

What is the subtle charm which pervades a house where people have lived? You seek it in vain in the ^{dainty} bridal cottage, where every bit of furniture and of decoration compels your gaze to its polished and fleckless surface. There is an air of expectancy about the place; you are brought there to admire; and there is no escape into the comfortable unconsciousness of the other house you have in mind. When you gaze at the beautiful new sofa, whose cover blends so exquisitely with the carpet, you think with regretful longing of a forlorn old lounge, with a chintz-pillow, and a cover that doesn't match anything in particular. But it has sheltered many a weary body; and the hollows in its rickety old frame seem grooved expressly to fit the tired backs and aching heads.

There is a chair in the new house, too, that awakens vain longings ~~while~~ for tattered and rusty comfort, while you perch upon its immaculate seat, and wonder whether your dark garments are marking the white and gold of its upright back. The order, too, is oppressive. There is no one to make any disorder but the husband, and the sanctity of the new establishment is still strong

M. Wallin.

Apr. 3/94.

2
upon his soul. No trail of caps and jackets
through the sitting room; no litter of maga-
zines in the parlor; no healthy shutting of
doors or rush of feet over the staircase. Nothing
but cold, deadly Order. You are conscious
of a mental shiver; and as the mistress draws
down the shade to protect the delicate tufts of
the rug, you remember a certain old-
fashioned room, where the carpet is faked
in a great spot before the sunny, open window,
and where the tattered chair and rusty lounge
are older than some of the people who use
them; but where the breath of daily living
has quickened every shabby thing into
responsive and comfort-giving life.

(Other themes in box in
store room).

Madeline Wallin.
Daily Theme.
Course 5.

Apr. 3, 1894.

Old Humes - Humes -

Has charm - Low
lung -

If you must
this } for ^{more} ~~unusual~~ ^{funny} ~~at close~~

It is really very embarrassing to have a gentleman's card brought to you when it was intended for someone else.

The maid raps, you go to the door, the long, narrow pasteboard is landed by you, you scan the neat script. The name is a familiar one, but the personality has hitherto been known only afar off. Perhaps he is a Docent, or, since the last Promotions, was a Reader. You have met him at the Monday reception; you have admired the classic sweep of his brow, and the aristocratic curve of his nostril; you have secretly thought that among the apologies for masculinity which seem destined to

blind cor-
diality. You a Man. Should he sometime call - as he extends your would do could he know your appreciative soul -
kind; he ^{mechanically} who knows what might happen? Your
turns the bang is slightly disarranged, and you detect a
courtesy, but bit of dust on your dress. Only with orderly
the fatal words locks and flickless gown may you venture into
must come. his presence. You descend: you advance with an
"Big pardon, but I asked for Miss Bellman, not Miss Bollman". admirable mixture of maidenly reserve and

Madeline Wallin.
Daily Theme.
Course 5.

Apr. 4, 1897.

A Brev

Vivacity - maintains
use of the penman-
Adequate vocabulary.

The power of the spectacular to intensify
a moral impression was very forcibly
brought to my mind a few days ago,
while watching the presentation of Faust
by the Grand Opera Company. Two or
three points stand out with especial vivid-
ness in my recollection. In the opening
scene, the darkened stage, the setting, bare
of all that ministers to joyous life, and beto-
kering only the solitary occupations of the ^(recluse?) in-
tellectual hermit; the weird, ~~seer~~ like figure,
restlessly pacing the room which his im-
pudent spirit had made for him a prison;
and the piercing notes of the tenor voice, sharp
with the despair of impotent ~~effort~~ ^{and}
search for knowledge and power; — the
combination of these elements of gloom
and earthly dejection makes an admirable
background for the entrance of the brilliant
scarlet figure of Mephistopheles, which in
a red flame of diabolic light, bursts
unheralded upon the scene. The cup of self-
destruction is stayed; the vigor and beauty of youth
return to the bent frame of the scholar, and with the

[Continued]

gift is
poured into
his mind
the subtle
poison of
the tempter

Madeline Wallin,
Daily Theme,
Course 5,
Apr. 5/94.

