

CLUBS.

Mrs. D. C. McKillip's suggestions at the Biennial on the Source Method of History Study, are herewith presented to the club women of Nebraska:

The question of how shall literary clubs best study history in order to derive the greatest benefits from their efforts, claims our attention. For years past any narrative labeled "history" carried its weight of authority, but today the highest criticism is turning its searchlight upon the records of the past, and the result is the overturning of many accepted traditions.

There is a right way and a wrong way to do everything. Science has laid its hand upon this age and smoothed the wrinkles out of old methods. What is worth doing, is not only worth doing well, but worth doing best, and there is no subject, the right teaching of which is of more importance,—especially for the people of a democracy—than history, and yet it is but natural that history should be one of the very last subjects to feel the touch of scientific influence, for only in the last generation have historical methods developed sufficient to allow our teachers of history to give it a scientific treatment.

As the plant is to the botanist, and the animal to the zoologist, so the source is to the historian, and the new or source method of teaching history is today superceding the old or narrative method in all our best universities and colleges. Now the question arises, What is the source method, and how can it be successfully followed in club work? The source method deals with established historical facts. There is but one way to reconstruct the life of the past, and that is from the remains of the past, and these remains are called historical sources. The historical fact is what actually did occur in all its fullness and truthfulness. The record of that fact is the belief of uncertain persons as to what happened, and that belief is often biased by bigotry, passion and prejudice. Much material that was accepted as genuine in the last century was rejected as false by this, and often as intentionally false.

The source method is critical. It asks who was the writer? Where did he live? When did he live? Was he an eye and an ear witness of the event? When did he make his record? Does it agree with other known facts on the subject? In short does his piece of literary mosaic fit in to the place assigned it?

The source method built its own history. It takes no writer's opinion as final, but out of the photographs of ruins, of relics, of temples, of statuary, of remains of every kind, out of the extracts from documents, diaries, contemporary narratives, newspapers, etc., this brick and mortar, and lumber, of history it builds its own unbiased opinion.

How can clubs follow this method of study? Members cannot go to the original sources. They cannot have access to ancient records, and records in the original would not be Greek to them if they were Persian documents. While they cannot go, others have gone and have given to the world the result of their investigations in books made up of extracts from the sources and photographs of historical remains, and such a work used in connection with a good narrative text book, will

throw
New light on history's mystic pages
And this mosaic of past ages,
That's broken so that here and there,
A piece is found, perhaps with care,
May be in course of time replaced,
And in the future can be traced
One beautiful harmonious plan,
From primitive to perfect man.

Miss Grace Carew Sheldon, the noted writer and translator, was a delegate to the Biennial from the Scribblers club of Buffalo, N. Y. She is a regular contributor to the Buffalo Courier and the many pleasant, appreciative things said in that paper of Denver women and of Denver in general as well as of the Biennial are from her. She has a series of articles on the West Indies which are now appearing weekly in that paper which are interesting and pertinent and attracting much attention. She is not an enthusiastic annexationist and her views are of more value than the average writer upon such topics for she has been a world wide traveller, and speaking with fluency several languages has been able to learn more of the feelings of different peoples upon these questions. She believes in the freedom of these islands but would leave them to solve their own problems in their own way. But there is a phase of Miss Sheldon's work that is more interesting to club women than her newspaper work. Club work naturally develops along altruistic lines and Miss Sheldon is at the head of one of the most successful ventures of "women for women." It is the Women's Exchange of Buffalo, which was organized twelve years ago and is one of the few exchanges that survived the fad of 1886 and '88. It is not only alive but is really a brilliant success and takes work from all over the United States, charges no fee for consignments and sells on a 10 per cent commission. It had a fine display of its consignments at the Albany hotel in Denver during the Biennial and some of the work was said to be exquisite. This opens a wide field for women who are looking for work that may be done at home and from which they can probably realize speedy sales. Miss Sheldon would be glad to confer with any one interested in this work and any inquiries addressed in care of Buffalo Courier would reach her. While in Denver she expressed the hope of finding some new avocations among western women which would widen the scope of her exchange.

Miss Sheldon is also a writer of books. Her first book which appeared several years ago was entitled "As We Saw It," and referred to the Oberammergau Passion play, also contained an account of her tour through Scotland and Ireland. Her last book is called "From Pluckemin to Paris." (Pluckemin is a little historical village in New Jersey). It has dainty little illustrations at the beginning of each chapter furnished by the author herself, as she is also an artist and illustrates all her own books. This book is the outgrowth of her trip to France in 1895 when she represented the United States as delegate to the International Press Congress—the first woman to be so honored. She made an address in French before this congress which was translated in six different languages, Arabic among others. Most of the delegates to that convention were men and they were surprised and delighted to meet a woman of the same

Profession who was such a credit to it. In her speech she considered the relation of women to newspaper work from an historical standpoint. She claims that American women have written ever since the Declaration of Independence was signed and that their English sisters are very much behind in this matter.

