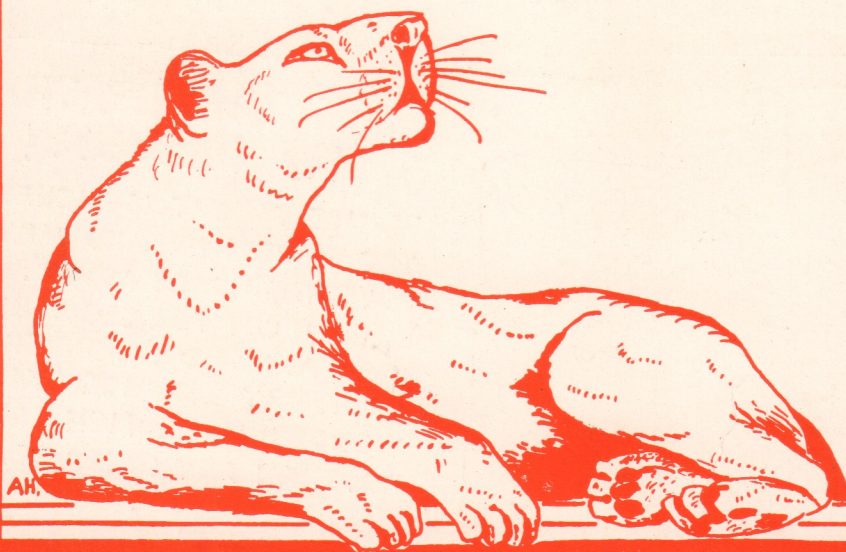


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THE
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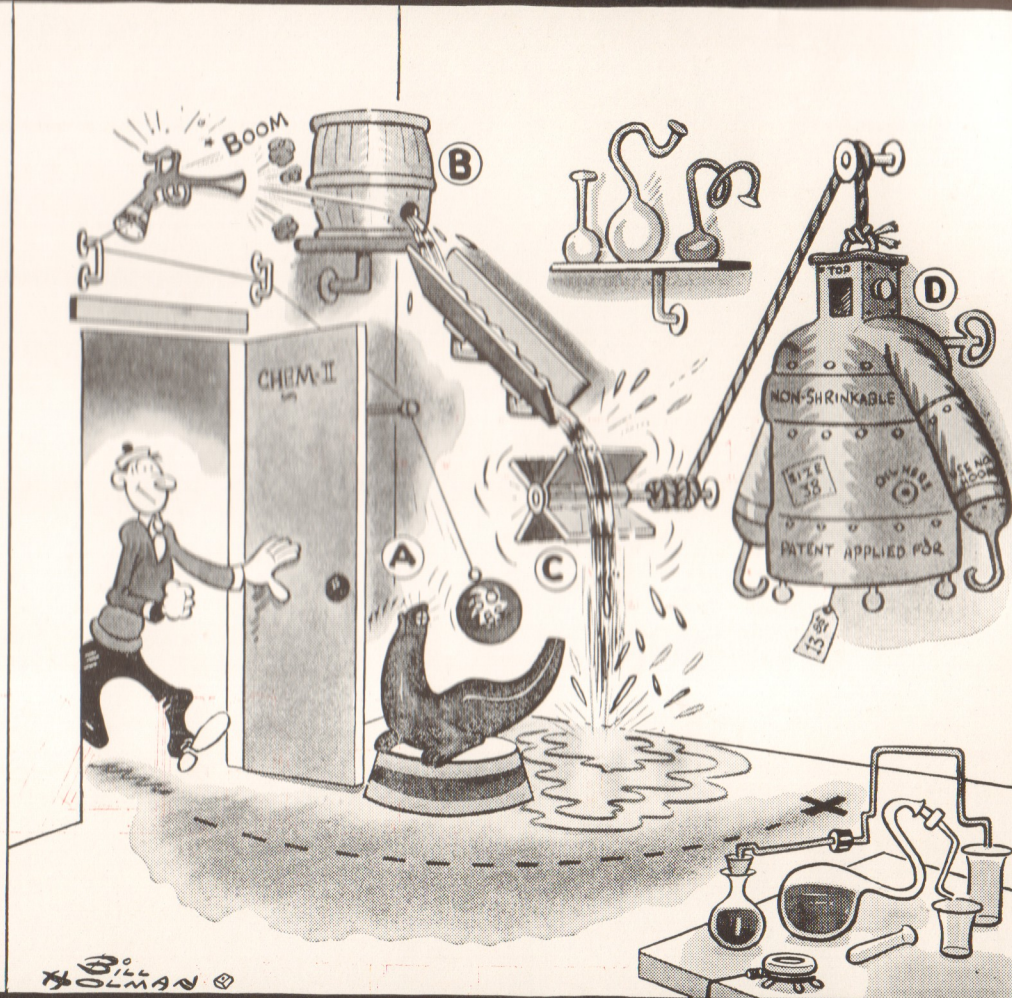
COLLEGIATE
REVIEW



December
1935

EASY WAY TO STUDY CHEMISTRY SAFELY

STUDENT OPENS LABORATORY DOOR CAUSING TRAINED SEAL (A) TO DROP BALL — FIRING PISTOL AND PUNCTURING BARREL (B). WATER RUNS DOWN TROUGH ON TO WATER WHEEL (C) WHICH TURNS AND LOWERS ARMOR-PLATED SUIT (D) OVER STUDENT SO HE CAN PERFORM EXPERIMENTS IN SAFETY. IF THIS DOESN'T WORK DIVE OUT NEAREST WINDOW —



... AND AN EASY WAY TO ENJOY A PIPE

I WANTED MILDNESS AND REAL FLAVOR— FOUND 'EM BOTH IN PRINCE ALBERT



MEN PREFER THAT P.A. FLAVOR!