The Picturesque in Landscape

Clear - Vivid - With faint

As the opera progresses, the subtle connection of Mephistopheles with every innocent pleasure and pure purpose of either Faust or Marguerite, is especially significant. The bank of flowers, (which forms the central setting of the stage during the garden scene) and from which Siebel plucks his offering of pure love, bursts into red flame when the demon enters - a hideous mockery of the gentle radiance of ^{the} moonlight.

Again, where Faust, ^{with} ~~filled~~ reverence for the sweet innocence of Marguerite, watches her, enraptured, as she disappears from his sight, the fatal shadow stains the moonlight on his path, and the contemptuous ~~exclamation~~ "Fool!" ^{of the evil one} shocks his uplifted spirit into a ~~more~~ material plane. And, at last, when Marguerite appears at the window, singing her love to the night wind with utter unconsciousness that she is visiting her doom, the adorning emotion of Faust is visibly turned to evil before our eyes; and as Mephistopheles gazes on the consummation of his hopes, the flower bank bursts once more into a hellish ~~glare~~ ^{glare}.

Madeline Wallis,
Daily Theme
Course 5,
Apr. 6/94.

Laure (Continued)

Good criticism. Vivid

An interesting question of casuistry came to my notice the other day. How would you decide it?

Four University girls went one evening to the opera, provided with tickets for standing room. On the way home they laughingly discussed the probability of assistance from the usher in obtaining seats later in the evening - apparently a frequent occurrence with the purchasers of standing room. On reaching the opera house, the usher modified his first righteous refusal ^{with} ~~by~~ a backhanded gesture which left him richer by two dollars, and the young women by the possession of two dollar and a half seats. No sooner had their plan succeeded than one of the number repented the act; ~~the~~ ugly name suggested itself to her; the distinction between her party and certain individuals more or less intimately connected with City Councils was uncomfortably vague. The opera ceased to have charms for her; she said to her companions that she wished to tell the usher that she regretted what she had done; then to leave her seat, and occupy the standing room for which she had paid. They told her that such a course would be extremely foolish, and she ~~staid~~ ^{staid} should she have gone?

Please
do not
read the
in class,
as it would
be recog-
nized.

Madeleine Wallis,
Daily Theme,
Course 5,
Apr. 7/94.

A Justin in Casus.

Archived and a bit
obscure in parts. Re-
futation on one part
should not trouble
others, should it?

Perhaps it is early in the quarter to begin to ascribe benefit to a particular course - especially to one which is decidedly experimental. But it seems to me that I can already feel the result of the work in daily schemes. Since coming to the University, my work has been pretty constantly in one line, and I have intended to keep it so, believing that the time for specialization had been reached. But I find that the contrasted work in English gives me a freshness, a stimulus, a color, for all the rest of my work, which I would not have thought possible. It furnishes me with quite another view-point; draws upon me in ways ⁱⁿ which my special tasks do not at all; and quickens what in me are very dormant powers - observation and imagination. I find that I go to my principal studies with a mind more keenly alive, more open to impressions, more eager ~~receptive~~ for investigation, and I believe I shall

gain in added mental vigor all that I give up in time.

Madeline Wallin
Daily Theme
Course 5;
Apr. 10, 1894.

English Composition -
its Advantages -

Pleasant reading -
Appreciation - Don't
underline words -

Madeline Wallin,
Daily Theme.
Course 3-
Apr. 19/99.

At the County Jail -

String -

Mr. William H. Miller
Daily News
Columbus
April 11

At the Court for

County

It was visiting day at the County Jail where we went down the steep staircase and across the damp courtyard into the grimy building where the guests of the city are entertained. The corridors and waiting rooms were ^{crowded} filled with friends who had of the prisoners; most of them were women, and many had market-baskets on their arms, containing some addition to the prison fare. A hoarse shouting attracted our attention as we went in; by listening we discovered that the names of the prisoners who were asked for were being called out by the guard. A large, central cage, protected by heavy, close-meshed wire netting, occupied the larger part of the room. Here all the prisoners who were called for were allowed to assemble, and each one talked with his friend as best he might through the close wires of the cage, which hardly admitted a good view of a single feature of the face. The air was rank with tobacco smoke, and foul with the breath of hundreds of beings. The women leaned against the outside of the cage, peering between the bars. The men, with pale, dull faces and listless air, leaned against the inside. But there seemed to be little talking. What was there to say?

