has done in the interest of the Negroes of the State of New York. For example, the passage of the bill creating the Fifteenth Regiment, which had been vainly urged by the colored people of the State during the Republican administrations of Governors Black, Roosevelt, Higgins, Odell and Hughes. The Civil Rights Bill, now a law statute in New York State, and which has more "teeth" in it than any other similar bill as yet enacted in the United States, was also passed by the Democratic organization. Under this bill many convictions have taken place in the State—so many, indeed, that it is now a comparatively rare occurrence for a person of color to be refused accommodation in any public place. The organization also succeeded in passing an appropriation of $25,000 toward the Emancipation Bill and appointed a commission composed entirely of colored men to promote an exposition celebrating the Fiftieth Anniversary of the issuance of that historic document by Abraham Lincoln. Governor Sulzer appointed Mr. Lark Director General and one of the members of that commission.

Mr. Lark has also been active in other fields than politics. He is one of the founders of the Y. M. C. A. of Brooklyn, which is now housed in a large and commodious building. He is a member of the Elks, a member of Siloam Presbyterian Church, and is identified with many other social and civic organizations. In 1918 he purchased the Putnam Theatre with a seating capacity of one thousand and for a year and a half conducted a vaudeville and moving-picture house carrying an average pay-roll of $1,000 per week, practically all of which went to colored employees. This business he sold in 1921, realizing more than $20,000 on the transaction. He later purchased two twenty-family apartment houses, one on St. James Place and the other on Washington Avenue, and also a four-story business building on Fulton Street. In addition to this he owns his own home at 1859 Dean Street. On the tax-books of the City of New York Mr. Lark's total assessment on real estate is more than $100,000.

During his early years of journalism Mr. Lark spent his evenings in the Brooklyn Law School, from which he was graduated in 1916, with the degree of LL.B., and was admitted to the bar a few months later, since which time he has practiced continuously. It was because of his long association with the Democratic party and, in the words of District Attorney Dodd, "because of "Mr. Lark's ability, character, and standing," that he received the high honor which has recently been conferred upon him. The District Attorney's office of King's County has a force of twenty assistants and it is known that there were more than one thousand applicants for an appointment on the staff from the 30,000 members of the bar of New York City.

Mr. Lark is a native of South Carolina, having been born in Hamburg, not far from the city of Augusta, Georgia, on March 12, 1874. After finishing the public schools he studied at Haines Normal and Industrial Institute at Augusta, Georgia, then presided over by one of the most famous Negro educators, Miss Lucy C. Laney. He then went to Howard University, where he entered the college department, from which he was graduated with the degree of Bachelor of Arts in 1897 in a class of six, the other members of which were H. C. Binford, W. J. R. Whitsett, George H. Harris, W. T. Shilcutt, and E. B. Branch. After finishing college Mr. Lark returned to Augusta, Georgia, where he taught Physics and Chemistry in Haines Institute. With a hankering for journalism, he resigned his position and began the publication of a daily newspaper, The South, which was issued for over a year without missing a number.

In 1898 Mr. Lark married Miss Virginia Jones, at that time a teacher in the high school of Augusta, Georgia. They have a family of seven children. Two of these are married and one is now a student at Hampton Institute, Virginia.
The career of Mr. Lt. is a fine example to young men and women looking forward to a public career of what earnestness, honesty, and persistence can do, even in a crowded metropolis when backed by a good education and high character.

In two successive issues of the Record we are featuring Howard men who have made their way in the field of politics and who hold high public office in Greater New York, where the competition is keenest and where the fit survive. There is always room at the top.
ALUMNI NOTES.

“Howard, I Love Old Howard.”

You have often heard this sentiment expressed. Indeed, you have expressed it yourself. For what true child of Howard has not sung it on some occasion when hearts were aflame and pulses beat high? In the days when you were a member of the “rabble” you sang with all your soul

“Howard, I Love Old Howard.”

In those days on the gridiron, on the diamond, or on the track, you were willing to give health and strength, and even life itself, when across the field swept the strains of

“Howard, I Love Old Howard.”

As a debater you were glad to spend many weary hours in preparation and in trials with no thought of personal glory but for the honor of Alma Mater. There constantly rang in your soul the inspiring theme

“Howard, I Love Old Howard.”

And so, whether as athletes, debaters, actors, rabble or just children of this, our glorious old mother, we felt that no task was too hard, no sacrifice too great if it but be for the glory of Alma Mater. And even now, through the years that lie between, you and I, wherever we may be, feel our blood warm and our pulses quicken and our hearts swell when we think the thought so cherished and so dear,

“Howard, I Love Old Howard.”

Now love—real, virile, healthy love—does not spend itself in sentimental vaporings and verbal protestations of affection. Love is a sentiment in the hearts of men that quickens into action, that translates itself in deeds. At the call of the object of its love the true lover will give his all.

What would you do for your mother? “Anything in the world,” you say, “and that gladly.” And the more she needed you the greater sacrifice would you make in order to aid her effectively. Today your mother does need your love, your affection, your aid. She is putting to the test your oft-sung declaration,

“Howard, I Love Old Howard.”

The drive for $250,000 to meet the offer of the General Education Board is on and moving fast. Action and quick action on the part of all the children of this, our mother, is necessary. Now is no time for “whys” and “wherefores.” “Ifs” and “buts” will not put this thing over. Two hundred and fifty-thousand dollars is what is needed in order that the family may join triumphantly in the chorus:

“Howard, I Love Old Howard.”

There are about 6,000 blood children of Old Howard and twice that many who
have partaken of her bounty without receiving a diploma. Many have established
themselves in such a way as to be among the most substantial citizens of the com-

munities in which they live. All are making a living and are able to lend a hand
to this great enterprise which is before us.

Come, let us figure together.

6,000 × 1,000 equals 6,000,000. If every one of the six thousand children gave $1,000,
not only would we meet the offer many times over, but we would create an endow-
ment that would place Howard forever on an independent footing and increase her
usefulness even beyond our dreams.

