

The College Folio



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THE COLLEGE WOMAN, A VOTER.

For years women have been battling for their right to vote, now gaining a little, now losing ground, until at length they have attained a momentum which must soon carry them to success. The struggle has not been made by the majority. The greater part of women voters of the future will never feel the joys of rewarded efforts. Rather they will realize that their own indifference has deferred attainment so long. Among these silent thousands may be found the college woman. Up to the present time, she has figured but little in the work. Individuals have done notable service, but, as a whole, the undergraduate as well as graduate college women have been unnoticed and unheard in the great crusade for suffrage.

Why is it that these, foremost in gaining higher education for women, are not seeking the ballot for women? Have they already spent all their energies, or are they selfishly indifferent? They certainly are not opposed to equal suffrage, for no college woman is opposed to general advance and progress. Probably she has not found it of vital enough interest to herself. What particular benefit has the ballot for her? She is free, freer perhaps than any class of women. The power to vote is to her an abstract right, not a precious instrument to relieve oppression. She feels sincerely that women should and ought to have the ballot, that it belongs to them, and that once possessing it, the world is bound to be better. However, these senti-

ments on the subject are essentially abstract and devoid of stimulus to action. They do not strike hard enough, close enough, or with sufficient vital force. They do not impell her to act as the needs of the English women impell them.

As for the undergraduate college woman, she is not yet woman of the world enough to take an active part in this movement. She is more or less self-centered, unresponsive to happenings remote from her own individual and collegiate sphere. She may study the movements of the suffrage workers just as she studies the movements of the Greeks at the Siege of Troy. The practical effect of her study in the two instances is the same.

Though the attitude of the college woman may be largely such a one of indifference, I am inclined to another view. Though she says little, shows no apparent desire to take part in the struggle for the ballot, at the same time she is looking forward to the day when she shall vote. The argument is raised repeatedly, "If you give them the ballot, they won't use it." But the college woman will. She will be an efficient, intelligent voter from the beginning. In the course of her study she must have grasped enough of the theory and working of the government, to enable her not only to vote wisely, but to occupy elective offices adequately. But office holding will come later. We are now concerned with the college woman as a voter. Surely, if she saves her energies until the ballot is won, and then when it is put to the test, helps save it and strengthen it by her able use of her vote,

surely she will be performing a worthy service. Then she need not be criticized for her former indifference. However little she may promise today as a suffrage worker, we may expect much of the college woman voter of the future.

THE UNDER-CURRENT.

On Saturday afternoon, February 11, Miss Kitty Cheatham, under the auspices of the Alumnae Association, entertained a large audience at the B. of L. E. auditorium.

Miss Cheatham calls herself a "disease," not a singer, although her program contains many musical numbers. One realizes that her distinction between the terms is a just one, as her work is more interpretative and emotionally expressive than pretentious of vocal perfection in singing. In the most exquisitely perfect speaking voice, Miss Cheatham told old plantation stories, recited verses portraying scenes of child life and the fairy world of dolls and elves and the Bogey-man. Everyone, from the sage professor and the serious business-man to the exuberant younger brother and sister, sat spell-bound under the charm of Miss Cheatham's voice and the magic gesture of her expressive hands. The children felt the presence of one who appreciated them and could tell them stories they understood and loved to hear; the older ones recognized the artist who worked behind the seeming simplicity of the exterior, with a remarkably delicate and selective artistic touch, and they knew that the childlike grace of motion, the gesture expressive of more than any number of mere words could carry with them, was the product of great artistic skill and dramatic power.

After listening to her selections from Stev-