PRINCE ALBERT IS RICHER — YET SMOOTHER AND MILDER. ALL "BITE" IS REMOVED. IT'S "CRIMP CUT" FOR SLOW BURNING. AROUND 50 PIPEFULS IN EVERY 2-OUNCE TIN. NO WONDER MORE MEN SMOKE P.A. THAN ANY OTHER BRAND!

PRINCE ALBERT
THE NATIONAL JOY SMOKE!

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THE COLLEGIATE REVIEW

DECEMBER

1935

A QUARTERLY MAGAZINE

Ex Cathedra

IN THIS ISSUE

In this issue of the *Collegiate Review* the recently organized Writers' Club, sponsored by the Junior College English department, makes its debut. With one exception, the articles for this issue have been contributed by members of the new group. We hope to increase the size of the magazine as the Club gathers momentum and more material is made available for these pages. Of course, this does not mean that contributors must be Club members; others as well are urged to submit material.

Although the Writers' Club is sponsored by the Junior College English department, membership is not restricted to present or former Pitt students. Anyone with a desire to write for pleasure—or for profit—is welcome to join. Dues are nominal. At present, the Club meets in three divisions: verse, prose fiction, and essay. Original compositions are submitted for criticism and, if desired, for marketing suggestions. From time to time authoritative speakers address the general meeting which precedes the unit conferences. Informality is the keynote of all meetings and conferences.

In keeping with the original policy of the magazine, each issue is edited by a different member of the staff, the others assisting. The present editor is also indebted to Mr. John Duffy, student teacher. He probably doesn't know it, but he made this issue possible. W. A. H.

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THE JOHNSTOWN CENTER OF THE UNIVERSITY OF PITTSBURGH
JOHNSTOWN, PENNSYLVANIA

Noel

by Austin Hay



Early Colonial Medical Practices

by Raymond S. Cromer

More has been done in the past half century to combat disease, allay suffering, and prolong life than in all previous history. We live in an age in which the cause and treatment of disease is being dealt with scientifically, but such an approach was scarcely possible at the time when England planted her first colonies in the New World.

At the opening of the seventeenth century, medicine was taught in the universities of Southern Europe where the influence of the Saracen was still felt, but everywhere the science was still traditional and empirical. There grew up the wildest and most absurd notions concerning remedies. It was reasoned that since the universe was made for man, God must have put his sign upon every thing designed to serve as specifics for disease—the doctrine of signatures. Eye-bright, which is marked with a spot like an eye, was thought to be excellent for diseases of the eye; bugloss, resembling a snake's head, was used for snake bite. "Like by like is to be cured—that is, similar ulcers by similar forms," said Paracelsus. This method of treating disease was to grow into the homeopathy of Hahnemann in the early nineteenth century.

Amid this general ignorance and superstition, observation and experience had brought to a few men some faint conception of the real causes of disease. It was known that certain maladies were communicated from one person to another and some crude efforts were made to isolate the sufferers. On the vessels which brought immigrants to Virginia in 1610, a number of wretches who developed yellow fever or the plague were promptly thrown overboard. The Laws

Divine and Martial, published at Jamestown some years later, displayed a certain knowledge of the principles of hygiene. "There shall no man or woman . . . dare to wash any unclean linen . . . within the Pallizadoes . . . nor rench, and make clean, any kettle, pot or pan . . . within twenty foote of the olde well . . . upon pain of whipping."

More typical of the times, however, than these faint glimmerings is a letter of Governor Winthrop in 1656. "Lett me tell you an easy medicine of my owne", he writes, "that I have seene do miraculous cures in all sortes of Ulsers, and in knitting soddainly broken bones . . . Beate to subtile powder one ounce of crabbes eyes, then put upon it in a high glasse four ounces of strong wine-vinegar. It will instantly boyle up extremely; lett stand till all be quiet; then strain it through a fine linen; and of this liquor (which will then taste like dead beere, without any sharpness) give two spoonefuls att a time to drinke, three times a day; and you will see a strange effect in a weeke or two." "For all sortes of agewes," says the same authority, "I have of late tryed the following magnetically experiment with infallible success. Pare the patients nayles when the fever is coming on; and put the parings into a little bagge of fine linen or saronet; and tye that about a live eeles necke, in a tubbe of water. The eele will dye and the patient will recover." Fevers were cured by taking two salt white herrings, slitting them down the back, and binding them to the soles of each of the patient's feet.