Did you know that a number of the alumni and friends, all men of color, have
already pledged $1,000 each? How about you? Do you really want to join with those
who are singing in deeds rather than in words,

“Howard, I Love Old Howard.”

It means the dawning of a new day when we are willing to lay down pledges of
$1,000 each for a cause like this. Those who do so are indeed pioneers in philan-
thropy. And because they are, a bronze tablet is to be erected at the University on
which there will be inscribed the names of every alumnus and well wisher who gives
his pledge for $1,000 to this great cause.

Not every one, however, no matter how great his love, can pledge such an amount.
But, judging from their homes and their business and their holdings, there are hun-
dreds who could give that amount if they would. However, let us say $500.

6,000 × 500 equals 3,000,000. How the world would gasp and how our stock would
rise if the alumni or even the race would do a thing like that. Millions from other
sources would quickly join ours as a worthy contribution to a group who were willing
to dig deep in order to help themselves.

Let us talk brass tacks—you and I. Don’t you believe that to meet this first real
challenge of philanthropy we can find enough college loyalty and race pride to show
the world what we are made of in backing our great National University? Don’t
you believe that with all our love and loyalty and with all our boasted success we can
find

- 100 persons to give $1,000 each .............. $100,000
- 200 persons to give $500 each .............. $100,000
- 500 persons to give $250 each .............. $100,000
- 1,000 persons to give $100 each .............. $100,000

I told a man the other day that the graduates of Howard could easily give
$250,000 for this cause and would do so if it were put squarely up to them. If you
have that kind of faith, do your part by getting this thing on the hearts of those
around you. Get ready to do something big yourself and get the other fellows in
your community to thinking big. It takes big thoughts to put things over.

“Howard, I Love Old Howard.”

Dwight O. W. Holmes.

The alumni and friends of Howard will rejoice exceedingly to learn that at last
the University is assured of her gymnasium and athletic field. The present session
of Congress authorized the University to contract for the improvement of grounds
and building of gymnasium to the sum of $197,500. $40,000 of this amount is now
appropriated and will be used during the current year to begin work on the grounds,
have the plans drawn for the building, and foundations laid. The balance will come from future Government grants; but the fact that the Government has authorized the University to contract for the amount assures us finally of that for which we have so long been working.

It is the avowed plan of the University to establish in that new gymnasium a Trophy Room, in which shall be placed all trophies, mementoes, pictures, busts, and all such articles as will bring back to old graduates and friends memories of the past and which we hope will inspire the students as year by year they come into the University. This room will be the headquarters for all those pictures and busts which used to be in the chapel and which have been so carefully packed and cared for awaiting the coming of such a room.

This present notice is to ask that all graduates and friends of the University notify the President's Office of any mementoes of the former years which would be of interest to students, old and new—old footballs which marked great victories, baseballs, banners, cups, medals, etc., etc. All these will be so helpful in maintaining the spirit of "Old Howard." Just notify us of your gifts, but hold the same until we write you the room is ready for them.

February 8, 1923.

Prof. G. M. Lightfoot, Howard University, Washington, D. C.

My dear Professor Lightfoot:

Inclosed please find one dollar, for which kindly renew my subscription to the Record.

I am now serving my sixth year as principal of the Abraham Lincoln School. During this time the school has grown from fourteen teachers and four hundred thirty pupils to twenty-two teachers and eight hundred sixteen pupils. This physical growth is negligible when we consider the professional growth of the teachers and its reaction on the pupils.

The outlook for the colored schools of Norfolk is very encouraging. This is evidenced by the fact that the Board of Education at its last meeting accepted plans and asked for bids for the construction of a high school building for colored children. This building will be of the comprehensive type, containing about fifty classrooms and will cost about $500,000.

The Record has made for itself a place in my library that cannot be filled by any other periodical. The coming of each issue is awaited with much eagerness.

Very respectfully yours,

E. P. Southall,
T. C., '16.

Service.

Two young men who were members of the class of 1922 and who went forth into the world to teach have had unusual opportunity to see life face to face and to really serve when service was needed. They are Mr. William S. Maize and Mr. Julius T. A. Smith, who are teaching at the Eastern North Carolina Industrial Academy, New Bern, N. C. The following letter is a sequel to one appearing in a recent issue of the Record:

Dean D. O. W. Holmes,
School of Education, Howard University,
Washington, D. C.

Dear Sir:

It has been my intention to write you ere this, but my duties prevented me from doing so at an earlier date.

After the fire of December 1, brick walls and chimneys were all that remained in the devastated area. It was the blasting of these that apparently affected the insulation of the electric wires of the Main Building of the Academy, which burned on December 6. Professor Smith and I left here on December 9. During the interval between that date and January 6, 1923, we worked in behalf of the school and this community. We were successful in getting funds and many subscriptions in various northern cities. At my home I had a benefit entertainment and the affair gave most pleasing results. While at home I had barrels placed in the vestibules of some churches and asked friends to put things in them for the needy New Bernians. This they did. I sent three here just in time for Christmas. After Christmas I sent two more barrels of food and clothing. Thus, you can see that we spend the holidays joyfully aiding the unfortunate.

A new frame structure was built and ready for use by January 9. It is just a temporary building, however. It is anticipated that a brick one will be begun in March. School re-opened January 9, and practically all of the children have returned and conditions are almost normal.

Smith and I are arranging a program which will be rendered by the pupils of the school. In fact, all is arranged and ready. The entertainment will be given for the benefit of the school. The proceeds are to go toward the building of the new brick structure.

I hear that you are having some snow. The weather is very changeable here. Enclosed is a flower. These are blooming in the yard where I live.

Please remember me to all friends there. Let me hear from you soon. I am,

Sincerely yours,

(Signed) WILLIAM S. MAIZE.

Mr. Charles W. Wills, a member of the recent graduating class of the Law School, is now located at South Bend, Indiana, where he has opened offices and has recently assumed the Managing Editorship of the South Bend Forum.

Dr. James Price McCain, a member of the Class of 1918 of the School of Medicine, is now located in Pittsburgh, Pennsylvania, where he has built up a lucrative practice in the medical profession.

