

THE GRYPHON

VOL. 21. No. 2.
DECEMBER, 1917.

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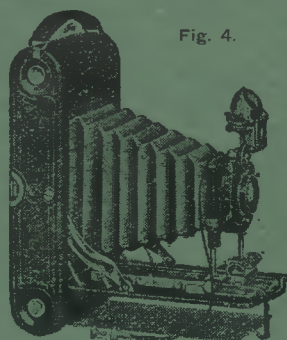


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THE JOURNAL OF THE UNIVERSITY OF LEEDS.

"The Gryphon never spreadeth her wings in the sunne when she hath any sicke feathers: yet have wee ventured to present our exercises before your judgements when wee know them full well of weak matter; yielding ourselves to the curtesie which wee have ever found than to the preciseness which wee ought to feare."—LYLY.

Vol. XXI.

DECEMBER, 1917.

No. 2.

Editor: CHARLES A. BOTWOOD.

Committee: Prof. MOORMAN, (Staff Rep.), Prof. BARKER (Treasurer), A. G. RUSTON, B.A., B.Sc., C. A. MOUNTFORD, M.Sc., B. G. FLETCHER, B.A., H. S. CARTER, Miss NELSON, Miss GIBSON, T. W. MILNES (President of the Union), H. WALKER.



CONTENTS.

	PAGE
EDITORIAL NOTES	13
THE MEDICAL PROFESSION AND ALCOHOL	16
WORDSWORTH	17
TO "MY PEOPLE" BEFORE "THE GREAT OFFENSIVE" ..	17
WILLIAM LAW'S HOUSE AT KING'S CLIFFE	17
THE LAST CIGARETTE	18
A BIT OF ADVICE	18
CADET CORPS IN SECONDARY SCHOOLS	18
A SONG OF PHYSICS	19
ZIONISM	19
SOME IMPRESSIONS OF PADEREWSKI AND PACHMANN ..	20
GUIDE BOOK DESCRIPTION OF THE UNIVERSITY ..	22
DEPARTMENTAL NOTES	23
UNIVERSITY UNION—STATEMENT OF ACCOUNTS..	24

The Editor begs to acknowledge with thanks the receipt of the following contemporaries:—*The Sphinx* (University of Liverpool), *The Mermaid* (University of Birmingham), *The Non-such* (University of Bristol), *The Serpent* (University of Manchester.)

In a very few weeks the season of Christmas will be once more upon us. We feel that on this occasion it is not fitting that wishes of any kind should be expressed. May the highest ideal in the mind of each man and woman be fully realised in the succeeding year.

* * *

"Ah! Life's a Golden Dream."

We have just had a Russian bath, and for one brief hour at least everything in the garden is lovely.

"Hearts are light with laughter gay,
Roses, roses, all the way."

Excluding the lasting pleasures of life, there is nothing which, in our opinion, so conduces to a philanthropic outlook on the world in general as the above-mentioned combination.

All being well, six weeks on Monday next we shall pass through the tortures of the temporarily damned in a gallant struggle to convince certain observers of the fact that we are so full of knowledge that we cannot hold any more. We have our doubts on the

subject. Our doubts have become certainties (a month later). The only saving point will be that we shall not be alone. That naturally leads us to a Consideration of Solitude; but Solitude is refused. Who wants Solitude after a Russian Bath, ending with a cold needle, and the immediate prospect of a good dinner?

It ought to be an Ordinance (or is it a Statute?) that all examiners be condemned to Russian Baths before *viva voce* examinations. Then everybody would be smiling, the questions would be full of quips and cranks, racks and riddles, to such an extent that poor "Jack Point" would have to borrow a new volume of Ancient Jokes, and the story of the Rich Councillor, the poor jester and the sausage would be forgotten. If amongst the beauties of "Little Miss Too-Too" Gilbert and Sullivan have faded from memory, our reference is obscure. Whether it is obscure or not is not the least material.

If we were asked to propose a toast to-night our text would be,

"Even to the world's pleasure and the increase of laughter."

Laughter, most of us will want tuition in the art of really laughing in the future. And who can wonder? Even a Russian Bath or a clear conscience is not enough now-a-days to create that absolute harmony of body and mind which can only be expressed by an inarticulate but always pleasant sound. Really true laughter is about the only non-articulated sound man makes which is never objectionable even to the most aesthetic ear. When one hears laughter rising from the very soul of a person, its effect is always pleasing, and who listen usually begin to laugh as well, after a Russian Bath.

This does not apply to the laughter which belongs only to felicitous circumstances, "I shall never laugh but in that maid's company"; nor to the mirth which is merely a gloss to cover a weak explanation, "Now he denies it faintly and laughs it out." Nor do we mean the unsubstantial yell in which an individual "laughs at his own vice." Least of all do we include the smiles of the highly-superior individual who, like Democritos, the Laughing Philosopher, never tires of observing how totally the feeble powers of man are in the hands of fate. We should like to see Democritos or one of his followers being shaved by Pontius Pilate. Talk about "being in the hands of Fate!" The question of "waiting for a reply would be waived."

"With mirth and laughter let old wrinkles come," is the attitude which captivates. The joy which comes of mental equilibrium, of acceptance of life as life is, of forethought for the "morn's morn" of health, of a Russian Bath, from such arise the pleasure we have in mind.

Laughter as a human emotion has been most learnedly explained. Sometimes the explanation has been the cause of the condition the lecturer has sought to expound. M. Dumont held: "It is an assemblage of muscular movements corresponding to a feeling of pleasure." Sully considers: "the first great laugh was produced in man, or his proximate progenitors when relief came after fear of the strain of battle." In both cases the cause is the same. Meanwhile, Dr. Paul Carus analyses thus: "If Ha! be repeated several

times, it forms a volley of ejaculations by which the whole breast begins to shake; and such a phenomenon is a regular laughter which is nothing but the abbreviation of a triumphal shout." Translated into common parlance, it means, "Hurrah, I have got the best of you, and you are worsted." These definitions are not altogether complete. There is more in laughter than an assemblage of muscular movements corresponding to a feeling of pleasure, just as tears are much more than the excessive secretion of the lacrymal gland. A coal fire is a process of oxidation, so is the rusting of iron. There comes a point at which Science must stop and hold her peace, or man becomes a penny-in-the-slot machine, and the Deity a consulting Engineer.

The Psychologist will insist that one laughs on account of a Consciousness of Incongruity, or a Consciousness of Superiority. The first idea is the more popular, and certainly it does define a condition which causes a feeling of amusement. It implies, however, a special setting and an acceptance of the normal. It demands a standard, and this standard must necessarily differ for different people at different times. Shylock as a German pork butcher, answering to such a name as Shylsoittgutizer, and asthmatically declaiming "I stay here on my bond," would certainly give rise to a consciousness of incongruity.

Shylock has always been (when truthfully portrayed) a dignified but treacherous character. Our ideas of the Usurer are founded in School days and no one is in danger of mistaking Sir Toby for the "stony adversary" who so relentlessly persecutes Antonio. To some considerable extent then our ideas of incongruity are the result of Convention. So long as this bogey of pre-conceived ideas exists in the mind the complete spontaneity to which we would draw attention cannot come into being.