The colonists, themselves filled with superstitions, valued highly the hocus-pocus of the Indians, and their medicine-

men were pronounced the equal of any of the physicians of Europe. The savages used herbs for cathartics and emetics and as remedies for various diseases. These medicines were soon borrowed by the white men, some actually being sent to Europe, where they came into wide repute. One Richard Hockley, a Penn agent in Pennsylvania in 1742, sent back to England two dried rattlesnakes which were to be powdered in a mortar, and mixed with wine or rum. Shaken two or three times a day for four or five days, the preparation was supposed to have quite marvelous medicinal powers.

Old women become skillful in the use of herbs and could steep or brew a "simple" or a bitter for all needs. Catnip was used for insomnia, pennyroyal for grippe; a cough called for the use of elecampane; stomach disorders were dosed with camomile, or worm-wood, bowel trouble with a warm thorough-wort tea; asthma demanded the aid of skunk cabbage; and a brew of pipsissewa leaves was administered for troubles of the heart. Rheumatism was prevented by carrying a horse-chestnut in the pocket, while a cure for it was accomplished by either a brew of prickly ash bark or by the oil of swallows. To produce a sweat one drank posset ale with bruised anise-seeds; while night sweats were banished by placing a pan of water under the bed of the patient. Palsy was treated with a "powder of mustard, betony leaves, and sugar, eaten every morning" or a concoction of lavender; but for palsy, or even apoplexy, "the strong smell of a fox is exceeding sovereign." Salt pork, in all its greasy bulk, held perhaps first place as a universal pacifier and purifier. If the farmer ran a splinter under his thumb-nail, or if the baby's throat was inflamed, salt pork was used. One G. Thomas, writing in 1689 of the cures borrowed from the Indians, lists among others the following: the inner bark of the oak and of the wild cherry tree was used as a

tonic; sassafras roots and flowers were used as blood thinners and purifiers; grapevine sap made the hair grow; magnolia berries were good for consumption; and the root of the bay-berry was used to cure tooth-ache.

The "Book of Cookery" used by Martha Washington at Mount Vernon contains a recipe for keeping "the teeth clean and white and to fasten them" made up of cuttlefish bone, white wine, plantain water and the "spirit of vit-torell". Two remedies for consumption were "capon ale" made from "an old capon with yellow leggs," and "cock water," for which the cook took a "red cock" which was pulled alive and whipped until it was "dead almoste". The fowl was then cut up into four quarters "while he was alive" and elaborately treated with sack, herbs, dates, currants, etc. The wife of the great Virginian also knew how to make a cordial powder which was held to have very lively curative properties. Into it she worked powdered "crabbs claws soe far as they are black", "seed pearle", "red coral", "crabbs eyes", white amber, hartshorne, a small quantity of "ye skull of a dead man calcined", "gallingall angelico roots", "cockeneale", "cast snakes skines", musk, "amber grease", and saffron.

Bleeding and blistering were practiced by both colonists and Indians and their use was almost universal. Bleeding was supposed to relieve the patient of hostile humors. The infant and the aged were alike subjected to this treatment. Its use probably resulted in not a few deaths. It was the bleeding by a country doctor, seconded by a bad case of laryngitis, which cost George Washington his life.

The crude state of the medical profession during colonial times may be gleamed from a bill of a Dr. Jones to one John Russell of Philadelphia, dated 1717.

(Continued on Page 12)

A Memory of Michigan

by Wayne Griffith

"I never found the companion that was so companionable as solitude." Thoreau

Map-makers honor it not even with a dot, much less a name, this little lake in northern Michigan, but it is one of the most pleasant, peaceful places in the world. One goes there on summer afternoons to fish, but the perch and the bluegills are little disturbed by any deceiving, wriggling worm or treacherous fly; for it is so very much easier to pull the battered and fish-smelling old skiff beneath some overhanging branch and enjoy things, stretched out in the damp, cool boat-bottom with one's head propped against a coat-padded cross seat.

It is a tiny lake, not a quarter of a mile long, and only a few hundred feet wide, and the one in the boat bottom can see over its entire surface without disturbing himself much. Tall and soldierly pine trees encircle it, growing so thick and close that they form a dark wall, with dusky avenues opening here and there beneath the branches. On such serene afternoons the water is almost mirror-like in its smoothness, and only now and then does the sun glint on the patch of ripples that some exploring little breeze has made. And if the one in the boat cares to stir himself in the sunny heat and gaze over the side, he can look far down into the sky, with its cottony clouds drifting slowly in the blue, and he can see the sharp tree-tops piercing deep into the water, with perhaps some lazy bird flapping-along, up-side down, in the depths. The metallic chatter of a mowing mach-

ine in the field corner at the other end of the lake comes to him at intervals across the water, or perhaps the splash of a two-pounder jumping at a fly will make him glance idly at his rod, but it is much more comfortable to look down into the clouds and rest, and he does.

If he stays there long enough, the sun will begin to go down behind the tree-tops on the other side of the lake, the shadows of the trees will begin to creep toward him, and all his side of the pond will be painted in the golden glow of six o'clock. Then perhaps the weary fisherman will row slowly away to his supper, to return after darkness has fallen to find a reel or basket he has forgotten. But the lake has assumed a darker, more mysterious beauty, so arresting that the fisherman will sit down with his back against a tree to absorb the tranquility once more. The wind whispers through the pine-boughs and moves the black tree-tops against the dark blue of the sky, in which the stars blink near and clear in their brilliancy. A bull frog grumps and splashes in his reeds, and the water laps and washes at the stony shore. Perhaps an owl will cry with its drawn-out mournfulness, or a far-away dog will bark, and afterward the silence will seem all the more deep. The fisherman will finally bestir himself, reluctant to leave so much beauty and calm, but he will carry away with him the whisperings of dark branches and the odor of pines.