Dr. Frederick C. Cooke, member of the Dental Class of 1917, is a prominent dentist of Elizabeth City, N. C., and is a Director of the Albemarle Bank and Fuel Corporation of that city.

Mr. Cecil L. Ward, member of the Class of 1918 of the College of Arts and Science, is engaged in social welfare work in Detroit, Michigan, and in addition is studying law in the Detroit College of Law.

Miss Julia L. Wyche, member of the Class of 1915, Teachers' College, is now teacher in the High School at Charlotte, N. C.
Dr. John E. Watts, member of the Class of 1918, Dental College, is practicing dentistry in Columbia, S.C.

Mr. Julian S. Hughson, member of the Class of 1917, College of Arts and Science, is Secretary-Treasurer of the Citizens' Bank and Trust Company at Winston-Salem, N.C.

Mr. Samuel D. Leftwich, member of the Class of 1891, School of Law, is now practicing in New York City.

Dr. William T. Lovette, member of the Class of 1903, Dental College, is practicing in Norfolk, Virginia. He is also connected with the Metropolitan Bank and Trust Company of that city.

Mr. William A. Robinson, member of the Class of 1894, School of Law, is engaged in his profession in Chicago and is a Director of the Binga State Bank of that city.

Words of Cheer from Letters to the President.

"While Howard is not my Alma Mater, I am sympathetically an alumnus when it comes to facing an opportunity to cooperate even in a slight way with a University which is undertaking such a remarkable educational program for my people as Howard is launching."

"As an alumnus of that Institution, which I hold dearer than words can express, I pledge to you my earnest cooperation and invite you to call upon me for my humble support whenever you feel that by any act, deed, or word I might be able to serve old Howard and you."

"Your letter of the third instant came this morning. We are very sorry that we will not have you with our alumni this season, for we had hoped that the interest of the alumni would be quickened by your coming. But we are consoling ourselves with the belief that those of you who are there at the center of activities are better able to decide the best method to pursue to secure the amount of money required in the limit of time allowed and, therefore, we are willing to submerge our desires for the good of Howard.

In so far as we are able, we hope to make the Cleveland alumni come up to the hundred per cent mark. We feel that the interest of Howard is our interest and that it is our duty to see to it that those who attend Howard get as good as can be got in any school in the country."

A Correction.

In the November issue of the Record appeared the name of Miss Mabel C. Hawkins, who graduated from the School of Applied Science with the degree of B. S. in Home Economics, June, 1922. Through a mechanical error in handling the lists of graduates, the distinction, Cum Laude, to which Miss Hawkins was entitled by reason of her standing, was omitted.
UNIVERSITY NOTES.

Justice Peelle's Eightieth Birthday.

There was sent to Justice Stanton J. Peelle, President of the Board of Trustees of the Howard University, on Sunday, February 11th, in honor of his eightieth birthday, a basket of flowers by the officers, teachers and students of the Howard University. The following communication received from Justice Peelle expresses his thanks:

An Expression of Thanks.

The Cairo Hotel, 1615 Q Street, N. W.,

To the Officers, Teachers and Students of Howard University through Dr. Scott, Secretary-Treasurer.

Dear Sirs:

Your remembrance of me today on my eightieth birthday with the most beautiful bouquet I ever saw brings me joy, for out of it comes that friendship and regard which I have ever hoped for from you all.

While I have received many tokens and evidences of regard, I have received none which pleases me more than the bouquet, or rather stand, of flowers you have sent me. Mrs. Peelle, too, says it is the most beautiful stand of flowers she has ever seen, so you see I am right.

Dr. Scott, will you please extend to the officers, teachers and students of the University my grateful thanks for this evidence of their esteem and remembrance?

Sincerely yours,

(Signed) Stanton J. Peelle.

Rev. John Gordon, D. D., President of Howard University, 1903-1906, died February 9 at the Hotel Earle, New York City, at the age of seventy-three.

Freedman's Hospital Attains High Rank.

The following paragraph appears in the "Report of the Freedman's Hospital to the Secretary of the Interior for the fiscal year ended June 30, 1922:

"Another noticeable incident occurring during the year was the listing of this hospital in the efficiency class of the American College of Surgeons, thus showing that this institution, along with many others in this country, meets the minimum requirements of the College in its standardization of hospitals."
SCHOOL OF RELIGION.

Arrangements have recently been made whereby students in the correspondence courses in the School of Religion may take their required work in college subjects in the Correspondence-Study Department of the University of Chicago. This readiness on the part of the University of Chicago to cooperate with us means much, not only in assuring high standards of scholarship for our students, but also in bringing support to this important part of our work.

Bible Institute of the School of Religion.

The following program of the Bible Institute of the Howard University School of Religion was rendered at the Metropolitan A. M. E. Church, Washington, D. C., on February 1 and 2, with day and night sessions.

Thursday—Morning Session, February 1.

10 A. M.—Dean D. Butler Pratt, Presiding
Devotional service led by Rev. J. L. S. Holloman
10:15-10:45—"How to Become Interested in Bible Study"—Dr. Sterling N. Brown
10:45-11:15—"The Bible as a Source Book in Sociology"—Dean D. Butler Pratt
11:15-11:45—"The Use of the Bible in Parish and Home"—Dr. J. Milton Waldron
12:05-12:25—Address—President J. Stanley Durkee
12:25-1:30—General discussion, led by Drs. E. D. W. Jones and D. D. Turpeau

Evening Session.

8 P. M.—Dr. W. C. Gordon, Presiding
Devotional service led by Rev. G. W. Nicholas
8:35-8:34—Welcome Address—Dr. C. E. Stewart
8:35-8:55—Response—Dr. Sterling N. Brown
8:55-9:25—"The Messages of the Early Prophets"—Dr. James L. Pinn
9:25-9:55—"The Value of Theology to the Preacher"—Dr. W. O. Carrington

Friday—Morning Session, February 2.