Again a special setting and a standard are demanded in the often utilised dramatic expedient of obtaining laughter by disguise, that is, as the result of incongruity; where the disguise is known to the audience but not to the cast. To stick to the Merchant of Venice. Portia occurs as an example, but let the true Portia of Belmont be unknown to us and Bellario is merely an intruder. This laughter from Incongruity is not the laughter Meredith meant when he speaks of "the richest laugh of heart and mind in one." It is a poor thing, its subconscious origin is pity, and of every cause of mirth "leaves us so doubly serious shortly after."

The second idea, to which we have referred, of the theories of internal origin of laughter, was first formulated in 1650, when the conscious of superiority was defined as a "sudden glory arising from a sudden conception of some eminency in ourselves by comparison with the infirmity of others or with our own formerly."

Undoubtedly, if on sundry occasions one inquires of one's self why one was caused to laugh, this definition gives a fairly complete answer.

Shakespeare, who is by no means recognised as the natural humorist his works show him to have been, claims that, "they laugh that win." No doubt a belief, even a false belief, in one's own superiority will go much further towards what is usually miscalled success (but which is not unpleasant), than

a timorous, apologetic, and self analytical frame of mind. A really self-satisfied, self-sufficient superior, is seldom Neuresthenic. His loss thereby is very small compared with his gain. In the theatre, particularly in the more expensive parts of the house, we believe the second suggestion to be the main test of the success of a production. No one is insulted by being told he is clever, or virtuous, or handsome, or brave. To be true completely we must add, in parenthesis, some are more flattered by comparison with ignorance, vice, selfishness. Some day they will die—they will then be remembered.

The clever dramatist is careful to write, and the successful producer to portray, just a sufficiency of the *denouement* to enable the audience to individually guess the "curtain" (and be flattered by so doing) but still to be too interested in the unweaving of the plot to explain their discoveries to friends around. Opinion will be divided in the first act of the "Speckled Band" (Sir A. C. Doyle) as to which character is the guilty one. Each member of the audience enjoys a personal sense of perspicuity. A self-satisfied smile results. In two hours expectations have been shattered. But by that time opinions have been revised, and the smile is deeper than ever.

We are not sure that dramatic critics do not always laugh from this "conception of eminency."

"Take her, my son, and may she make you happier than her mother has made me," says the celebrated, cultivated, underrated Duke of Plaza-Toro. The audience smile with a sense of superiority at their own blissful domestic conditions. There is a pause. "If possible," adds the Duke as a gallant afterthought. The audience laugh this time. The smile has matured. Hobbe's theory of 1650 is vindicated. There is the unspoken "comparison with the infirmity of others, or with our own formerly." Whether the laugh is the development of the smile, or the smile is a modified laugh does not matter very much. Augmented smiling is to us the same thing as reduced laughter. So nicely are these things adjusted, that the Duke's little pause, his half walk away, his courtly bow as he says "If possible," are all necessary or the full effect is lost. Here then the claims of incongruity are established. The setting and standard are once more needed, and the Psychologist's dual theory cannot exist save entire. One part must be assisted by the other. The Physiologist accepts this, but hastens to explain that what really happens is a strengthened expiratory movement whereby expiration exceeds inspiration. The restoration of respiratory equilibrium is then effected by a sigh, the corners of the mouth are raised and drawn back by the action of the muscles of expression, and at the same time, the deepened breathing accelerates the heart and causes the eye to become brighter.

Herbert Spencer in 1883 held that laughter resulted from a sudden diversion of nervous energy into a new path. Excitation of the Central Nervous System follows the lines of least resistance and the most easily moved muscles are the first to be shaken. He would then add to the Incongruity Theories, scales of ascending and descending incongruity. An earnest Professor, a stone cold lecture room, and an uncontrolled Professorial sneeze seems to more or less ascend and descend. But in the lecture room

almost any kind of joke is refreshing and will pass. Here, as ever, the Physiological aspect of the motion requires Physiological assistance for a complete understanding.

We do not believe that the same conditions produce laughter in all types, even though the specific or individual cause of the laughter be different. Mr. Charles Chaplin has never made us laugh, the late Mr. James Welsh caused us to laugh till our "eyes ran over." To us Mr. Percy Hutchinson is a tonic, and the D'oyly Carte repertoire (in the hands of Artistes) has the result like a Russian Bath. Others would reverse all these, and with no lack of sense of humour. In music-hall humour there appears, with a few outstanding exceptions, only four recognised sources of laughter, a mother-in-law, a piece of banana peel, inebriety, and doubtful matrimonial relationships. The breadth of humour of the true music-hall habitué is rather limited, and the laughter is mainly directed at the artiste, and not with him. For ourselves, the funniest thing is always the conductor of the orchestra.

Are we forgetting how to laugh? Perhaps just now the sense of laughter is less acute than in 1914. In due course the day of its resuscitation will come, and people will once more, like Mrs. Fitzherbert in 1782, "laugh themselves to death." Wit, humour, caricature, may be suspended (in civil life), but the laugh that springs from sheer joy of life, that rings amidst the noise of a storm, that sings to the moon and defies her heart-chilling rays, that knows no calendar, that does not need Russian Baths, is the laughter which, birthless and deathless, will endure for ever.

"Is not the whole world one big butt of humour into which each may plunge his gimlet?"

Another Russian Bath will soon be needed.

The hour is past. We are awake once more.

* * *

To those students who are taking exams. this Xmas we offer our heartiest good wishes and the best of luck.

We are assured on very good authority that there will be no shortage of ink, pens, and paper for the interesting ceremonial to which we have referred. This knowledge will remove a great dread from the minds of *some*. One candidate already has offered us a lengthy dissertation on "The Total Inadequacy of Examinations." He is prejudiced. May every candidate bear in mind the immortal words of Sempronius, and be comforted thereby.

* * *

Our sincere thanks are due to the energetic individual who has so kindly attempted to arouse enthusiasm on behalf of the *Gryphon* by the production of a series of posters, and it is to be hoped that they may effect a mental impression as striking as is the visual one.

* * *

On another page will be found a poem by Capt. Eric Wilkinson, M.C. (Leeds Rifles). Capt. Wilkinson was the first cadet of the Leeds University O.T.C. to win the Military Cross, and our pride in his distinction is saddened by the memory of his death.

No comment is necessary on the merits of the Threnody he has written.

We desire to express our deep thanks to Mr. A. W. Gott for his very kind assistance in the production of this number of the *Gryphon*. Time is very precious to us just now, and without the help of Mr. Gott *we really don't know what would have happened*. Think of that.

* * *

It is with the greatest pleasure that we have to record the return of Mr. T. W. Milnes to University life. It will be remembered that he accepted a commission in the Army in 1915, but owing to wounds received on active service was discharged.

During Mr. Milnes' absence the Presidential Chair of the Leeds University Union has been occupied by Mr. C. A. Mountford, M.Sc. Congratulatory comment is needless: Mr. Mountford's results speak for themselves.