Day Dreams

by Irene McKinney

THEN AND NOW



WHEN I was scarcely ten,
I planned what I would do when
Into a lady I had grown
And had some money of my own.

Many a pay
Has come my way.
But now and then
I plan what I would do if I were scarcely ten.

JOHN AND ANTHONY



EVERY day at half past two
In my class there sits a boy who
Has a face so round and hair so black
That to my childhood I am carried back.
This boy, whose name is John,
Reminds me of my brother long since gone.

My pupil arches brows and smiles at me,
Until I'm almost sure he's Anthony.
But when John stands to read,
That is all I need
To prove he's not my brother;
For John is lame on the left side,
Anthony on the other.

De-Fictionizing Fiction Characters

by Willmer A. Hoerr

The recent plight of an author who found himself involved in a suit for damages because he had inadvertently named one of his less respectable characters for a living person has directed the interest of the reading public to the question of whether or not novelists do use contemporary people in their works, disguising these individuals in some fashion, usually giving them invented names, and perhaps placing them in unfamiliar surroundings or even in an entirely different chronological period.

Real people have appeared in fiction under their own names, of course, but rarely have these people been contemporary with the authors. In his *Ivanhoe* Sir Walter Scott went back 600 years for his Richard I and Prince John. In our own period Harold Lamb has gone back to Richard I and Saladin and Genghis Khan. Shakespeare appears in R. N. Stephens' *Gentleman Player*; Benjamin Franklin in Irving Bacheller's *In the Days of Poor Richard*; Oliver Goldsmith in Frank Moore's *Jessamy Bride*; Robert Burns in Elinor Lane's *Nancy Stair*; Danton, Robespierre, and others in W. S. Davis' *Whirlwind*; Abraham Lincoln in Irving Bacheller's *Man For the Ages*, in Honore Morrow's *Forever Free*, and in several other novels.

But do novelists use contemporary people in their books? Judging from the results of research workers, we may answer that they certainly do. While it is admittedly difficult to produce absolute proof, of course, that a fictional character is in truth a living person, a contemporary of the writer, nevertheless the circumstantial evidence unearthed by scholars is quite convincing. This evidence may be an obvious similarity in

the name of the character and that of the suspected original, or a similarity in appearance or in personality or in social or business position; a known friendship, or enmity, between the author and the original; inferences drawn from the author's statements in correspondence or in conversation, or from those of the author's confidential friends.

Let's take a typical case. In Sir Walter Scott's *Ivanhoe* there appears "Rebecca", a Jewess of keen intellect, excellent character, and pleasant personality. Scholars tell us she is doubtless Rebecca Gratz, a Jewess living in Philadelphia at the time *Ivanhoe* was being written. They base their conclusions partly on correspondence between Scott and Washington Irving, his close friend and admirer. Reference is made to Irving's visit to Scott and the Jewess of whom Irving spoke in such glowing terms. With the publication of *Ivanhoe*, we find Scott asking Irving, "How do you like Rebecca?" This example is very baldly stated, of course, but even with the omission of corroborative detail the conclusion that "Rebecca" and Rebecca Gratz are the same seems a safe and sensible one.

As one carries on his investigation of novel characters who are apparently real people in disguise—and the disguise is pretty thin sometimes—he finds them cropping up more frequently than he would expect, and in curious company at times. Suppose we look at a few.

Beside the state highway, at the limits of Concord, New Hampshire, there is a neat highway sign identifying the town, much like our identification signs here in Pennsylvania. Yet this particular New Hampshire sign is quite different,

I found, for it identifies the town as Concord, state capital, and—here's the unusual part—the real scene of Winston Churchill's **Coniston**, a novel dealing with New Hampshire politics. The state seems quite proud of the distinction given its capital by Churchill. In the novel appears the scheming but honest—as he understands honesty—"Jethro Bass," the leading politician of the state and a powerful influence in New England. His real counterpart was Ruel Durkee, long political "boss" of the state. In her **Show Boat** Edna Ferber also includes a politician, the well-known Tom Taggart of Indiana, who appears as "Sam Maddock." It is scarcely necessary to mention that the title character of Paul L. Ford's **Honorable Peter Stirling** is Grover Cleveland.

Painters, musicians, ministers, business men, and professional men have likewise been used by novelists. In his **Trilby**, George du Maurier has used four contemporaries as characters: "Little Billee" is one Frederick Walker; "Taffy Wynne" is Joseph Rowley, a magistrate; "The Laird" is T. R. Lamont, portrait painter; and "Svengali" is Felix Moscheles, critical writer, concert pianist, and social lion. Two other artists appear in Stevenson's **The Wrecker**, Will H. Low as "Loudon Dodd" and John Singer Sargent as "Corporal John." In the same book "Jim Pinkerton" is said to be S. S. McClure, the publisher. Willa Cather uses a famous opera singer in her **Song of the Lark**, Olive Fremstad appearing as "Thea Kronborg." The "Dr. Lavendar" made popular some years ago by Margaret Deland in her **Old Chester Tales** and other works is said to be Rev. William H. Campbell, a former president of Rutgers College.