10 A. M.—Dr. James L. Pinn, Presiding
Devotional service led by Dr. D. E. Wiseman
10:15-10:35—"The Use of the Bible in the Preaching Service"—Dr. G. O. Bullock
10:35-11:05—"The Bible as a Source Book in Sociology"—Dean D. Butler Pratt
11:05-11:35—Address—Dr. W. C. Gordon
11:35-11:55—Address—Dr. M. W. D. Norman
11:55-12:15—Address—Dr. F. J. Grimke
12:15-1:30—General discussion led by Drs. H. J. Callis and J. Harvey Randolph
8 P.M.—Dr. W. O. Carrington, Presiding
Devotional service led by Dr. C. L. Russell
8:15—8:35—"Motives Which Actuate Christian Service".............Dr. J. U. King
9:15—9:35—Brief Closing Words.....................................Dean D. Butler Pratt
9:35—9:55—Brief Closing Words.....................................Sterling N. Brown


The Sixth Annual Convocation.

The Sixth Annual Convocation of the School of Religion was held on February 13, 14 and 15. In point of attendance and interest aroused it surpassed those preceding it, though the cold wave prevented as large an attendance on the last day.

The subject, "Religious Education," was presented in its different aspects by noted speakers. Impressions were made by one address and deepened and broadened by others so that the cumulative effect upon those privileged to attend all the sessions was a challenge to earnest endeavor to meet an acute crisis as well as a call to meet a great opportunity for service.

This article makes no attempt to mention all of those who contributed to the success of the Convocation. A brief review of a few of the vital thoughts suggested and a summary of results must suffice.

The facts concerning the method of imparting moral instruction in the public schools of Washington were stated by Assistant Superintendent G. C. Wilkinson, who showed that formal compulsory instruction in morals in Germany and France had largely failed to produce the desired results and who emphasized the importance of securing teachers who would use the material of the ordinary curriculum for character training. Many others stressed the same idea. Intellectual training even in religion is only a step toward the goal. Mere knowledge may be a danger unless controlled by moral purpose. An educated man, in the narrow sense, may be a menace unless he consecrates his attainments to human welfare.

The question confronting our civilization today is whether we can produce enough men and women who will make our material possessions serve social instead of selfish ends. This question is being studied by experts and many valuable results are available for students. The vital problem is to get these altruistic ideas to function in social relations.

Dr. E. E. Slosson compared present social conditions to a huge dinosaur with a diminutive brain. Low intelligence wedded to immense brute strength destroyed these monsters of the past in a welter of blood. Man's brain has given him the advantage in the great struggle for existence in the past. At present, his physical power, as he utilizes the forces of nature, is growing faster than his moral ability to control these forces. Will man perish in a suicidal struggle for selfish supremacy as did the dragons of the slime? Yes, unless a program of religious education can be made to function quickly and vitally. The Great War placed in man's hand mate-
rial forces sufficient to destroy civilization. Will a Great Revival of Morals and Religion come in time to prevent this destruction and turn man's endeavor to the task of building a better world?

Dr. I. Garland Penn stated that of the 11,000,000 Negroes in this country about 4,800,000 were church members. Where are the others? 45,000 Negro churches are served by 37,000 ministers. Where are the ministers being recruited? Only about 940 are now being trained in all Negro schools and of these only about 346 are in institutions giving regular theological training. About 100 graduate each year and of these about 20 are also college graduates. The demand for prepared leadership is not being met by the schools.

Valuable contributions to the constructive side of the problems involved were made by Mr. Fairchild of the Character Training Institution by Rev. Charles F. Boss, Director of Religious Education of the Baltimore Conference, by Professor William C. Gordon, by Principal S. G. Atkins of Winston-Salem, N. C., President Louis D. Bliss and others. Methods and programs were outlined. Work already done was reported. The fact that the leaders in all of the denominations are awake to the need and opportunity brought encouragement to all.

Among the most instructive and inspiring addresses were those given at the University Chapel hour on the successive days of the Convocation by Bishop William F. McDowell, Miss Margaret Slattery and Congressman Simeon D. Fess of Ohio. A detailed report of these would be beyond the limit of this article and would fail to convey the deep impression made by the personality of the speakers.

Mr. Morgan's keen analysis of modern cults and his sane advice as to our attitude toward them, Miss Nannie Burroughs' impassioned appeal for a democracy of opportunity for all and high valuation of work well done, Dr. George L. Cady's presentation of the Necessity of Religious Education for Democracy, Dr. Walter H. Brooks' living embodiment of his theme, "The Teaching Function of the Pulpit," and the series of addresses on the Bible given by Rev. T. A. Greene of New York all invite to an extended comment. Your reporter, however, must content himself with a brief personal estimate of the Convocation as a whole. This estimate centers around the following statements.

Education is more than a process of intellectual culture; it involves Character.

Education in technical knowledge may be a source of danger. Education in the right kind of religion is essential to social safety.

The times call for leadership in moral and religious education. Our schools are doing much to supply this leadership, but more must be done. The discussion revealed that our religious leaders are grappling with the problem and also faith that the religion of Jesus when truly applied will enable us to conserve the best in the past and go forward to a better civilization which will approach ever nearer to the standards set by Him in His teaching regarding the Kingdom of God on earth.
SCHOOL OF MEDICINE.

During the past month the following lectures have been given at the School of Medicine:

Dr. Charles Wardell Stiles, of the Public Health Service, on "The Clinical Picture of Hookworm Disease."

Dr. Leland O. Howard, of the Department of Agriculture, on "The Pioneers in Medical Entomology."

Dr. A. E. Armstrong, of the Public Health Service, on "Complement Fixation as Applied to the Wasserman Test."

These lectures were illustrated by lantern slides and moving pictures and were very interesting.

One hundred and forty-eight students in the School of Medicine volunteered to assist in the endowment campaign by personal solicitation in Washington. This action is very gratifying to those in charge of the campaign.

Edward A. Balloch, Dean.

SCHOOL OF LAW.

In and About the School of Law.

The feature of the past month has been the steady stream of letters and visits from alumni, former students and friends of the Law School. This is as it should be. The Alma Mater is interested in her sons and daughters and they should be equally interested in her. In the absence of a visit, a letter sent back to the "old nest" once in a while will be highly appreciated by the dean and faculty of law.