As will be observed on another page Mr. T. W. Milnes has again taken the Senior position on the Union. We wish him every success in the forthcoming session, and knowing him of old have no fear.

The Medical Profession and Alcohol.

BY

Professor J. B. HELLIER

(Dean of the Faculty of Medicine, University of Leeds.)

ON Thursday, November 29th, Dr. Hellier delivered an interesting address on the subject "The Medical Profession and the Alcohol Question." The address was given in the Buildings of the Old School of Medicine, and was well attended by Medical Students.

Dr. Wainman (who has succeeded the late Dr. Gordon Sharp as Secretary of the Leeds Branch of the British Medical Temperance Association), read the minutes for the last meeting, after which, owing to medical duties, he was compelled to leave.

Dr. Hellier opened up his subject by emphasising the increasing gravity of the alcohol problem from the national standpoint, and brought strong evidence to bear in the shape of the reports of several "Blue Books"; all of which demonstrate to how great an extent our social evils are the direct result of strong drink. The report states that drink is not only the great cause of crime, but also of physical degeneration, while the influence upon infant mortality, both directly and indirectly, is most considerable. He referred especially to the Report of the Peel Licensing Commission, the Commission on Physical Deterioration, and to that on Infant Mortality.

The best medical opinions extant upon alcohol in its relations to the human economy assert that not only is it a very serious toxic agent but that it produces degenerative pathological changes in the tissues; to quote one pathologist, "Alcohol is the very genius of degeneration." Excessive indulgence in alcohol produces very bad effects on the arteries, giving rise to arterio-sclerosis, or premature old-age of the arteries. The tendency to contract cerebral, nervous, digestive and pulmonary troubles is greatly increased, and success in surgical operations is often dependent to a large degree on the temperate habits of the patient.

On the question of moderate drinking, Dr. Hellier expressed decided opinions. He mentioned three drugs: morphia, cocaine, and alcohol, as character-

ised by their tendency to initiate that mad craving known as the Drug Habit, and quoted cases from his own medical experience where the use of these drugs, administered entirely on medical grounds, had led to lamentable consequences. "Fortunately," said Dr. Hellier, "the habit has to be acquired and children are born without it. My hope for a sober England lies not in reforming the drunkard, but in training the Nation's children in the knowledge of the danger of intemperance and in the practice of abstinence."

Experiments on the question of alcohol and the efficiency of the working man have shewn, in the most decisive manner, that better work is done in the absence of alcohol. He referred students to the Work, "Alcohol and the Human Body, by Sturge and Victor Horsley.

The national danger then, is imminent, its frustration is a matter of national importance, and here the Medical Profession can exert weighty influence. The public approaches its doctors in quest of advice, and the doctors can, by direct personal influence, effect more for good or bad than they can ever know.

The British Medical Temperance Association has been formed with the object of doing what medical men can do to promote national reform. By personal example, by private intercourse with patients, by public work on the platform and in the Press, the cause can be aided and an invaluable amount of work can be done.

The lecturer urged that great care be exercised in the use of alcohol in medical practice. Formerly Alcohol was, in certain cases of treatment, the "sheet-anchor" of the physician and surgeon, but increasing knowledge and ever-widening professional experience shew that as good or better results can be obtained without it. In strong support of this statement Dr. Hellier quoted returns from the Leeds General Infirmary in which it is shewn that, in 47 years, the average consumption per head of alcohol, in the Infirmary, had been reduced from six shillings and sixpence to less than two pence per annum—and never had the Infirmary done better work than it is doing now.

The Leeds Branch of the British Medical Temperance Association is doing good work, yet, of course, there is a great amount still to do. Dr. Hellier therefore, as President of the Leeds Branch B.M.T.A. offered a cordial invitation to students to become members of the Association, and expressed the hope that when the student has qualified he will seek to remedy this, our national evil, by "throwing personal influence into the scale, regulating practice by temperance and principles, speaking and teaching as occasion serves."

A short discussion followed, wherein one biblical student, in seeking some light upon Paul's attitude to Timothy, received the reply that Timothy's stomach had been the excuse for the consumption of countless gallons of intoxicants.

The thanks of all medical students are due to Dr. Hellier for what was indeed a helpful lecture, and in no way should we render our appreciation so manifest as by taking his words seriously to heart, and so by "regulating practice by temperance and principles" help to uphold those traditions which had made the Medical Profession a boon to mankind.

Wordsworth.

" High sacrifice and labour without pause
Even to the death :—else wherefore should
the eye
Of man converse with immortality ? "

So thou didst sing. Thine were no poet's dreams
But energies o'erflowing with fire and glow ;
Thine was no faltering spirit that would voice
The wish and let it then lie smouldering low,
Never again to wake to flame and fire.
With purpose great thy life was filled—to raise
The daily commonplace to high estate,
From dull-eyed custom, leveller of days,
The mind to wake, and in a mirror show—
What her long-closed eyes could never know,
The loveliness and wonder of a world below.
E.E.V.G.

To "My People" before "The Great Offensive."

*The Threnody of CAPTAIN ERIC WILKINSON, M.C.
Leeds Rifles. Killed in action October, 1917.*

Dark with uncertainty of doubtful doom
The future looms across the path we tread ;
Yet, undismayed we gaze athwart the gloom,
Prophetically tinged with hectic red.
The mutterings of conflict, sullen, deep,
Surge over homes where hopeless tears are shed,
And ravens their ill-omened vigils keep
O'er legions dead.

But louder, deeper, fiercer still shall be
The turmoil and the rush of furious feet,
The roar of war shall roll from sea to sea,
And on the sea, where fleet engages fleet,
Then fortunate who can, unharmed, depart
From that last field where Right and Wrong shall meet.
If then, amidst some millions more, this heart
Should cease to beat—

Mourn not for me too sadly ; I have been,
For months of an exalted life, a King ;
Peer for these months of those whose graves grow green
Where'er the borders of our Empire fling
Their mighty arms. And if the crown is death,
Death while I'm fighting for my home and King,
Thank God the son who drew from you his breath
To death could bring

A not entirely worthless sacrifice,
Because of those brief months when life meant more
Than selfish pleasures. Grudge not then the price,
But say, " Our country in the storm of war
Has found him fit to fight and die for her."
And lift your heads in pride for evermore.
But when the leaves the evening breezes stir
Close not the door.

For if there's any consciousness to follow
The deep, deep slumber that we know as Death,
If Death and Life are not all vain and hollow,
If Life is more than so much indrawn breath,
Then in the hush of twilight I shall come—
One with immortal Life, that knows not Death
But ever changes form—I shall come home ;
Although, beneath

A wooden cross the clay that once was I
Has ta'en its ancient earthy form anew.
But listen to the wind that hurries by
To all the Song of Life for tones you knew.
For in the voice of birds, the scent of flowers,
The evening silence and the falling dew,
Through every throbbing pulse of nature's powers
I'll speak to you.

ERIC WILKINSON.