Novelists have not been averse to using members of their own families at times. Louisa Alcott's **Little Women** is a familiar example. Mr. and Mrs. Bronson Alcott, her parents, are "Mr. and

Mrs. March"; the four sisters, Louisa Anna, Elizabeth, and May, appear as "Jo", "Meg", "Beth", and "Amy"; "John Brooke" is John Pratt, Anna's husband; "Laurie" is Ladislav Wisniewski, a Polish acquaintance; and "Mr. Lawrence" is Colonel Joseph May, Louisa's grandfather. In Scott's **Guy Mannering** "Julia" is Miss Charpentier, whom Scott later married. The "Pearl" of Hawthorne's **Scarlet Letter** is said to be his own daughter, Una.

Perhaps the most generous "borrower" of contemporaries was Charles Dickens. The youthful "David Copperfield" is himself; "Wilkins Micawber" in the same book is his father; and "Dora Spenlow" is Maria Beadnell, his sweetheart. In his historical novel, **A Tale of Two Cities**, Dickens based his "Mr. Stryver" upon Edwin James, a curious combination of lawyer and actor, while "Charles Darnay" is said to be Henry F. de La Motte, Baron Deckham. Three fellow writers and a murderess appear in his **Bleak House**: "Harold Skimpole" is Leigh Hunt, poet and critic; "Boathorn" is Walter Savage Landor, the poet; and the slovenly "Mrs. Jellyby", who neglects her own family in her zeal to help the heathen, is Harriet Martineau, the well-known novelist, whom Dickens once characterized as "a wrong-headed woman, a vain one, a humbug." The murderess "Hortense" is Mrs. Manning, who made black satin popular in some quarters and unpopular in others by being hanged in it. **Martin Chuzzlewit** contains another literary personage whom Dickens violently disliked: S. C. Hall, the "humbug" editor of the **Art Journal**, who appears as the now famous "Samuel Pecksniff." Maria Beadnell he again uses in **Little Dorrit**, this time as "Flora Finching," while in the same book "Tits Barnacle" is Sir James F. Stephens, British official. Dickens' mother is generally considered to be "Mrs. Nickle-

(Continued on Page 13)

Chesterfields
- and a Merry Christmas to you all

Chesterfield
 CIGARETTES
 LIGGETT & MYERS TOBACCO CO.

A College Book Shelf

LUCY GAYHEART
by Willa Cather

Reading **Lucy Gayheart** is like slipping into a pool of cool water on a warm day. The book is as fresh and simple as a bowl of newly cut violets on a farmhouse kitchen table. It ought to be read through at one sitting; otherwise one loses the delicacy and fineness that make it so different from most modern fiction.

The people of Havenford, Nebraska, accepted the fact that Lucy Gayheart, daughter of the old German Jacob Gayheart, was different. From the time when she was a little girl and liked to lie alone for hours out in the apple orchard, until she came home from her study in Chicago with all her sparkle and joy in life gone, they watched her kindly, but rather awestricken, as if half conscious of the unreal, ethereal quality which was hers.

Things of the spirit were so much more real to Lucy than the everyday world about her. One doubts if she ever could have fallen in love in an ordinary way. Difference in age, social position, personality, the fact that the man she loved was already married, didn't matter when she did fall in love. Everything else in her life ceased to exist, and it is doubtful if, after her lover's death, she ever would have regained that vibrancy and joy of living that were so much a part of her.

Sebastian's death by drowning comes as a shock to the reader; at first he is impatient with the writer; it seems that she hasn't finished what she has started. Then he realizes that it is the only thing that could happen. Lucy's whole life is Sebastian; to him she is a relief from the cynicism and tawdriness of his world. He is tired and she is different from anyone he has known. In one way, Lucy's own death leaves one in doubt whether she would have carried out her intention of going to Chicago to

make a name for herself. She was not a person for worldly success, but one destined for either sublime happiness or despair and tragedy.

Marion Lewis

CRIME AND PUNISHMENT
by Feodor Dostoevski

Among the Russian realists, Dostoevski is known as the deepest prober into man's psychic depths. As a matter of fact, he is the only one who with an artist's skill has explored the pathological strata of psychic complexes.

In his **Crime and Punishment**, the writer goes beyond his usual limit of depicting an individual or a group. Here he tries to re-examine and re-interpret the historical and rather unprincipled ways of the modern civilization. In order to do this, he chooses for an example a modern history maker, Napoleon Bonaparte. This Napoleon dared everything and did everything, even indulging in killing myriads of men without a qualm.