It was a working day at the camp for
when we went down the steep staircase and came
the camp courtyard with its grimy building
where the guests of the city are entertained.
The corridors and working rooms were filled
with people and the sound of the furniture;
were numerous, and many had reached their
in their rooms, continuing some attention to
the prison for a house looking at the
attention as an inmate; by listening we
discovered that the names of the prisoners who
were called for were being called out by the
guard. A large central cage, flanked by many
bars - needed more nothing, occupied the
front of the room. Behind the furniture was
were called for were allowed to assemble, and
and one talked with his friend as he went
through the case of the cage, which barely
admitted a good view of a single feature of the face.
He in mass and with thousands, and
with the threat of hanging of hangings. The women
bowed against the outside of the cage facing between the
bars. The men, with feet, but feet and bodies and
much against the outside. But that seemed the little
of the case.

He wears eye glasses attached to a black cord which dangles conspicuously beside his smooth-shaven cheek. His clothes are in excellent taste, and always give the effect of being quite new. I think he gives them to the worthy Poor ^{as soon as} ~~where~~ they are the least worn. I doubt very much if he would allow them to be sent to the Central Relief Organization, for they might accidentally fall into improper hands, and thus put a premium on pauperism. He investigates the matter personally, I am sure. When he walks, his head projects slightly backward from the line of his body, and his spinal column is exceedingly straight. If he meets you on the street, he first looks rather closely to see if you are a proper person to speak to, and then he bows formally or graciously. If he bows formally, the bend is in his neck alone; if he bows graciously, the curvature extends to his waist. But in neither case does he smile. At receptions he is a little apt to stand apart with an air of polite endurance, but sometimes he volunteers remarks on etiquette, and then ^{I find him the most} ~~find him the most~~ interesting.

Madeline Wallin,
Daily Theme,
Course 5,
Apr. 21/94.

A Pig-

Clear-cut - Definite -

I can see your man-

2

with the addition of whatever extra feature may be provided for the occasion. These "extras" vary widely in character, from the report of a returned missionary to an autobiographical sketch by Joseph Jefferson. Music is a frequent diversion, but here again there is a difference. Sometimes we get selections from a sacred oratorio, and sometimes love-songs with a good deal about lips and eyes in them. The times when chapel is suspended to give place to departmental meetings I suppose do not count; as we cannot be said to have chapel at all then. But taken altogether, our meetings for divine worship can not be said to lack variety.

Madeline Wallin

Daily Theme

Course 5-

Apr. 24/94

If "a description of Chapel service as it is" means a description of our chapel service as it is, it will be harder to do than a description of chapel service in the abstract, or as it is usually found. The ordinary exercise of this nature carries out more or less successfully what is conceived to be the essential idea of the service: a meeting of students for the purpose of worship; and the elements which enter into the exercise are as a usual thing pretty closely confined to the accomplishment of that purpose. But in our chapel service, such a variety of elements enter that it is difficult to describe it as a unit. When it is purely of a religious character, it consists of a ^{prelude by the organist, a} responsive reading, a hymn, a selection from the scriptures, a prayer, a closing hymn, and a postlude, during which the audience remain seated until the Faculty upon the platform have passed out. When it is semi-religious in character, it consists of a modification of the above program (more or less being omitted as circumstances require).

The criticism I would offer upon our chapel service is two-fold - one part as to the form, and the other as to the substance. In the formal part of the service, it seems to me the selection of hymns might be improved. I speak of this from the standpoint of the audience rather than from that of the choir, for I do not mean to criticize the hymns from a musical point of view, ^{but rather} from that of their adaptability to student use. It seems to me a good many of them are above the heads of the congregation, and while beautiful in themselves, are too difficult to be attempted by an untrained body of singers, required to read them off hand.

religious service which to me that the essential idea of such a service precedes the ought to be one of worship, and that everything "attraction" which has a part in the exercise ought to contribute to that idea. It can not be said that that is true of our service. Quite as often as not the outside attractions which are offered us are ~~added~~ without that element, and the can get at the things we really came to hear.

a sort of fill which must be taken before we

Madeline Waller
Daily Theme.
Course 5.
Apr. 25/94.