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Weekly Dispatch.

William Law's House at King's Cliffe.

A GOOD many years ago I found myself in Stamford, with a whole day at my disposal, and resolved to occupy it by a visit to King's Cliffe, a village at no great distance. My chief motive was to make myself acquainted with the house in which William Law spent the last seventeen years of his life, and in which he died. "The Serious Call" had been a favourite book with me ever since I was introduced to it by Leslie Stephen's *English Thought in the Eighteenth Century*. I found in it a vigorous, homely, sincere and practical religion, close observation of character, pointed expressions and an occasional burst of natural humour. William Law's brother, George, was bailiff to the Earl of Westmoreland, and owned a large house in King's Cliffe. Here William settled, and was joined by two pious ladies whose spiritual director he had long been—Hester Gibbon, aunt to Gibbon of *The Decline and Fall*, and Mrs. Hutcheson. All three were wealthy, or at least in easy circumstances. Law founded and endowed a school for girls in the village, to which Mrs. Hutcheson added a school for boys ; the little company had also their almshouses. Their good works were, however, carried out with so little judgment that the inhabitants of King's Cliffe complained to the justices of the peace that indiscriminate charity was the source of the miserable poverty of the parish. The home of the good ladies and their director had once been a royal manor-house and was still called "King John's Palace." In front is a trim lawn, bounded by a gravel-walk with a summer-house at either end. It commands a prospect of the little river, and beyond it of an irregular space surrounded by houses, which serves as the village playground. Law often diverted himself by looking on at the boys' sports from his garden-walk, and it pleased me to see a similar sight a hundred years and more later. Law founded a lending library of religious books for the use of King's Cliffe, and I went to see it. All was in beautiful order. The old woman who looked after it told me that nobody had ever asked for a book in her time, and the cleanliness of the books showed that they had been little handled. The great house may have been in Law's time much what it is now, but I thought that the large music-room looked like a later addition. No one could answer my questions on such points as this. Law's little upstairs-study has the hearthstone worn away in two places in consequence, it is believed, of his having continually knelt there in his devotions, but Leslie Stephen believed that the marks are due to the rubbing of his feet, for he was a very chilly subject. The caretaker told me that the great house had been unoccupied for many years, and that it might be occupied free of charge by any who would undertake to keep it in good repair. Being then about to retire, I considered whether it would not make a pleasant abode for me, but a quarter of an hour's reflection convinced me that it was far too big for a retired professor.

I believe that I have in my time possessed several copies of *The Serious Call*, but I never keep them

very long. I get into a brisk talk about the merits of the book, and if my companion is a young man easily roused to enthusiasm, he may at last carry off the book with him. It was not every writer of the first half of the eighteenth century who could thus fascinate readers—no, nor half of them. Then, as now, it was only a man here and there who had the secret of that simple but impressive English which to this day delights every reader of *The Serious Call*.
L.C.M.

The Last Cigarette.

AIR: "The Last Rose of Summer."

'Tis the last choice "Abdulla,"
Left lying alone;
All its fragrant companions
In smoke have I blown;
The rest of its kindred
Have floated on high;
So my old cigarette case
I close with a sigh.
I'll not leave thee, thou lone one,
I'll reach for a light;
Thy fellows are ashes,
I'll smoke thee to-night.
Thy perfume and fragrance
Will rise o'er my head;
Where thy mates are diffusing,
All scentless and dead.
O, pleasures are fleeting,
And friendships decay;
From each glowing circle,
The ash drops away;
The last whiffs are taken,
The butt-end is thrown;
With my old cigarette case,
I sit here alone.

ANON.

A Bit of Advice.

Our soldiers, they say, have a wonderful way
Of expressing belief fatalistic;
Their philosophy, too, is in some respects true,
Though perhaps it's a bit pessimistic.
So if you're at the Front, they will cheerfully grunt;
You can keep your head calm 'neath your bonnet,
For some weapon of strife will deprive you of life
If your name's only written upon it.
If you're hopelessly struck or you hurriedly duck,
And you've nowhere in safety to sit, you
Have no need to yell, for the bullet or shell,
If it hasn't your name on, won't hit you.
But oh, ponder twice at my humble advice,
A tip given straight from the stable;
Keep steady and cool, and don't play the fool
By refusing to dodge when you're able.
Neglect if you will—and I wish you no ill—
The simple old rules of trench fighting;
But mark my words well, that your name on the
shell
(If you're hit)'s of your own stupid writing.

Cadet Corps in Secondary Schools.

BY

S. R. SLACK, B.A.,

Head Master, Elmfield College, York.

WHEN Lord Haldane first went to the War Office and that period of "clear thinking" which was promised us began, one of the great changes instituted was the establishment of the O.T.C. at certain of our Public Schools. I hold no brief for Lord Haldane, but I am convinced that when the prejudice attached to his name in certain quarters has been dissipated the nation will recognise what it owes to him for the county organization of the Territorial regiments, and also for the establishment of the O.T.C., because to the one credit is due for the comparative ease with which the military authorities dealt with the enormous rush of recruits at the beginning of the present war, and to the latter the nucleus of that supply of junior officers for the new armies that were being raised with such enthusiasm. Immediately on the outbreak of the war a movement arose among the semi-public schools, the grammar schools and other secondary schools throughout the country for forming Cadet Corps. Application was made to the War Office for recognition as Junior O.T.C. until the War Office decided that no more should be recognised—but that all the newer formations should come under the control and guidance of the County Territorial Association in whose area the School was situated. It is this movement and its relationship and probable influence upon the schools that I want to discuss. Every school master and educational expert knows the important position games take in school life, how the winning of his school colours is of far more importance to the average boy than obtaining a high position in the school examinations; how good work in the fields counts for more than good work in the class-room. This worship of the god of Athleticism had become all embracing. I am of the opinion that the cult of athleticism had gone too far in some of our schools, but a saner view was gradually gaining ground and the Cadet movement helped it considerably. I consider that anything that would in any way counteract the predominance of athletics in the youthful mind and yet at the same time supply most of the advantages of the latter, altogether good, and such a thing is found in the Cadet Corps.

One of the great advantages of the predominance of games lies in the fact that they are largely organised and managed by the boys themselves—this training is excellent in every way. The Cadet Corps has this advantage since it is largely managed by the boys themselves as non-commissioned officers under the control and direction of one or two of their own masters as officers. The physical exercise derived from the drill (both Swedish and military) is excellent, often more so than the sometimes too violent exercise of football—it is more regular and systematic. Then the discipline insisted upon and the prompt obedience to orders is only carrying out in the playground the lessons inculcated in the class-room. From what has been said, I don't want it to be inferred that I consider the movement is to take the place of athletics,

but rather to supplement them and to give another object and interest to the boys.