Pedro Santana, Jr., '11, of Porto Rico, sends greetings to his old classmates, says he is doing splendidly and plans to visit "the States" during the coming summer. Mr. Santana has no complaint to make save that he never hears directly from the University. Of course, this is not right; so if the Record will do its part, we are sure the boys of 1911 will do theirs from now on. Address Box 46, San Juan, P. R.

Towson S. Grasty, of the California bar, writes from Los Angeles, where he has offices in the Germain building. Counsellor not only sent in good news of himself, but wrote also in the interest of a prospective student. Letters of this kind are most welcome.

Robert L. Brockenburr, '09, of the Indiana bar, writing from Indianapolis to his classmate, Mr. A. Mercer Daniel, gives an interesting account of the part played by himself and his associates of the Better Indianapolis League in the separate high school fight recently staged in that city.

Roger Q. Mason, '22, who recently passed the Missouri bar, writes from his home in Dallas, Texas, and tells us all about how it happened. Pending the opening of a law office in the spring, Mr. Mason is already busy as special agent and field organizer for the Mississippi Life Insurance Company.
Over the Top As Usual.

GOSBERT E. MACBETH, '21, was one of a hundred and five to pass the Maryland bar last June. Admitted upon motion of W. Ashbie Hawkins, '92, Mr. Macbeth has entered upon practice in Baltimore.

From Maryland also comes news of the admission of Josiah F. Henry, '17, and Peter L. Woodbury, '21, who passed the December examinations. Passing the Maryland bar, by the way, has no longer the attractive features of a picnic. Of sixty applicants who actually qualified for the December examinations, forty failed to make grade.

Stopped in for a Moment.

HON. HARRY J. CAPEHART, '13, member of the Legislature of West Virginia, came in with Hon. A. G. Free, Recorder of Deeds for the District of Columbia. Mr. Free was formerly a student here, but did not remain to graduate. These two men, who like to be called "Harry" and "Arthur," sans titles, and who are partners in a lucrative practice with offices at Keystone and Welsh, W. Va., stopped in for a quick "Howdy," but we made them stay half an hour. They were delighted with the new Law School.

DUANE B. MASON, '22, and WARREN R. WADDY, '20, came in from St. Louis and duplicated the Free-Capehart feat.

Other visitors during the month included Dr. W. V. Tunnell, '11, of the chair of History, Howard University, Andrew D. Washington, '10, Fritz W. Alexander, '22, Attorney J. Henderson Clinton, and the foreign students whose sojourn in the city as guests of the University is recorded as a notable event.

Obituary.

Last, but not least, must be noted that for all her successes, Alma Mater is not immune; she, too, must participate in the toll exacted by the Grim Reaper. On November 7, 1922, Robert Louis Waring, '05, of the New York bar, died at St. Luke's Hospital, New York City. A month later J. Welfred Holmes, '00, of the Pennsylvania bar, followed his 'brother-in-law into the Great Beyond. To a letter of condolence sent in the name of the faculty Mrs. Holmes replied as follows:

Pittsburgh, Pa., December 30, 1922.

Mr. James C. Waters, Jr.,
Secretary, School of Law, Howard University.

My Dear Mr. Waters:

Please express to the Dean and Faculty of Law my sincere appreciation for their kind expressions of sympathy in the loss of my husband. He was proud of his Alma Mater and hoped and planned that his son, J. Welfred, Jr., would be a Howard graduate.

Mr. Holmes passed out Friday, December 8.

Sincerely yours,

(Signed) MRS. J. WELFRED HOLMES.

A similar letter was received from Mrs. Waring.

JAMES C. WATERS, JR.,

February 10, 1923.
DURING the week of January 15 to 18, the students of the University were host to three foreign students visiting American Educational Institutions under the supervision of the National Students' Forum of New York City. The three students were: Karl Joachim Fredrich, Marburg, a student at the University of Heidelberg; Antonin Palecek, Libenice, Kolin, Czecho-Slovakia, a student of Prague University; and William A. Robson, London, England, a student at the London School of Economics. These young men came to Howard in the interest of a movement known to Europe as the youth movement, which, according to George D. Pratt, Jr., a graduate of Harvard University and Foreign Secretary of the National Student Forum, who accompanied the students on their visit, is one that does not readily admit of definition. It has taken on different forms in different countries.

In Germany, the movement has reached a higher stage of perfection than in any other country. The German youths have seen the wanton destruction brought about by their elders in the late war, and have determined that this unprecedented destruction of life and property shall never happen again. They have bound themselves into a league known as “Der Weltjugenddr.” (World League of Youth), and have taken an active part in the social, political ... economic guidance of the Fatherland. They have decided that they shall be persuaded no more by patriotic speeches delivered from the steps of the Reichstag and under the influence of the martial strains of “Die Wacht Am Rhein” to shed their brother’s blood when reason might clear away the quarrel between the people.

In the new Republic of Czecho-Slovakia the youth movement is known as the Student Renaissance Movement. After a great many years of servitude, the Poles were given their freedom. With freedom has come responsibility of government. The youth of the land realized that a spiritual rebirth was necessary if the citizens were to react favorably to their new condition.

There is no distinct youth movement in England, but the youth of that land are seeking an outlet in Socialism. Mr. Robson said that Socialism in England had not taken on the enormous hideousness with which it is associated in America. Thus, through addresses at our daily chapel exercises, we, at Howard, were given some idea of the working of the movement in the respective countries of our foreign guests.

The students of the University were generous in their hospitality to the visitors, an elaborate array of receptions, dinners, “smokers,” and “At Homes,” being given by those living in the Dormitories and in the various Sorority and Fraternity Houses. An official reception was given at President Durkee’s home on the 16th of January. The entertainment of the students came to a close with the presentation, in the Chapel, of two one-act plays, “The Death Dance,” by Thelma Duncan, and “The Maker of Dreams,” by Oliphant Down. The former is of particular interest in that it is the product of a student and is an original race drama based upon the religious beliefs and customs of the Vai tribe in Liberia, on the west coast of Africa. Special music was composed and arranged for it by Victor Kerney.

