

STATE COLLEGIAN

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Thursday, MARCH 9, 1905.

EDITORIAL

Owing to an oversight all the copies of the COLLEGIAN for November 17 have been sent out, consequently this issue is absent from the file in the COLLEGIAN room. If any student has a copy of this number and does not care to save it he will confer a great favor on the board by dropping it in the box of Room 323, Main.

With a record of six victories in eight games, State closes a brilliant basketball season. The Wilkesbarre team, which was scheduled to play on the tenth, cancelled its game, and as another good team could not be secured in so short a time, it was decided to call it off. The season was an unusually successful one. Altoona A. A., Wyoming Seminary, Dickinson, (two games,) Pennsylvania, and Franklin and Marshall were beaten while Swarthmore and Altoona are responsible for the two defeats. With the excep-

tion of Cal Moorhead, who by the way is no spring chicken at the game, this year's team was the same as last year's. Dunn graduates this year and will be hard to replace. That he was an excellent man is shown by the fact that he was elected captain for two successive years. With this exception the prospects for next year are very bright. All the men have had good experience and there is quite a bunch of others who will make them work hard for their positions when candidates are called out for the season of 1906.

By recent action of the Pennsylvania legislature the college hazer is declared a criminal. The bill states that "if any person or persons shall maliciously inflict on any person any grievous bodily harm by what is commonly known as hazing, either with or without any weapon or instrument, while attending or going to or coming from any of the common schools, colleges, universities or any other institution of learning within this commonwealth, he, she or they shall be guilty of misdemeanor.

"Being convicted, he, she or they shall be sentenced to a fine not exceeding \$500, or undergo an imprisonment of not more than six months, or both."

It is probable that this law will go down along with those that cause no other effect than to occupy space on legal parchment.

According to Rainey's poster on the bulletin board there are "signs of spring in the air." The front campus shows the same indications as the snow has melted and the ground is soft. This is the opportune time to make some beautiful paths across it and just a very little carelessness at this time of the year will deface it for the whole summer. At Commencement time this year we are going to have one of the greatest celebrations in the history of the college and all true State men will do well to prepare for those days by "keeping off the campus" while it is thawing.

The Hewer.

The life of George Grey Barnard, the sculptor, to whose generosity we owe the beautiful plaster model of "The Hewer" in the entrance of the Auditorium, should serve as an inspiration towards higher efforts for every college man. He has now complete charge of the sculpture work for the new Capitol at Harrisburg, which fact alone shows his success.

He was born at Bellefonte in 1863, lived until his twelfth year on the shores of the great lake near Chicago, and until sixteen in Iowa, on the banks of the Mississippi. He was the son of a clergyman of broad sympathies, but it was from his mother, chiefly, that he derived his artistic temperament. He was a close student of nature both in the mineral and in the animal kingdoms. When only fifteen he was an expert taxidermist. His whole student life was one of struggle for the necessities of life. With \$89 he lived a whole year in Chicago, drawing and modeling for the Chicago Art Institute. Here he received his first work and made a portrait bust of a boy for which he received \$300. That opened the way to Paris where his toils and struggles against the greatest of obstacles and his final triumphs read like a fairy tale. His next works, "Brotherly Love", a group for the tomb of a Norwegian philanthropist, and, "I Feel Two Natures Struggling Within Me," which has a prominent position in the Metropolitan Museum, are masterpieces.

In "The Hewer," a colossal figure in gray-toned marble, from the same quarry as Michael Angelo's "David," by simple synthesis, he has brought together and concentrated into a single figure of prehistoric man, the whole gospel of labor, in its birth and beginning, in its discipline and in its dignity. Among