To what extent the full course of military exercise should be adopted by the school Cadet Corps should be a matter of careful consideration. This course wants to be modified partly for physical reasons and partly for the reason that schools have accepted the movement not merely as a military necessity of a temporary nature, but as a means of developing and training the boys both mentally and physically. There are certain items such as map-drawing and reading, field sketching, hygiene, practical mathematics and mechanics which have a distinct scholastic flavour, and which, taken in conjunction with the outdoor practical work of the Cadet, add considerable interest to these subjects, while such other purely military subjects as bayonet fighting, and trench digging need not take a very prominent part in the training. Taken in the proper spirit and for the reasons above stated, the dread of militarism or rather Prussianism becoming ingrained in the rising generation is non-existent.

There is one other point to which attention should be called and that is, the control and organisation of the various Cadet Corps. At the present time the Junior O.T.C.'s of the older public schools are distinct and separate from the Cadet Corps of the other secondary schools. The former are under the direct control of the War Office—the latter are under the control of the County Territorial Association. This should not be the case—the majority of boys in these secondary schools are boys just as likely to become efficient officers as in the more favoured schools, and no distinction ought to be made. Why should a boy who has been trained in a recognised Cadet Corps be treated differently from a boy who has passed through a Junior O.T.C.? Then on the other hand, the school Cadet Corps must be kept separate in their management and control from the Cadet Corps now being formed in connection with the various volunteer units up and down the country, if for no other reason than the discipline and control exercised in the one case is so much more intimate than in the other. The majority of the Volunteer Cadets are youths who have left school and feel they are free from control and school discipline, while the School Cadets have always this feeling with them.

With proper management and not too much outside interference the Secondary School Cadet Corps movement will become of great help and service to the schools and to the nation at large.

A Song of Physics.

I.

Oh ! you who yearn for Physics and its pleasant little ways,
And who soon must wear a lab. coat—come and hearken to its praise.
It's a knotty little science, so you very soon will find
That to master it completely you will have to grind and grind.
Still it's cheery at the outset, when you're shying at the fence,
To know that it is merely a matter of common-sense.

II.

Now with "alpha" and with "beta" you will soon be very free,
And the meaning of twice πr^2 you may or may not see.
But there's also "lamda," "delta," and their brethren on the road ;
And there's "theta," little "theta," to be added to your load.
But never heed these letters if you're feeling very dense,
For as you've been already told, Physics is common sense.

III.

There are statics and diffusion, there are heat, and light, and sound,
With reflection and refraction and dispersion to be found.
There are magnetism, molecules, expanding heated bars,
There is current electricity, and change on Leyden jars.
But never mind the muddle, all these factors will condense,
For Physics is merely a matter of simple common-sense.

IV.

You'll be introduced to lenses, and to microscopes, and such,
And to images in mirrors, which you see but cannot touch ;
You'll make friends with calorimeters, thermometers and dew,
With conduction, and convection, and with radiation, too.
Still if you're feeling ratty, and the atmosphere is tense,
It should help if you remember that these are but common-sense.

V.

What with verniers, induction coils, the Wheatstone bridge and cells,
With tangent galvanometers and loud electric bells,
You will wonder why this Physics is enjoyed by all who come,
And its patent popularity is mysterious to some.
Well, we have our own opinion, and in time you will agree,
Common-sense is *not* the reason for its popularity.

A MEDICAL.

Zionism.

ZIONISM, as representing the longing of the Jews for a return to Palestine is as old as the Jewish Dispersion itself—nearly two thousand years : as a well-defined political movement it has only a standing of twenty years. It is an attempt to solve the Jewish problem on modern lines—on the principle of nationalism, and stands, as Dr. Harold Wills defines, "for the creation of a Jewish centre of civilisation in Palestine."

After the defeat of the Rebellion of Bar Kochba in A.D. 133, the Jews lost one of the chief characteristics of a nation, a common country. But force of arms could do no more than that. It might rob them of their country, of their common origin, common traditions, common religion, and chiefly, of their faith in their Restoration to Zion. But not only did the Jews persist, they made their influence felt in every movement, and what the World is now as compared with what it was in the Middle Ages is due, in great measure to the despised [the word is the Author's own.—ED.] race. The Renaissance, the Reformation, the French Revolution, the Russian Revolution, they all owe a good deal to the Jews. Throughout the 2,000 years of their exile the Jews maintained their colonies quite distinct from the people amongst whom they lived, and their mode of life and thought was distinctly different from that which prevailed amongst their neighbours. From this fact the Jewish Problem springs, which Dr. Leo Pinsker has so well defined :

"The essence of the problem as we see it is in the fact that in the midst of the nations among whom the Jews reside they form an heterogeneous element which cannot be digested, which cannot be assimilated by any nation. Hence the problem is to find means so to adjust the relations of this exclusive element to the whole body of nations, that there shall never be any further basis for the Jewish Question."

The Jewish problem manifests itself at the present time chiefly in social disabilities, and in the fact that although the Jew may be legally emancipated—as he is in England—yet he is considered as an alien by the non-Jewish population. The Jew is not to them the professor of a certain religion: Judaism. He is a member of an entirely different nation, who for the time being resides in a "strange land." Jewish influence, however healthy it may be, is considered as an attempt, on the part of the Jew, to interfere with the civilisation of the country in which he sojourns. The object of inborn prejudice, commercial jealousy, and in a defenceless minority, the Jew is always made the scapegoat for misfortune, and one must recognise the fact that he is, even when emancipated, but "a slave going about in liberty." The Jews suffer another injustice, caused by their conditions, for it is because of the fact that unappreciated Jewish civilisation is gradually losing its national qualities that the production of Jewish art is ever on the decrease. The removal of the two great drawbacks to Jewish life—social disabilities and the impossibility of creating a purely national Art—this is the task of the solution of the Jewish Problem, and the only satisfactory method of dealing with the matter is a return to Zionism. Remove the homelessness of the Jews and they are equal to any other nation. Give them a country of their own and they would be respected like any other nation. There can be no doubt as to the land which the Zionist would choose. Palestine is a name which can conjure with every Jewish heart, for the suffering of 2,000 years has attached to this symbol of his past that feeling which only the Jew can experience. With Palestine as the

centre of their civilisation the Jews will develop a purely national art, and this being a necessary factor for universal progress the rise of a Jewish art is most desirable. Palestine can be rebuilt, but only by the energies which will be the outcome of the Jew's love for the country of Jewish idealism. The Jewish colonies which have been built during the last twenty years, are, from all social points of view, a complete success, and, as their erection has been accomplished under the direst social disadvantages, is there not every hope that they will, in the future, justify their doings of the past?

It is admitted that the whole question of Zionism is of a debatable nature, but that which meets with the approbation of the most interested parties, and is not of itself harmful to the well-being of others, cannot but receive respectful consideration at the hands of all thinking people.

A. SOURASKY.

Some impressions of Paderewski and Pachmann.

It is difficult to reconcile the factions of the present Russia with Art in any of its forms, yet the fact that two of the greatest living pianists can claim as fatherland a country where now chaos reigns supreme, may, by the very power of the contrast, lend them beauty to their art, and make them seem the greater; for both Ignace Jan Paderewski and Vladimir de Pachmann are Russians, and in them we find whatever is beautiful and inspiring in the Russian character.