The visit of the students has broadened our view of the student situation and has led us to the belief that the National Student Forum has for its purpose the encouragement of brotherhood, understanding, and a desire to see students of whatever nationality or color go as high as their talents will permit. The colored youth of America is eager to join in any movement that has for its purpose the elimination of old prejudices. There is a distinct need in America for such a movement as this.

E. D. J., ’23.
The Day of Prayer for Colleges at Howard University.

One of the most beneficial events of the school year, and one to which all the students look forward with a great deal of pleasure is the coming of the Day of Prayer in American colleges. This day was observed at Howard this year on January 25. Despite the seeming unpopularity of religion in the colleges of today, the Day of Prayer was one of the big events of the school year.

Reverend Mordecai Johnson, a Baptist clergyman of Charleston, W. Va., than whom there is no greater minister in America today, was the speaker upon this occasion. He has served in former years as the University Pastor for these particular Days of Prayer, and has become a favorite of the students and faculties. Reverend Johnson is a man of extraordinary breadth of knowledge. He is very well acquainted with conditions as they affect our every-day life. Reverend Johnson is a product of the Divinity School of the University of Rochester at Rochester, New York, where he studied under the distinguished American clergyman and author, the late Professor Walter Rauschenbush. Professor Rauschenbush was educated in Gutersloh, Germany and at the University of Rochester. He was engaged in religious work among German immigrants in America. In this work he received his first impression of the need for a more sympathetic understanding of the plain people by society.

REVEREND MORDECAI JOHNSON

Reverend Johnson is a man with a message and a vision and possesses the rare ability to impress upon his hearers his message with force and enthusiasm. Religion may be likened unto a good code of ethics, according to Dr. Johnson. He feels that the minister, the lawyer, the doctor, the school teacher or any one who ministers to human needs is fulfilling the will of Christ. Jesus Christ taught the purest system of morals that the world has ever seen. They are so simple that the plain people can readily understand; yet so profound that the wisest of the philosophers have never been able to discredit them. The philosophical disputes of the clergy have to
some extent obscured the simplicity of the Kingdom of God. We now stumble over the kingdom trying to find it.

There are two kinds of morality: material and non-material. Outside of the Christian religion, socialism is the greatest propelling force in the world. Reverend Johnson’s aversion to socialism is due to its materialistic aims. Unless there is a change of hearts there can be no lasting reforms. To change the present system for a system whose aims and aspirations are the same as those of the ruling classes would be to no advantage in arriving at a cure for the evils of the present system. The type of morality, non-material, is the kind that Jesus preached. It is this kind of morality that will bring into the world full realization of the Kingdom of God. This kingdom must be brought in by the methods that are consistent with the aims desired. Force and the material things of the world will not accomplish it. These have been tried by the Western world and have not succeeded. Reverend Johnson is of the opinion that the Negro has a peculiar place in America, and feels that it is through his spirit that the full realization of the kingdom can come. Were it not for Ghandi and his program of non-resistance in India, we should not believe this. His program of non-resistance has shaken all India and strengthened our belief in the ancient saying, “Do good unto those who despitefully use you.”

The need for trained spiritual leaders is the great need of the Negro today. The educated classes must take the burden of responsibility upon their shoulders, if we are not to be held down by senseless denominationalism. Intelligence will stamp out intolerance. Matters of religion and state should never for a moment be entrusted to the people of ordinary capacities. We can think of nothing more disastrous to any group than when the strong men of the group take no active part in its management. It is held by some college presidents that education is not a universal right, but a special privilege. May we assume, then, that the educated classes are the privileged classes and should take a part in the management of all American institutions? Reverend Johnson cautioned us that as an oppressed group we should not become cynical, but should meet our griefs and disappointments with harder thinking and more determined faith in the high moral ideals of Jesus Christ.

The Athletic Horizon—The Department of Physical Education at Howard.

That recent fracas with the Kaiser taught us several lessons, not the least of which was that an indulgent nation cannot adjust itself to the emergencies of war over night. It revealed, also, an abnormal proportion of male citizens of military age who were physically unfit for service in the army. The leading colleges and universities of America, taking cognizance of these facts, have set to work to remedy these conditions by adopting in toto or in part a system of compulsory physical education which has been in vogue at the leading preparatory schools for many years. Even the great democratic institutions of New England, which under normal conditions reject anything that savors of compulsion, are applying this innovation at least to freshman classes.

Dr. Dudley Sargent, director of the Hemmenway Gymnasium, Harvard University, has established a system of athletic training at Harvard College which has for its theory the belief that the benefits of athletics need not be limited to a few picked men, but can be made available to the average student. Here are some of the things they do at Harvard: Out of ten men in the freshman class of 1920 six were engaged in organized sport, while the other four took some sort of regular athletic exercise. According to the figure given out by the Department of Physical Education, 362 out of 603 freshmen, or almost 60 per cent, were in organized athletics; about 4 per cent
of the class received their exercise through equitation in connection with the optional military course. The other 218, or about 36 per cent, of the class were required to exercise regularly three times a week. These men were divided into squads by the Department of Physical Education and followed such courses as swimming, handball, gymnasmum class, squash, etc.

A majority of the preparatory schools of New England have a uniform system of physical training which is compulsory to all students. The system at the Philips Exeter Academy is typical. At the beginning of the Fall Term and again at the end of the season's work, the Director of the Gymnasium at Exeter gives each new student a thorough physical examination, which includes measurement and strength tests. From this examination a chart is made out for each student, showing his size, strength, and symmetry in comparison with the normal standard of those of his own age, and indicating the parts of the body which are defective in strength or development. After the physical examination all members of the school are required to engage in football or other sports appropriate to the season. The prescribed gymnasium work begins early in November and continues to the end of the Winter Term. Thereafter, all students are required to report regularly at the Playing Fields four times a week, where they participate in baseball, or track sports, or tennis, or golf, or rowing, as the individual may prefer.

