

**LIBERTY**

MON.-TUES.-WED.  
**Florence York & Co.**  
 A Talented Sextette in  
 "Ye Olden Days Modernized"  
**CHARLES KENNA**  
 Presenting His Original  
 Monologue  
 "THE STREET FAKIR"  
**BOB FERNS & CO.**  
 In a Comedy Skit with Music  
 "A LEASE FOR LIFE"  
 with  
 Nellie Mayo and Frank Burke  
**Frank & Gertrude Butler**  
 In a Novel Offering  
 "THE DANCING GIRL"  
**THE STEEL TRIO**  
 Amazing Entertainers  
 THREE JOLLY ARTISTS  
 "Ten Scars Make a Man"  
 A Stirring Western Tale  
 NEWS AND COMEDY PICTURES  
**BABICIN AND THE ORCHESTRA**  
 Shows Start at 2:30, 7:00, 9:00

**RIALTO THIS WEEK**

Here is a Good Show  
**Colleen Moore**  
 in  
**"SO BIG"**  
 ON THE STAGE  
**"THE ROOF GARDEN ENTERTAINERS"**  
 NEWS—TOPICS—FABLE  
 SHOWS AT—1, 3, 5, 7, 9 p. m.

**LYRIC THIS WEEK**

SEE GLITTERING  
**GLORIA SWANSON**  
 in her latest success  
**"WAGES OF VIRTUE"**  
**"MOTOR MAD"**  
 A Rollicking New Comedy  
 ON THE STAGE  
**"THE CANTEEN"**  
 Atmospheric Prologue  
 SHOWS AT—1, 3, 5, 7, 9 p. m.

**Colonial THIS WEEK**

**HAROLD BELL WRIGHT'S**  
 Fine Adventure Romance  
**"THE MINE WITH THE IRON DOOR"**  
**"THE GO-GETTER"**  
 Another Exciting Story  
 Also Comedy and News Pictures  
 SHOWS AT—1, 3, 5, 7, 9 p. m.

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**OLYMPIAN STUFF**

Life around the campus as seen from the Mountain of the Gods.

**ON WOMEN.**

Only a very few of the men we know discuss women in the way which pleases us. Some insist upon analysing them, very seriously; others treat them as a joke; all are wrong. At one time we should have said, with Parny: "Une paisible indifference est la plus sage des vertus." But we now believe that an attitude of calm indifference does not give the true perspective.

For ourself, we prefer to look at a woman as a puzzle; not as a cryptogram—for there, ultimately, one would find some meaning—but as a rather complicated synthesis of wood and wire. Oscar Wilde put it correctly when he characterized women, as a sex, as Sphinxes without secrets.

The puzzle analogy shows that the value of the thing is in the attempt, not in the success. After one has solved a puzzle, what has he gained? And what has he got after finding the key to a woman's personality? There is nothing further to do; it is all rather futile. One might replace the pieces, but with the solution once found, all pleasure is gone.

The delight in the whole situation is that an imaginative person never runs out of puzzles. Some of them, to be sure, may be very similar; and yet there will be enough variation to make the pastime rather enjoyable.

And if you will allow us to be cynical for a bit longer, we shall try to grope our way to a conclusion.

The value of women, then—except as mere materialistic utilities—is not intrinsic; it lies in their possibilities for divertissement. One solves puzzles to shuffle off ennui. But as soon as he begins to formulate rules or methods of solution; as soon as he starts to make it an important part of his life; as soon as he takes it seriously, he becomes absolutely asinine.

That tolerant old Chinese sage, Ah Dam, summed up the whole matter when he had his calligrapher brush for him, in delicate ideographs, this maxim:

"There is more pleasure in pursuit than in possession."

**OH, DEAR!**

Oh tall and fair and handsome Claire,  
 Your grey, monocled eye  
 In manner bold does take and hold  
 My heart, when you pass by.

Your golden hair befits you, Claire,  
 My soul seeks after thine.  
 But you—I sigh—are woman-shy—  
 You never will be mine.

—JEANNETTE.

Jeannette:

Suppose you drop around to the office this afternoon, about 4 o'clock, and talk it over.

Claire.

We suggested that Celia should have written a sketch of Satyrus, in his own manner. Since she didn't comply, we have had him write it himself. While we were talking with him about it, we suggested that some day he might run an explanation of one of his portraits so that the mob would know what it meant.

Satyrus tells us he has had several calls to write satirical sketches of his acquaintances. We suggested that this was a good way to make friends. A common person almost adores the sophisticate who pays enough attention to him to pierce him with a satanic pen-thrust.

**THE COLLECTED WORKS OF SATYRANUS.**

**A Review.**

It was his own conceit which led him to dub himself Satyrus, as if he were more than one of that circle of wits who gathered about the supersophisticated Claire Montesrey, the then budding Dean Swift of the campus.