It is not the intention of the writer to affront their genius by any attempt at criticism, but simply to cite a few characteristics, culled from biography and personal observation, in the hope that they may prove interesting to those who take an interest in the world's virtuosi.

It has been stated that comparisons are odious. Whether any such qualifications have been attached to contrasts the writer does not know, but be that as it may, the contrast, in point of personality between Paderewski and Pachmann is too very evident to be overlooked. In stature, in appearance, in mannerism, and in all the factors which go to make personality they are utterly diverse. One thing they have in common—the inevitable long hair. Someone has observed that there are three reasons why men of genius wear their hair long: firstly, they forget it is growing; secondly, they like it; and thirdly, it reduces one's personal expenses. Whatever the motive to which the eccentricity be attributed, the effect is definite enough, and there is no doubt that the romantic appearance of the performer, which is so much enhanced by the characteristic fashion in which he wears his hair, has a great deal to do with his successes.

It is impossible for one who has not seen Paderewski to form any idea of the impression his personal appearance can create. Tall and well-built, with

an inborn grace of movement which simply cannot be described, he faces his audience with nobility and dignity engraven upon him. He seems, indeed, the very king of pianists, and it is this combination of grace and dignity which enables him to captivate his listeners the moment he appears.

He makes his bow—and it is said that no other artist can bow with one half the attractive grace with which Paderewski can execute the movement. There is no enticing smile, no suggestive motion calculated to set him on good terms with his audience, no Pachmannesque tricks and wiles whereby he seeks to gain favour by his affability, but simply the unconscious exercise of that aggregate of qualities which we call personality, the quiet grandeur by which we just as unconsciously realise in him the expression of all that is elevated and beautiful in his art, and we feel surrounded by the indescribably poetic atmosphere which he can create to a degree greater perhaps than can any other living artist.

On the occasion of his first appearance in one of our largest West Riding towns some twenty-five years ago his entrance on to the platform was the signal for uncontrolled merriment. In the light of what has just been written this appears incongruous, but the cause of the mirth was—his hair. He was comparatively young at the time and wore his hair, not in the Liszt fashion as he does now, but in so utterly riotous a condition that, from above, his head had the appearance of a yellow sweep's-brush. He disregarded entirely the titter of laughter which ran round the hall, and the complete indifference with which he ignored it was equalled only by his stoic acceptance of the fact that he had completely and finally dispelled the levity by his first half-dozen chords. At the close of the recital his audience was frantic; one continuous uproar of applause greeted him from five thousand people who had been utterly "carried away" by the magnificence of his performance. Still dignity prevailed. He repeated his wonderful bow, this time with the faintest flicker of a smile hovering about his sensitive lips, and he proceeded to retire. Nothing would satisfy the enthusiasm of his admirers, however, until he re-seated himself at the piano. Almost supernatural was the effect of the intense silence to which the applause instantly gave place, and the beautiful pianissimo with which he concluded his evening's performance was heard in the remotest corner of the hall.

Completely different from this is the platform behaviour of Pachmann. Pachmann is indeed a "hard nut to crack." He, too, is characterised by a personality which, although it claims none of the powerful qualities which go to make up his distinguished compatriot, never fails to command attention.

Psychologically, he is as completely master of his audience as is Paderewski: but he does things in a different way.

It is said, that apart from his music, Pachmann is a social failure. He is generally considered to be, in some degree, demented; and the number of instances of inexplicable eccentricity in men of genius

which could be cited in nowise refute this view. Everyone who knows anything whatever of this strange pianist will be aware how remarkably eccentric he really is, and it has often been debated whether his curious behaviour is the outcome of the conscious tricks of a shrewd actor, or the uncontrollable expression of his feelings. The writer's views on the matter are that Pachmann can not restrain the extreme sense of pleasure which he derives in the first place from playing at all, and secondly, that all his quaint mannerisms, his confidential asides, his nods, his winks and his gesticulations are efforts on his part to make his listeners share the intense enjoyment which he so obviously derives from the performance.

The entrance of Pachmann is invariably the signal for mirth, but unlike Paderewski he does not ignore it: he seeks to heighten it and makes doubly sure that your laughter is not foundless by a series of grotesque actions which, disconcerting as they may be to some, are nevertheless perfectly sincere. Something is wrong with his chair; the attendant has to be summoned to put matters right. His shirt collar proves uncomfortable, his piano is too near the front of the platform, or he will confide to the nearest members of the audience that it is impossible to play in such a heated atmosphere. Finally he seats himself, looking insignificant beside the huge contour of his "Concert Grand," and he holds up his hand for silence. At once he procures it. He shakes back his long white hair, takes a comprehensive look round the entire building, and, before you are aware of it, he is playing; playing beautifully and with infinite ease, and you find yourself listening breathlessly and marvelling at the superb dexterity of a performer to whom the task seems effortless. He is not content that you should hear and not appreciate, so he seeks to impress his ideas upon you by a series of ejaculations which you cannot ignore. He plays a cadenza. It is like a string of pearls. "Bon" he says; and he is quite right; it is beautiful. Or he sees some fresh beauty in a passage. "The melody" he exclaims enthusiastically, and he marks out the melody for a bar or two that you may be under no mistake. Some there are who find all this objectionable, but they are in a hopeless minority, and in the words of one of Pachmann's biographers, "He who cannot profit by the remarks of Pachmann knows more than Pachmann, and that kind of listener is not usually present at his recitals."

If he hears so much as a whisper during his recital the offender is promptly called to order. Should he get more applause than he thinks is necessary, his decisive gesticulations indicate that there has been enough disturbance.

It is sometimes debated whether genius is conscious of its own powers, but Pachmann has no doubt about his position. "Je suis le roi des pianistes," he asserts, and upon an occasion when he was asked to name the first four pianists in order of merit he began, "—; number two, Godowski; number three, Paderewski; number four, Busoni." He has a violent dislike to critics and when asked his opinion of them, he disposed of them quite effectually.

"Critics," said the great little man, "are a canaille; a set of villainous rascals. I never read what they write. What harm can they do my genius when my very name is sufficient to arouse the people. Kings, queens and high nobility have kissed my hand. What then have I to fear from the critics?" Certainly their presence at his recitals in no way disconcerts him, and to feelings of nervousness he is entirely alien.

We must be content to accept Pachmann as he is, with all his strange foibles. Undoubtedly he is a genius, and never for one moment do his quaint mannerisms interfere with his superlative playing. His performance is nothing short of wonderful; and although he does not realise those heights of intellectuality, that nobility and breadth of outlook to which Paderewski attains he can charm by a certain crisp delicacy, a bewitching daintiness and a tender refinement of musical feeling and expression, which are all his own.