To gain as intimately as possible that genuine feeling Napoleon had when he was shedding human blood on such a great scale—a thing so admirable to his posterity—Raskolnikov, the medical student hero, determines to kill an old woman, a pawnshop keeper in his neighborhood. He murders the old woman. The court authorities take into custody all sorts of people—all those who have ever happened to have worked or had anything else to do under the roof where the crime has been committed. Suspicion falls on the "underworld" because of its criminal instinct. The murderer Raskolnikov, however, is not suspected by the authorities. Tormented by his gnawing conscience, he goes to the prosecuting attorney and argues with him that the murderer of the old woman, if a civilized human being, must confess his crime. The district attorney denies

that a civilized person can be a criminal. During a subsequent discussion about Napoleon, whom the attorney profoundly admires as one of the greatest leaders of civilization, Raskolnikov states that Napoleon as a civilized man could not have caused nor stood such a wholesale crime as he committed unless he were made of bronze, or something else not flesh and blood. At the same time Raskolnikov confesses his crime and insists upon a punishment adequate to that already imposed by his own accusing conscience.

A book as profound as **Crime and Punishment** defies adequate review in such space as we have here. With its arraignment of modern civilization, the book, though no longer "new", still forcefully presents a stirring challenge to the present-day reader.

Dusha Smiljanich

IT CAN'T HAPPEN HERE
By Sinclair Lewis

Sinclair Lewis has chosen for the title of his latest novel a statement that seems to be in the thoughts and on the lips of most of the people here in the United States—**It Can't Happen Here**. But Mr. Lewis goes farther than that to show us the possibility of "it" happening here, "it" being fascism. The book may be inferior to his **Babbitt** and **Arrowsmith**, but it deserves attention because of its timely subject.

The scene is not laid in the present, but in the political future of this nation, and the reader sees the story unfold through the eyes of a small-town Vermont editor, Doremus Jessup, who is both the main character and the interpreter of the book. He is a little man about sixty, whom his Vermonters consider a Liberal, and, for that reason, widely read. It is through him that we meet the other characters, who represent members of the present social and political classes, and follow them from the present democracy through the formation of a dictatorship

"A Gift
from The
Woolf &
Reynolds
Store
Means
More"

which is very similar to those now existing in some European nations.

In the presidential election, one Berzilius Windrip is elected president by the League of Forgotten Men. Windrip practically owns his native state; has considered the state militia his private army; has preached the redistribution of wealth, with five thousand dollars per person annually; and has written an autobiography and economic program in a book called **Zero Hour—Over The Top**. Lee Sarason, who is the brains behind Windrip, has outlined the new president's economic platform, which includes the provision "the president shall have authority to institute and execute all necessary measures for the conduct of the government during this critical epoch . . . that the Supreme Court shall be removed from its jurisdiction." Thus Windrip soon possesses dictatorial powers with the aid of his Minute Men or Corps, who are indent-

(Concluded on Page 16)

(Continued from Page 4)

	£	Sh.	P.
"to curing his Servant's Knee	1	—	—
to two vamitts for his 2			
daughters	—	4	—
to curing his man's foot	—	6	—
to curing his leg	—	6	—
to vamitt for sd man	—	2	—
to vamitt for wife	—	3	6
to curing his Daughter's foot	—	3	—
to curing her sore Eye	—	3	—
	—	—	—
	£2	7	6

That the colonists could be made to part with their money for all sorts of quack cures is well demonstrated by the wide-spread use of the Perkins Tractors. In the latter part of the eighteenth century Elisha Perkins graduated from Yale College. Sometime after his graduation he invented the Perkins Tractor, a pseudo-healing device that caused a great sensation. The tractors were two short rods made of different metals. When one stroked the body of an ailing person with them, the patient subsequently recovered from his ailment. It was a clever invention, suggesting electricity at a time when Benjamin Franklin was showing that lightning and electricity were the same. The Tractors of Elisha Perkins were a great success. People in all walks of life used them. The rage spread to London, and an Institute of Perkinism was established there by public subscription. Thousands of people came forward to offer testimonials. They were not ignorant people; they were prominent lawyers, preachers, statesmen, teachers, and business men. Perkins Tractors for a time seemed likely to supercede all other forms of treatment, until an Englishman secured the same results with tractors made from wood and painted to resemble metal. Perkinism then rapidly passed away.

All the colonists were subject to epidemics which took a terrible toll in human life. In tidewater Virginia the mosquitoes and the unwholesome drinking water

made malaria and dysentery almost universal. Three months after Captain Newport's first landing, sickness and death appeared at Jamestown. The Company took no adequate precautions to exclude infected persons from the immigrant vessels, with the result that epidemics frequently occurred at sea. One ship is said to have lost 130 out of 185 persons. On the fleet which left for Virginia in 1609, both yellow fever and bubonic plague appeared. In this way these diseases were brought to the colony, where they spread rapidly. The Virginia physicians were incapable of coping with the situation. They knew little of the principles of quarantine; their remedies were inadequate.

The London Company, which saw all of its efforts endangered by these epidemics, urged a more careful observance of religious matters, so God might be induced to withhold his chastening hand. They also sent directions for the erection of four guest houses or hospitals, but all of this was of little avail. In the year ending March, 1621, over a thousand persons died on the way to Virginia or after landing. During the next twelve months twelve hundred perished. Immigrants who escaped death from the diseases indigenous to Virginia were said to be "seasoned" or immune, and could feel reasonably safe from their recurrence. But they were still susceptible to epidemics of the London plague or yellow fever.