For several years, the annual catalogue of Howard University has contained these significant statements: "All students are required to take the course in physical education. All men taking military training for three years. The total amount of work in the Department of Physical Education is five hours a week. Three of these hours are devoted to military training and two to physical training." Every one knows, however, that until the beginning of the present Winter Quarter, this rule was more or less a nonentity. Within the past month things have taken on new life and the Department of Physical Education at Howard has evolved an athletic policy which compares favorably with athletic systems at other representative universities.

Two hundred and ninety-five undergraduates are now taking military training three times a week; 200 get their exercise in two gymnasmum classes which meet five times a week; 25 are listed in outdoor field sports and another 25 are assigned to the track squad. These classes meet five times a week and are under the personal supervision of undergraduates. One hundred and twenty students are enrolled in the Basketball League. This league is divided into two groups. Each group is composed of six teams and ten men are allotted to each team. Each group is engaged in an elimination series which will determine the champion of the respective group. At the end of the season, the two winners of the group series will meet in a final game to determine the school championship. Because of the limited floor space and lack of equipments, the work of the gymnasium classes is confined almost wholly to drills and calisthenics. However, with the opening of the outdoor season, the Department of Physical Education is planning to include cricket, soccer, baseball, track and field sports, tennis and gymnasium classes in its list of activities.

According to the Director of physical education, one of the immediate plans which the department contemplates is the codifying of a set of laws which will govern all athletic activities at the University. These laws will deal with the problems of awarding letters in the several sports, freshman rulings, rules governing the election of captains and managers of varsity teams, etc.

"Coupled with all of this, has come the announcement by President Durkee that Congress has voted an appropriation of $197,500 for the erection of a new Gymnasium and Athletic Field at Howard University. Verily, what a big difference a few years can make." T. J. A., '25.
Howard's Relay Team Prepares for Spring Meets.

Howard University's Colored Intercollegiate Champion Relay Team is gradually getting into condition for the spring meets in which it will participate.

One of the most important events in which the relay team will be entered this year is the Penn Relay Games to be held under the auspices of the University of Pennsylvania on Franklin Field, April 27th and 28th. Howard's relay team, composed of Perry, Craft, Contee, and Robinson, won a Collegiate Championship at these games in April, 1921. In 1922, upon being moved up into the Class B Collegiate Championship of America, comprised of Boston College, Pittsburgh, and a number of other institutions, the team, made up of Craft, Wyndon, Contee, and Robinson, acquitted itself creditably by taking fifth place in this faster class in which there were thirteen teams entered.

Howard's relay team this year is expected to be the fastest in the history of the University. Last year's team has reported in full and competition for places is expected to be keen because of the exceptional quality of the new men who are also reporting. Among the new men who are cut for the squad are: H. A. Bridges, who starred on the University of Pittsburgh's freshman team, and the relay team of the Scholastic Club of Pittsburgh last year, and who ran on the Alpha Phi Fraternity team, which won the inter-fraternity championship of the Panther University; Maceo Morris, former star of Lincoln University; H. O. Bright, star anchor man of last year's Freshman team; George Pendleton, of last year's Freshman team; Walker, of Asbury Park High, N. J., a veteran of three years' experience; R. Brown, of Morgan College; H. P. Williams, of Howard; and many others. "Humpty" Brown, former captain and star 440 man of Dunbar High, Washington, D. C., is expected to report at the beginning of the spring quarter.

All of last year's veterans have reported to Captain "Bob" Craft and Athletic Director L. Watson. The diminutive captain is already showing much of his old-time form and indications point to a great year on the "cinders" for him. Emmett Wyndon, after a splendid season with the football squad, is in fine condition. Former Captain Raymond Contee, who played halfback on Howard's Varsity last fall, is already jogging around the cinder path in his well-known form. Leo Robinson, star anchor man of Howard's Relay Team for two years, and whose great backstretch running that brought victory to the Howard Relay Four at the University of Pennsylvania games in 1921 will always be remembered by those who witnessed the event. Despite the lack of time for training due to his work in the Medical School, he is daily seen "hitting" the track with the avowed intention of climaxing his athletic career by smashing a record.

T. J. Anderson, Howard star weight man and hammer thrower, who was an entrant in the field events at the Penn Games last year, is entered again this year. He has been busy practicing with the weights since early fall, and his superb condition points to a banner year for him.

The Howard Y. M. C. A. Meets Students' Financial Problem.

At a Negro college like Howard University, one of the chief problems and sometimes the chief problem of the student is a financial one. The average Negro student is handicapped financially, and he must struggle hard to gain his education. The largest agency in alleviating this struggle among the students at Howard has been its Y. M. C. A. As is true in all of its work, the Howard University Y. M. C. A. has faced this problem squarely, and that it has conquered is proved by the following splendid report:
Summary Report of the Undergraduate Employment Bureau of the University Young Men's Christian Association from October 1, 1922, to February 1, 1923:

Number of students applying for regular employment....................... 167
Number of regular positions listed....................................... 136
Number of temporary positions listed.................................... 93
Number of students placed on regular employment........................ 136
Number of students placed on temporary employment........................ 118
Income which students have received from regular employment from October 1, 1922, to February 1, 1923...................................................... $4,303.50
Income which students have received from temporary employment from October 1, 1922, to February 1, 1923........................................... $393.25

Total ........................................................................ $4,696.75

*Value of board on regular employment from October 1, 1922, to February 1, 1923...................................................... $1,645.00
*Value of board on temporary employment from October 1, 1922, to February 1, 1923........................................................... 64.80

Total ........................................................................ 1,709.80

Total worth of the Undergraduate Employment Bureau to the students from October 1, 1922, to February 1, 1923...................................................... $6,406.55

*Note.—The board is estimated on the following basis:
One-meal positions, per month..................................................... $7.50
Two-meal positions, per month.................................................... 15.00
Specials, per month................................................................. .35

Respectfully submitted,

EDWARD W. ANDERSON,
President.
OF GENERAL INTEREST.

The Asylum for Mobs.