Paderewski can play with an equal degree of excellence the works of Beethoven on the one hand and Chopin on the other: that is, he can interpret the Classical or the Romantic in music with equal success, while in Schumann, the "half-way house" between the two extremes, he has probably no equal. This Pachmann can not do. He is a specialist; a specialist in the portrayal of the Romantic type of composition, and consequently as an exponent of Chopin he stands absolutely alone and unrivalled. Of all pianoforte works, those of Chopin exact, perhaps, the most delicate handling, and their interpretation requires not the adherence to fixed principles, but a certain spontaneity, which must be restrained, however, by the perfect judgment and insight of a born artist. These qualities Pachmann has *in excelsis*. Chopin played by him is never surcharged with sentiment, and shows no signs of that morbidity which is so often introduced and which conceals so much of its true merit, but Pachmann endows it with a welcome freshness, and, extracting from it the last fraction of its beauty, presents it to his audience with just that captivating and delicate grace which never fails to rouse them to ecstasy. The most unbiassed criticism states that Pachmann is a failure so far as his appreciation of purely classical music is concerned. Indeed, he rarely introduces Beethoven or Bach into his programmes; but this is purely a matter of temperament and in no way detracts from his greatness.

Comparison of his merits with those of Paderewski is, then, alike undesirable and impossible, and an attempt to establish it would result only in injustice to one or both. Each can do wonderful things with his fingers, but whereas Paderewski can either bewilder with a resistless tornado of sound or caress with a poetic undertone which is almost sacred, Pachmann does not cultivate the huge power of a Liszt or a Rubinstein, but contents himself by charming his listeners with that wonderfully mellow tone which he alone can produce, and which, by his marvellous control he can reduce to a pianissimo as eloquent as it is delicate.

A. W. G.

Guide Book Description of the University.

THE SITUATION OF THE UNIVERSITY is most adaptable. Erected on an eminence five feet above the sea level—nicely sheltered from the more prevalent winds—it adjoins the Moor of Woodhouse (within walking distance of the River Aire, justly famous for its punting) and looks up to the vault of heaven partially hidden by the rocky cliffs and crags of that salubrious breathing ground known as College Road.

From the ROOF inmates may enjoy the loveliest views of the broad and fertile valley of Leeds.

The BEAUTIFUL GROUNDS are half an acre in extent, with specially constructed students' Summer and Winter Promenades. There are five Tennis Courts, a Putting Green, a Bowling Green, a Skittle Alley, a Cricket Lawn and farm attached. One thousand times round the Croquet Lawn exactly make one mile.

THE WATER is of a translucent, limpid, moist and non-volatile nature. Doctors Shillito, Rowden, Holt, Pick, Charles, Smith, Harvey, write:—"In our opinion this water passes sooner, owing to its non-coagulated condition of purity and softness, to the utmost and finest limits of the circulation. It is indeed, typical of that acid so frequently found flowing beneath bridges in other parts of the country."

THE AIR, ozonized by the trade breezes of the River Aire, is well known for its pungent tonicity.

THE ESTABLISHMENT, enlarged several times, now accommodates, with the Annexe (to be roofed during the Winter), a large number of people. It is not entirely free from inconvenience in the details of its arrangements, and may justly be called a home from home.

THE PUBLIC ROOMS are low, depressing, and badly furnished. They comprise on the first floor, an uncomfortable Library with splendid windows and unpolished floor; in the basement a room for private meditation, which is cooled in the Winter and well heated in the Summer. On each of the remaining floors other rooms will be found, all fitted with doors, windows, and wooden floors.

THE MAGNIFICENT COMMON ROOM is 8 feet long, 4 feet wide, and 5 feet high. The Concert platform is quite extra to the foregoing, and is 54 feet long and 26 feet wide and 38 feet high. This room is invaluable in wet weather and is well patronised by the five or six hundred non-resident students for whom healthy amusement is considered necessary. The more convalescent of these are usually found at the head of the Chess Department. A wide Promenade Corridor, 480 yards long, adjoins the Common Room.

THREE BATHS (wash), with soap and towels, have been added to the basement, and are found to be absolutely effective in attaining the purpose for which they are used. Notice of intention to use must be given three weeks in advance to the H.P., in order that the Winter supply of coal may be removed. They are not available for use from October 1st to June 31st.

THE WINTER HEATING is most effective, giving genial stuffiness without warmth.

GONGS are sounded every hour throughout the day and night.

ALL BLINDS are drawn from Sunrise to Sunset, and lights are extinguished from Sunset to Sunrise, during which time all Students are expected to retire to their Classrooms (or the Basement Meditation Room), making as little noise as possible so as not to disturb those who may be asleep.

All COMPLAINTS respecting attention or regularity are requested to be made at once to the Telephone Assistant.

Notice.

ALL contributions to the next number of the *Gryphon* must be sent in not later than January 31st, 1918.

Leeds University Union.

THE constitution of the University Union Committee for the year 1917-18 is as follows:—

President, Mr. T. W. Milnes.

Vice-President, Mr. C. A. Mountford, M.Sc.

Secretary, Mr. H. Walker.

Prof. Gillespie.

Prof. Connal.

Mr. Wheeler.

Mr. B. G. Fletcher, B.A.

Miss Emsley.

Miss Denison.

Miss Billam.

Miss C. Gibson.

The Freshers' Social.

THE usual Freshers' Social was held this year on Thursday, October 4th. By kind permission of the Vice-Chancellor, whose enforced absence was much regretted, the gathering was held in the Great Hall. This was found to be a great improvement on last year, enabling the second and third year students to make the acquaintance of the Freshers with much greater ease than formerly. Professor Gillespie very kindly presided and welcomed the new students, expressing the hope that they would enter into the wider life of the University as fully as possible. Miss Robertson spoke of the great opportunity of women at this time in the Nation's history and pointed out the difficulties which might be encountered and how best these might be avoided. Mr. Mountford (President of the University Union) delivered a happy and tactful speech in which he laid stress on the social responsibilities of undergraduates; and pointed out the value of the perfect combination "work and play." Miss Elmsley (President of the Women's Representative Council) endorsed Mr. Mountford's remarks, and wished success to every new member of the University. Miss Fairfield (travelling Secretary of the Students' Movement of the Christian Union) gave an account of the aims of the Union and showed that it was no small local society, but a great international movement embracing students of every land, irrespective of race or colour.

A series of competitions then took place and afforded a good deal of amusement. Later in the evening Miss Chamley gave much pleasure by her effective singing. The audience greatly enjoyed some splendidly rendered Violin Solos by Mr. Turner, ably accompanied by Mr. Paget, whose Solo items were much appreciated.

The evening closed with an interesting representation of the "Seven Ages of Woman" founded on Shakespeare's "Seven Ages of Man."

Thanks and congratulations are due to the C.U. Committee who so carefully planned and so successfully carried through all the arrangements for the evening, to the various speakers, and to those who so kindly contributed to the entertainment.

University Hall Notes.

Miss R. F. Shove, M.A. (Dublin), Natural Sciences Tripos, Cambridge, and at present Assistant Lecturer in Education in the University, has been appointed Sub-Warden. Miss Shove was formerly a Scholar of Girton College, Cambridge, and a botanical research student in that University; she has had wide educational experience in Wales and London.

Students in residence number 68, of whom 4 are graduates and 21 are in their first year.

The Committee for the Session 1917-18 (exclusive of First Year Students elected in January) is as follows:—

President: K. Nelson.