If the interesting history of the federation badges were better known they might be more generally worn. It is not only a club insignia but it is a source of revenue to the general body. At the first Biennial held in Chicago, May 1892, a Mrs. Todd of Wichita, Kansas, introduced this motion: "Be it resolved, That the board of directors select a small gold or silver badge to be used permanently by any members of a federation club." The motion was carried and at a subsequent meeting of the board a committee was appointed with discretionary power to select a badge. This committee was composed of Dr. Jennie M. de Lozier of New York, Mrs. Charles Emerson Brown of East Orange, New Jersey and Mrs. C. J. Croly of New York. The design selected by this committee was a little badge of blue and silver and it was accepted by the second Biennial which met in Philadelphia May 1894. The blue of the badge symbolizes the dawn, while the silver radiating above the horizon represents the sun ushering in a new day.—the new movement among women. The lower part of the badge is terra cotta and on this contrasting color is the motto, "Unity in Diversity," which at once became the motto of the federation.

Today the badge is worn by more than 10,000 club women in the United States, Canada, South America and England. The following extract from the report of Mrs. Barnes, chairman of badge committee from 1896 to 1898 will be of interest to every club woman.

"Acting under the advice of the board of directors, your committee for 1896 and 1898 continued its contract with the manufacturer, placing all orders with him in large quantities and sending to the clubs at the rate adopted by its first committee, viz: 50 cents for pins without hooks, and 55 cents for pins with hooks.

"Your committee was authorized to investigate the cost of copyright, also of patent with the protection of same. Copyright was found to be expensive and sometimes ineffectual without litigation, while a patent was of no avail unless all pins were recalled and stamped accordingly. While the one plan was inexpedient—quite impossible—the other was attended with considerable expense; hence it was decided to adopt neither, but to protect the interests of the general federation by a strict compliance with the contract, placing all orders with the manufacturer (C. G. Braxmer of New York), with the reciprocal condition on his part of filling only those orders which came through the authorized committee. In this way the committee controlled the sale of badges to federated clubs only.

"Statistics are not usually interesting, yet, when they emphasize a principle they justify enumeration. The results from this plan of work can be summarized as follows:

"Three thousand four hundred and twenty-one badges have been sent to federated clubs, aggregating 427 badges by registered mail. Illinois, the banner state in 1894, again in 1896, in 1899 leads with 840 badges—one-fourth of the entire number sold since the last biennial. Colorado comes second, ordering 450; Missouri third, ordering 140; Kansas fourth, ordering 120.

"The Pro's—The 3421 badges sold since the last report made at the third biennial represent a gross gain to the federation of \$343.90, rendering this work self sustaining and altruistic. The

profit of 10 cents on each pin has enabled your committee to meet all expenses of: Registry and boxes, amounting to \$63.33; current expenses of the recording secretary's office, \$190.32; cash balance, \$63.20; total, \$343.90.

"Had this small margin been lost by the individual clubs ordering from the manufacturer, your treasury would be indebted for the amount of cash accounted for in the above statement.

"Having secured a business basis for the general federation, your committee would recommend the same policy for the future, and that the cash balance be retained for the incoming committee so as to meet its obligations promptly."

NOSCE TE IPSUM

Did you ever have a sudden illness come upon you, something with a dozen dread symptoms, for each of which a friend prescribes his own particular never-known-to-fail cure, and then in a maze of uncertainty as to what you really need, interrogate the corner druggist? If you have you will probably recognize the following conversation:

"Ah! good evening, doctor. Fine weather, isn't it?"

"Yes—little moisty."

"Ah, that's just it. Moisty weather has undone me. Not feeling well, doctor—no; all out of sorts. Pain in my head, back of my neck—liver out of order—ague, fever—all you know. Now, I'm recommended to take tincture rhubarb. Do you think that's good?"

"Yes-s, that's good."

"Well, how about the roots of rhubarb? Some think that's best, you know."

"Well—that's good, too."

"I have a friend who swears by Warburg's tincture?"

"Very good, very good—for some things."

"And then, bromo quinine—"

Excellent effects, under certain conditions."

"Well, I don't know. I guess, perhaps, I'd better have the tincture of rhubarb."

"That's very good."

"On the other hand, though, the quinine is best for fever, isn't it?"

"Yes, it's good for a fever."

"Now, which do you think is best?"

"Well—, they're both good."

"Oh, I guess you can give me the rhubarb. Thanks, doctor; thanks, awfully. Good-night."

Only outside you wonder how much more you know since your interview with the chemist. And you swear a solemn oath to buy only stamps there in future.

Mertie—Why did Marie refuse the offer of that rich widower?

Minnie—She said he never took her any place except to the cemetery where his first wife is buried.

"Do you believe in long engagements, Mr. De Stoneyheart?"

"Certainly."

"How long?"

"Till one or other of the parties dies."

"Your men seem to be under excellent discipline," said the commander.

"They obey their orders implicitly."

"Yes," said the captain, "my company is composed exclusively of married men."

"The count was an adorable partner. He fairly danced his way into my affections."

Frederick A. Stokes Company, publishers, 27 and 29 West Twenty-third street, New York.

THE COURIER for sale at all newsstands