A typical example of this school of mountebank-writers, Satyrus is the most interesting, since his works are singular in their language, scope, intensity, unity, and brevity. I am certain, as certain as that I live, that subjunct his whimsical jocosities and apparent nonsense were cryptic, recondite, and hidden significance discernible only to the initiated, for he writes as if he were suppressing pertinent evidence, as if he were giving only the quintessence of the matter at hand.

His tortuous style, with its youthful flippancy, studied confusions, multitudinous antitheses, petty conciliatoriness, flagrant "non sequiturs," Pecksniffian qualifications, pointed epigrams, terse ellipticisms following upon sentences of Johnsonian sonorosity, sophomoric philosophizing, clandestine argument, brazen irreverence, and satanic logic, implies a disdain for his subjects and his readers: he scribbles like one concerned only with the verdict of doomsday. His disguised pleasantries arouse only our interest, instead of educing that cynical smile which true wit elicits.

We should be glad to applaud his darts did we see his targets; praise his learning did we understand his allusions; or concede his criticism were it made clear. But his talents were spent in concealing the technic and objects of his satire: as if that were a duty of Scaramouch! Who but himself knows the minor poet he caricatured? At the time, Claire Montesrey could, perhaps, have interpreted the more subtle portions of Satyrus' sketch of Basil Barley, classical mythologist; few could do more than disentangle the character from the pyrotechnic verbiage. The undeviatingness of his brilliance manifested his personality even when he attempted to enshrine it by various pseudonyms, for he published material as Boswell, J. S. J., John Patmore, etc.

No one goes to such infinite pains merely to be diverting or roguishly amusing. There must have been an esoteric meaning to the work of Satyrus.

—SATYRANUS.

**ONE LAST RETORT.**

Dear Claire:

Good Heavens! What is to become of our intellectual aristocracy? Are you going to put egoism on a democratic plane? Is your constitution to be:

"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain inalienable Rights, that among these are Life, Liberty and the pursuit of the Ego?"

Your criticism is illogical. If one is to be a true egoist, must one not condemn false egoism? What does it profit me to be an egoist if Satyrus can be one too? We shall soon have the Rotary Club developing its ego!

At any rate, I have not been inconsistent. I am not primarily an egoist. I am primarily a poet. I am an egoist only in so far as the two things are consonant.

An egoist is not necessarily a creative artist. To be a true egoist one must be first an artist, otherwise one's ego is mere vapor.

As a poet, I am a seeker of the truth. As both poet and egoist, I can fearlessly acknowledge this. Confident in the rectitude of my cause, I stand forth strongly for the exclusion of the ineffect from the Aristocracy of the Ego.

As a poet, not as an egoist, I must admit that I long for greater gifts to defend my cause. My poetical self knows its weakness, and that it may fail. Nevertheless, if I am beaten, it will be through sophistry, never through the truth. The judgment of the ages will bear me out. If this be egoism, make the most of it.

—CELIA.

If, for the sake of argument, we grant Celia's definition of the term "egoist," even then she is on unstable ground. While as a poet she may be of the egoistic elect, as a critic and a prosaist (we borrow the word from Satyrus) she puts herself in the class of the false egoists. The point of this is that she had better have clung to rhyme.

But we are tired of arguing with mere words; there is no amusement in it for a keen mind. Enough of this flubdubbery. Celia, let us make it pax.

—CLAIRE MONTESREY.

**VALLEY BASKETBALL RESULTS**

**GAMES LAST WEEK.**  
 Wednesday—Kansas Aggies, 40; Kansas, 28.  
 Friday—Washington, 32; Oklahoma, 30. Drake, 19; Grinnell, 18.  
 Saturday—Nebraska, 20; Drake, 8. Kansas Aggies, 33; Ames, 19. Oklahoma, 22; Missouri, 15.  
**Standings.**  

	W	L	Pct.
Nebraska	3	0	1000
Washington	1	0	1000
Kansas	3	1	750
Kansas Aggies	2	1	666
Missouri	2	2	500
Oklahoma	1	2	500
Grinnell	1	2	333
Drake	1	3	250
Ames	0	3	000

**Games This Week.**  
 Monday—Oklahoma vs. Ames.  
 Kansas Aggies, 33; Drake, 17.  
 Friday—Drake at Washington.  
 Saturday—Grinnell at Ames.  
 Drake at Missouri.

**Chancellor Favors Organized Athletics**

Chancellor Avery, in a discussion of college athletics compiled by the United Press in December, speaks in favor of collegiate sports. In suggesting a "middle course between commercialism, football and the regular college curriculum of studies," Chancellor Avery struck a keynote with which most of the college professors interviewed were in harmony. The Chancellor defended athletics in the following language. "In European University circles, there is a lack of wholesome excitement not conducive to clean living. Youths desire emotional outlet and I can think of no better means than through organized athletics. Youths not intellectually inclined are drawn to our colleges by athletics and thus become deep school scholars."



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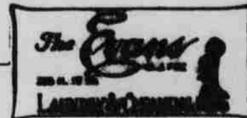
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Facing Campus