The introduction of cinchona bark proved a great help to the planters. It is related that the wife of Count Cinchona, Viceroy of Peru, was cured of an intermittent fever by the native physicians through the use of this remedy. In the year 1640, the count's own physician brought the Peruvian bark to Spain, and fourteen years later it found its way to England. Although its price was £8 a pound, it was introduced into the tobacco colonies, and greatly reduced the mortality

from malaria.

The Chesapeake Bay colonies were not the only ones to suffer from epidemics. In New England, small-pox appeared early in the seventeenth century, and throughout the colonial period continued to exact a heavy toll. In 1636 the general court of Massachusetts sat at Roxbury in order to avoid the smallpox in Cambridge. In 1678 Cotton Mather, who was then but fifteen years old, wrote to John Cotton describing the ravages of the smallpox epidemic of that time. "Never was it such a time in Boston," he said. "Boston burying places never filled so fast. It is easy to tell the time when we did not use to have the bells tolling for burials on a Sabbath day morning by sunrise; to have 7 buried on a Sabbath day night, after Meeting. To have coffins crossing each other as they have been carried in the street;—To have, I know not how many corpses following each other close at their heels,—to have 38 die in one week,—6, 7, 8, or 9 in a day. Yet thus hath it lately been; and thus it is at this day. Above 340 have died of the Small Pox in Boston since it first assailed this place. To attempt a Bill of Mortality, and number the very spires of grass in a Burying

Place seems to have a parity of difficulty and accomplishment."

Epidemics were frequent and deadly in their occurrence. The smallpox ravaged New England in 1663, 1666, 1667, and 1678; Massachusetts was visited by the disease in 1689 and 1690 and again in 1702. Philadelphia saw outbreaks of it in 1730, 1736, 1737, and 1756. It came to Charleston, South Carolina, by means of a slave ship in 1734. Here the recently discovered method of inoculation was used in preventing its spread. Measles also seems to have taken great toll in life. This disease was epidemic in New England in 1713, Philadelphia in 1773, New York in 1778, and Charleston in 1779, when there were from 800 to 900 deaths among children. Scarlet fever took many lives in Philadelphia and Salem in 1783, in Charleston in 1784, Philadelphia again in 1789, and all of the northern states in 1793 and 1794. Yellow fever made its first appearance in the colonies in 1647 when it was known as the Barbadoes Distemper; Charleston and Philadelphia had an attack of it in 1699; New York in 1702 and 1795; Philadelphia in 1762 and 1793. During this last attack Dr. Benjamin Rush did heroic work in trying to bring about its control.

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by" in Nicholas Nickleby.

Nor are writers of adventure and mystery novels diffident about making use of real people of their own time. *Mare Nostrum* by Vincent B. Ibanez introduces the famous German World War spy, Margaret Zeller, better known as Mata Hari, under the guise of "Freya Talberg." The original of "Robinson Crusoe" is well known, of course. Alexander Selkirk was a Scot marooned on Juan Fernandez island off the coast of Chile for four years. The "Professor Challenger" of Sir Arthur Conan Doyle's

The Lost World is Professor Rutherford, one of Doyle's instructors at Edinburgh University.

The name of Sir Arthur Conan Doyle directs our attention to the detective tale, both in short-story and novel form. The immortal "Sherlock Holmes", who has passed into our daily speech, is fictionized Dr. Joseph Bell of Edinburgh University, a man who made a lasting impression on Doyle, as the latter relates in his autobiography. The "Dr. Watson" of the series is doubtless Doyle himself, who was a doctor before he became a