Vice-President:

Hon. Secretary: } J. Hartley.

Hon. Treasurer: E. Moore.

Committee Members: Z. Jones, E. Dowson, B.A., V. Sawkins, M. Hogley.

B. E. GWYER.

Education Society.

The first meeting of the Session was held on Friday evening, Oct. 26th, and was very well attended. Professor Garstang gave a most interesting and enlightening lecture on "Guinea Pigs and the Socratic Method." The Socratic method was explained and illustrated by Mino's dialogue with Socrates concerning the nature of virtue. The lecturer proceeded to apply the Socratic method to the discovery of certain features of Guinea Pigs. A number of Guinea Pigs assisted in the illustration of the lecture. Mr. Welpton, who presided, expressed the hearty thanks of the meeting to Professor Garstang. S.E.W.

Debating Society.

October 22nd.

PROFESSOR Barker proposed that "the only possible solution of the Irish problem is the closer association of Irish interests with British interests, and that all legislation should be most strongly directed towards this, particularly with reference to the interests of Ireland." Prof. Barker dealt with the question from the point of view of race, religion and interests, showing that other countries had similar grievances but none whom they could blame for them. Miss Snowden opposed the motion, declaring that if Ireland was to be free to develop along its own lines it must have a local government with both the time and the inclination to attend to Irish affairs. The motion was lost by a small majority.

November 5th.

Dr. Gough proposed "That it is advisable to continue the study of German, even supposing that we boycott Germany after the War." He dealt with the subject from the point of view of the Arts student and Science student and showed that a knowledge of German was a necessity for the commercial interests of the Empire.

Mr. Bell opposed the motion, declaring that after the War Germany's finances would be so exhausted that she would be unable to compete with British trade. The motion was carried by a large majority.

November 13th.

Mr. Murray, of Magdalen, Oxford, proposed that "This House condemns the policy of reprisals on open German towns," contending that we do not really believe in the policy of reprisals or else we should not be horrified by German outrages, and that by adopting this policy we should not attain our primary object in the War—the defeat of Prussianism. Mr. Hewson opposed the motion, declaring that all war is reprisal, that the distinction of "open town" has disappeared, and that the essence of defence is in attack. The motion was lost by 31 votes to 27.

Preliminary Notice.

The Inter-Varsity debate will take place on January 18th, 1918, on the subject "That Poverty can be avoided."

It will be held in the Great Hall, and the proceedings will be followed by a Musical Evening in the Refectory.

A. F. SAVILLE JONES, } *Hon.*
H. R. HURST, } *Secs.*

Leeds University Union.—Statement of Accounts, 1916-17.

RECEIPTS.					£	s.	d.
Subscriptions	..	..	..	..	432	11	8
Grazing	..	..	..	..	5	0	0
Hire of Ground	..	..	..	..	1	1	0
War Loan Dividends	..	..	..	..	4	14	3
Penny Bank Interest	..	..	..	..	0	12	8
					£443	19	7

	£	s.	d.
Balance in Bank, October, 1916	132	0	0
Balance on year 1916-17	136	3	7½

Balance in bank, October, 1917 £268 3 7½

In addition, £99 13s. 4d. was invested in the purchase of £100 4½ per cent. War Loan (since converted into 5 per cent.)

EXPENDITURE.					£	s.	d.
Women's Hockey Club	..	..	..	..	1	6	5½
Gymnasium—Instructor	..	..	..	..	34	0	0
Repairs and Cleaning	..	..	..	..	3	19	7
Allowance to Mr. H. Blanchard	..	..	..	..	18	4	0
Lawn Tennis	..	..	..	..	56	3	7
Men's Common Rooms, College Road	..	..	..	..	5	16	1
Women's Common Rooms, College Road	..	..	..	..	15	10	8
Men's Common Rooms, Medical School	..	..	..	..	9	5	9½
S.R.C. Grant	..	..	..	..	15	0	0
Photographs and Framing	..	..	..	..	4	0	0
Debating Society	..	..	..	..	0	17	6
Swimming Club	..	..	..	..	6	1	10
Musical Evenings	..	..	..	..	0	10	6
Grant to <i>Gryphon</i>	..	..	..	..	2	2	5
Union Postages and Printing (general)	..	..	..	..	5	5	0
Pavilion and Field :—	..	..	..	..	0	16	6
Horse hire	..	..	..	..	5	0	0
Machines repaired	..	..	..	..	4	15	0
Benches	..	..	..	..	1	16	0
Coke	..	..	..	..	1	6	8
Plumbing and Sundries	..	..	..	..	1	18	2½
Groundsman—Wages and war bonus	..	..	..	..	14	15	10½
Washing and sundries	..	..	..	..	84	4	0
Boy on field	..	..	..	..	1	4	3
Allowance paid to Mrs. Hardy, on account of J. Hardy	..	..	..	..	4	10	0
Rates and Taxes	..	..	..	..	6	10	0
Fire and Accident Insurance	..	..	..	..	35	9	6
Insurance Stamps	..	..	..	..	1	9	4
Tithe Rent	..	..	..	..	0	13	0
Water, Gas, Electric Light	..	..	..	..	1	17	7
Retirement and Allowances Fund :—	..	..	..	..	11	6	1
Annual Grant, 1916-17	..	..	..	..	£10	0	0
On account of J. Hardy (to be paid at end of War)	..	..	..	..	13	0	0
Balance on the year 1916-17	..	..	..	..	23	0	0
	..	..	..	..	307	15	11½
	..	..	..	..	136	3	7½
	..	..	..	..	£443	19	7

"The Gryphon."—Balance Sheet, 1916-17.

RECEIPTS.					£	s.	d.
Subscriptions and Sales	..	..	..	..	28	14	4
Advertisements	..	..	..	..	21	19	11
Special Grant from General Committee for Roll of Honour	..	..	..	..	5	5	0
Bank Interest	..	..	..	..	0	1	5
Deficit on year	..	..	..	..	56	0	8
	..	..	..	..	10	18	11
	..	..	..	..	£66	19	7

EXPENDITURE.					£	s.	d.
Jowett and Sowry	..	..	..	..	60	17	0
Gilchrist Brothers	..	..	..	..	2	10	0
A. Nuttall	..	..	..	..	1	10	0
Postage	..	..	..	..	2	2	7
	..	..	..	..	£66	19	7

Deficit Balance brought down	..	..	..	..	£	s.	d.
	..	..	..	..	10	18	11
	..	..	..	..	£10	18	11

Balance from 1915-16	..	..	..	..	£	s.	d.
Deficit carried forward to 1917-18	..	..	..	..	5	17	0
	..	..	..	..	5	1	11
	..	..	..	..	£10	18	11

NOTE.—The sum of £5 for advertisements for Session 1916-17 is still owing, and when paid will reduce the actual deficit balance carried forward to £0 1s. 11d.

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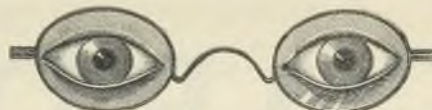
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