M. Wallin.

A chapel service, to be the best possible, must be ideal in essence and ideal in form.

✓ The essential idea, it seems to me, should be unqualifiedly one of worship, and not of social intercourse or of intellectual entertainment. But granting the fundamental principle, the manner of working it out in practice presents a much more complex problem. To my mind, the word "worship" has a very broad significance, and easily includes much that is not usually found in religious services in this country.

Personally, I should prefer not to have the bible invariably used ~~as~~ the scriptural reading. To me, there are other Holy Scriptures. I would have but one prayer, but that of a different quality from those we ordinarily hear. It should never ask for material things, nor for indiscriminate blessings. It should avoid cant phrases, and should express simply and ^{reverently} directly the idea of a direct relation between the individual and Deity, and the devout desire for a greater realization of that relation in the daily life. There might be either one or two hymns, but they should be such ^{as} that the congregation can sing. A new hymn should be sung repeatedly at short intervals until it is heard. Both hymns and prayer, and in fact the service, should avoid

it should come to be the best possible, must
be that in essence and that in form
the essential idea it occurs to me, should be
sufficiently one of itself, and not of several
interference or of intellectual without interest. In
pointing the fundamental principle, the common
grounding it over in practice presents a new and
complex problem. I say more the most useful for
a very good organization, and easily includes what the
is not usually found in religious services in the country.
Consequently, I should prefer not to leave the field in
consequently, and see the spiritual activity, to me, there
are often holy scriptures I would have but no language
but that of a different quality from that of common
the. I should never say for material things, nor for
indiscriminate knowledge. I should not say for
and should speak simply and directly in the form of a direct
relation between the individual and God, and the amount of
life for a greater realization of that relation in the holy life.
There might be other one or two figures, but they
should be such that the correspondence was clear. I was
in my class, to be a perfect relation in the
and I am sure that

much as possible every reference which could offend any element of the audience. By that I do not mean that it should be liberal enough to be acceptable to any orthodox Christian sect, but that it should contain as far as possible nothing except the common ground of reverential thought of our Supreme Being which is found in almost every religion under the sun. The responsive reading, based as it is upon the Psalms, I would sometimes omit. To me, an occasional talk about some spiritual subject would be an important element of the ideal service; but I would have it based on fundamentals and not on doctrine, and I would have it short, vigorous, wise, and human. Music should certainly be included in the ideal conception, but the character of it should conform to the essential principle of the service.

The outside attractions of a non-religious character which are now given us in chapel, and which are certainly too valuable to be lost, I would like to see presented at the same hour, without the ordinary chapel exercises. The mixture of the two seems some incongruous.

Madeline Wallis,
Daily Thence,
June 37,
Apr. 26/94.

Last night about nine o'clock, the studious
quiet of the libraries at Cobb was broken by
a shrill cry, indistinct at first, but presently
hideously clear upon the night air.

"Murder! Murder!" wailed the voice,
the last syllable trailing out into a broken,
helpless sound curiously pathetic and at
the same time blood-curdling. The students
rushed to the windows as soon as the words were
understood, and some of the bold ones
hastened in the direction of the shouts, now
dying away. "Did you see them?" "Have
you caught anyone?" floated up from
the excited group on the campus. A crowd
of black figures, and a chorus of loud voices
told us nothing of what had happened, and
we were obliged to wait until some one
should return. In due time we learned that
a student had been knocked down and
robbed of his watch between Cobb and Snell,
and that his assailants had escaped with the booty.
The man was not seriously hurt; but I shall
not soon forget that prisoning cry upon the
still night air: "Murder! Murder!"

Madeline Waller
Daily Theme
Course 5,
May 3/94.

Murder!

Strive for freshness of
wording - Effective
subject -