

Act I.—Young man starting from home: Little white farm house in the foreground; Wagon passing over the hill; Mother and sister stand weeping at the gate; Father turns his head reluctantly away; Farewell kiss thrown back; Slight fluttering of handkerchiefs. Ring the bell and let the curtain drop.

Act II.—Scene, College campus. Young man wanders disconsolately to and fro; Sun almost setting; Homesick and discouraged; Enters another young man; Looks disdainfully at first; Smile passes over his countenance; Advances; Grasps hands; "Hello, freshness, '93?" "'93." Exit towards town. Ring the bell and let the curtain drop.

Act III.—Rumbling heard in the distance; String of wagons dashes in sight; Horses galloping furiously; Anxious faces on seats behind; Pass the college door at break-neck speed; Cheers and yells, "Where are the Sophs;" "'93 for ever," etc.; Old gold and blue flag unfurled; Exit in distance; Crowd of young men rush around corner; Exclamations of dismay; Murmurings of surprise; Cries for revenge. Ring the bell and let the curtain drop.

Act IV.—Five big professors in a small room; Young man standing before them; persistent demand on part of professors; Vehement denunciation on part of young man; He finally departs; Entrance of class, '93 on their breasts; With loud protests each member takes pen and signs paper; Professors stand menacingly around; Final exit of class; Professors seize hands and execute a war dance with loud scalp halloo. Ring the bell and let the curtain drop.

Act V.—Isolated graveyard; Five graves in a lonely spot; Slight mounds overgrown with briars and brambles; Small headstones, with common epitaph, "Non Requiescat en Pace;" All about is dreariness and solitude; Sun has long since set; Owl hooting overhead; Whip-poor-will calls out mournfully;

Slow music heard in the distance. Quick! Quick! Ring the bell and let the curtain drop.

COMMUNICATIONS.

THE CENSURE-MARK.

There has been in recent years no small amount of controversy over this perplexing subject in all parts of the civilized world, and as there appears even yet to be so much misconception lingering in the public mind as to its nature and claims, I will endeavor with the aid of the FREE LANCE to set the whole matter right once for all.

The censure-mark system can boast an ancient lineage. It almost antedates antiquity itself. If it did not originate in Eden, it was certainly first put in motion not far from there, for Cain was its first victim, and the censure-mark which he received he was never able to get rid of, and it doubtless affected materially his life career. What was designed originally for man's good became, like many other good things, perverted in the course of time and wrought him evil. Coming down through the ages and striking hands with the Neronian Persecution and the Spanish Inquisition, the French Revolution and the Star Chamber, this system acquired force and efficiency, until now in these modern days we see it in all our schools of learning enthroned in unassailable might, an engine of tyranny, an instrument of cruel torture.

The censure-mark! O compound word, freighted deep with terror and laden with desolation and misery unspeakable! Who does not tremble at the sound of the name? Who can contemplate unmoved the awful spectacle of a thousand schools and colleges in all lands writhing in the grasp of this hundred-headed Briaræns and struggling to get free; often thousand noble youths striving hard to gain an education but "cabined, cribbed, confined" by this unreasonable, exacting and arbitrary power? How passing strange it