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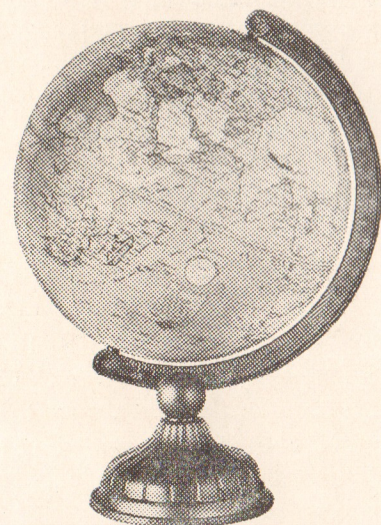
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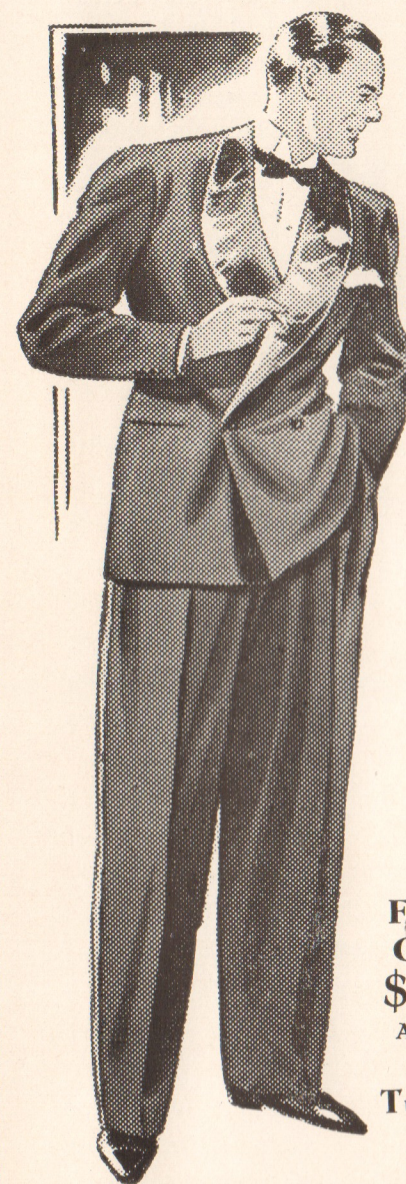
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writer. Perhaps the first detective story to make use of a living person is William Wilkie Collins' *The Moonstone*, in which "Sergeant Cuff" is Detective Inspector Whicher of Scotland Yard. Whicher solved the celebrated case of Constance Kent, which is used as a leading episode in this book. Two short-stories of note deserve mention here. Stevenson's dual character, "Dr. Jekyll and Mr. Hyde," had his counterpart in real life. In Edinburgh, Stevenson's home, a series of robberies and murders had the city in considerable alarm. The criminal was finally discovered to be one of the city's most respected men, one Deacon Brodie, an upstanding tradesman by day and a ruthless criminal by night. The other short-story is one by the American master, Edgar Allan Poe. A Mary Rogers was found murdered in New York City; the police were baffled. Shortly after, there appeared Poe's "The Mystery of Marie Roget," ostensibly a story of the murder of a French girl in Paris. However, the circumstances of the real crime and the imaginary one were the same, and the characterization of "Marie Roget" fitted with the facts known about Mary Rogers. To the amazement of everyone, except Poe, his solution of the "imaginary" crime was indeed the solution of the real one, as the police finally discovered.

Among modern detective stories we may hesitantly venture to single out several, even though our evidence is somewhat limited. "Charlie Chan," the keen, suave Chinese detective created by the late Earl Derr Biggers, had his origin in Chang Apana, a Chinese detective on the Honolulu police force. During a visit to Honolulu Mr. Biggers met Chang, became a good friend, and fictionized him in *The House Without A Key*, the locale of which is Honolulu. Successive books brought "Charlie" to this country, took him around the world, and returned him

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(Concluded from Page 14)

to his native city. In Biggers' **Black Camel** two "movie" personages of yesteryear, both now dead, play parts: Mabel Normand was probably the original of "Shelah Fayne" and Desmond Taylor, slain director, of "Denny Mayo". The popular "Philo Vance" series of S. S. Van Dine started with two novels based upon actual cases. "The Canary" of **The Canary Murder Case** is probably "Dot" King, Broadway butterfly, who was murdered under somewhat the same circumstances as those delineated in the book. **The Benson Murder Case** is based upon the murder of Joseph Elwell, Broadway playboy, and here again the circumstances in the work of fiction are quite similar to those of the actual crime. One might further venture to say that "Philo Vance" is the author, Willard Huntington Wright (S. S. Van Dine is his pseudonym), noted as an art critic and able collector. And having gone this far without firm support, one may as well conjecture a little more. The "Drury Lane" Barnaby Ross created in **The Tragedy of X** and carried through **Y** and **Z** to **Drury Lane's Last Case** likely is William Gillette, now a retired veteran of the stage and the possessor of a very unusual estate, much as "Drury Lane". Mr. Gillette will be remembered as the creator of the stage "Sherlock Holmes"; in fact, the familiar drawings of the Baker Street master are really drawings of Mr. Gillette in his stage role. If one be willing to bet on a long shot, he may well place his money on the chance that Mr. Gillette and Mr. Ross are one and the same person.

In conclusion, let us point out that our list is by no means complete but, rather, representative. It is interesting to speculate concerning the characters in books of the last few years. There is the story, you know, of one of our writers who included a rival in a recent book and painted a rather unflattering picture

of him, not calling him by his actual name, of course. The rival, in his next book, struck back at his tormentor, introducing **him** as a character. If this policy becomes established, we should soon have plenty of excitement.

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with Hitler's Storm Troops.

Mr. Lewis then begins the accounts and descriptions of the tortures endured by the critics of the new regime. He writes vividly of the prison and the concentration camps for "traitors" to the government; that is, for those who are not cold-bloodedly shot down by drunken Corpsos. The strict censorship of the radio and the press in regard to the horrors and inhuman treatment inflicted by the Minute Men shows a detailed study of existing dictatorships. Mr. Lewis likewise pictures the unjustifiable burning of books written by such authors as Thoreau, Emerson, Whitman, Twain, Wells, and even Wodehouse. Then Mr. Lewis shows the organization of the anti-fascist New Underground, working for the overthrow of Windrip and his cabinet. And finally with the unfulfillment of Windrip's promises, there comes the growing discontent which brings the government to the point of declaring war on Mexico to avert a revolution.

One cannot help thinking of Germany and Italy, and of the similarity of economic unstableness which brought about fascism. Thus Mr. Lewis portrays the present danger that exists, and warns the reader to curb fascism before it does happen here.

Helen Panagotacos



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