The report of the testimony about the mob murders at Mer Rouge, La., adds support to the contention of psychologists that action of this sort is not due to race antagonism or any other conscious mental bias, although it may be explained on these grounds by the perpetrators. As a matter of fact, the stimulation for such crimes is sadistic; that is, it arises from that abnormal mental condition which finds sensual enjoyment in inflicting pain. The tortures to which the murdered citizens of Mer Rouge were subjected show clearly that this condition was the basis of mob action.

The masked men at Mer Rouge are perverts. Left at large, they are as dangerous as people afflicted with paranoia or any of the other well recognized types of insanity. Mob violence is often spoken of as a relic of the Dark Ages. Rather it is a symbol of the lunatic fringe of our present civilization. Members of mobs belong in the insane asylum—and they should be put there before they get to the point of committing murder.—Kansas Industrialist, January 10.

Educators List Books for Life in Desert—What to Read on Island Selected by Six Professors of Princeton.

New York, Feb. 3.—Six Princeton University professors have decided upon the ten books they would take with them if they were to be marooned for the remainder of their lives on a desert island. A verse in Prof. Charles W. Kennedy's latest volume of poems, "The Wails of Hamelin," inspired the investigation:

"Upon my walls I'd have a row
Of ten wise, magic books I know
To bring all ages and all lands
Within the stretching of my hands."

The six professors contributing to the symposium are Mr. Kennedy, Dean Andrew Fleming West, Henry van Dyke (retired), Edwin Grant Conklin, head of the department of biology; Walter Phelps Hall of the department of history, and Christian Gauss, head of the department of romantic languages. William Shakespeare is the only author to be chosen by every one of them.


Dr. van Dyke selects in the following order: The Bible, Shakespeare, Burton Stevenson's home book of English verse, Plutarch's "Lives," "Henry Esmond,"
Wordsworth's poems, and "I'd reserve the other four books until just before packing up for that journey to the desert isle."

Prof. Conklin: The Encyclopædia Britannica, Plutarch's "Lives," Plato's works, Homer's epics, Shakespeare, Darwin's works, Huxley's essays, Brehm's "Tierleben," Mark Twain's works (although he was asked what he would do if he failed to find them all between two covers) and Wells' outline of history.

Prof. Hall, like Prof. Conklin, does not include the Bible. His list is the book of common prayer, Shakespeare, the "Odyssey," Wordsworth, Kipling's collected verse, the Oxford book of German verse, "Pilgrim's Progress," Macauley's historical essays, Charmwood's "Abraham Lincoln," Trevelyan's "Garibaldi," and the "Defense of the Roman Republic."

Prof. Gauss selects the Bible, the "Odyssey," the "Divine Comedy," Shakespeare, the works of Goethe, Molière's comedies, Murray's New English Dictionary, Plato, either Lavisse and Rimbaud's "Histoire Generale" or the "Cambridge Modern History," some anthology of verse—either Palgrave's "Golden Treasury" or the Oxford book of English verse.

All told, the professors name thirty-five books, nineteen works of prose and sixteen poetry. Each selects at least one book required to be read in one of his courses.—*The Washington Times*, February 3, 1923.
COUNTERWEIGHTS.

Advice.

Freshman—"This cold weather chills me to the bone."
Senior—"You should wear a hat."

Cop—"Hey! Where are you going? Don't you know that this is a one-way street?"
Driver—"Well, I'm only going one way, ain't I?"

Faster Than the Fastest.

Orchestra Drummer—"I'm the fastest man in the world."
Violinist—"How's that?"
Orchestra Drummer—"Time flies, doesn't it?"
Violinist—"So they say."
Orchestra Drummer—"Well, I beat time."

Another Blow.

Stranger (to office boy)—"I wanna see the editor."
Office Boy—"What editor? We got all kinds of editors around this joint; nothin' but editors; just like the Mexican army, all generals and no privates."

Logical.

May (watching ball game)—"Where do they keep the extra bases?"
Ray—"What for?"
May—"Well, that man just stole third base."

Bad Any Time.

Dad—"Son, there's nothing worse than to be old and broken."
Young Hopeless—"Yes, father—to be old and broke."

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His Part.

(The dean was exceedingly angry)—"So you confess that this unfortunate young man was carried to the pond and drenched? Now, what part did you take in this disgraceful affair?"

The sophomore meekly answered: "The right leg, sir."

Carfare.

For hours they had been together on her front porch. The moon cast its tender gleam down on the young and handsome couple who sat strangely far apart. He sighed. She sighed. Finally: "I wish I had money, dear," he said. "I'd travel."

Impulsively, she slipped her hand into his; then, rising swiftly, she sped into the house.

Aghast, he looked at his hand. In his palm lay a nickel.

A la Coué.

The Coué method as applied to the nation: "Every day and in every way, we get debter and debter."

Vacations.

"What have you been doing all summer?"
"I had a position in my father's office. And you?"
"I wasn't working, either."

Practical.

Mother—"Now, Willie, if you put this wedding-cake under your pillow, what you dream will come true."

Willie—"Why can't I eat the cake and put the pillow over my stomach?"

Like Mind, Like Poem.

Poet—"I put my whole mind into this poem."
Editor—"Evidently. I see that it's blank verse."

Quick Footwork.

"Hello! Hello! Is this you, Mac?"
"Aye."
"Is this Mac MacPherson I'm talking to?"
"Aye; spe'kin!"
"Well, Mac, it's like this. I want to borrow fifty dollars—"
"All right; I'll tell him as soon as he comes in."
Off the Key.

Nervous Musician—"I—er—I just called round, Madam, to tell you that your cat—er—kept us awake last night with its serenade. I am a musician myself and a humane man, and I—er—don't wish to have it destroyed, but I thought if you could have it—er—tuned?"

Keeping His Own.

"Is your new son-in-law a good provider?"
"He can just about keep my daughter in gloves. I pay for everything else."
"Then he deceived you as to his circumstances."
"No, I remember he merely asked for her hand."

Thorough Job.

Father was annoyed. His expensive gold watch had failed. It wouldn't go at all. "I can't think what's the matter," he complained. "Maybe it needs cleaning."
"Oh, no, daddy," objected four-year-old Henry. "'Cause baby and I had it in the bathroom washing it all day yesterday."

Alumni and Friends

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