Shakespeare Play

On Saturday and Wednesday evenings, June 19 and 23, the Shakespeare Society presented "The Tempest." Miss Sidney Clapp, the President of the Society, welcomed the large audience that packed solidly the banks of Rhododendron Hollow, with the quaint speech which headed the long brown programs. Then, before the twilight had entirely faded, Mary Christie as a Storm Spirit danced a fitting prologue to the play. In a wonderful costume of gray and lavender, she whirled and tossed among the trees, now in the shadow, now in the dim light, accompanied by faint music and the rushing of the wind. The dance in its fantastic unreality, its suggestion of storm and darkness and yet of lighter things, seemed to shadow the spirit that dominates the whole play, and finds expression from the very first in the shipwreck scene. This scene is particularly difficult to manage and doubly so when presented out of doors—we could not help but feel it a sort of anti-climax to the dancing which just preceded.

But once past this—the play ran smoothly, prettily on. Everywhere the pictures which the players presented were beautiful enough to be well remembered. The effective costuming of Miranda, Ferdinand and Prospero, offered a striking contrast in many a pretty tableau; and as the play went on and the "insubstantial pageant" drove back into the shadow the dark reality, the audience became more and more enchanted with the looking. The dance of the nymphs and reapers,—the nymphs in shining green with unbound hair, the reapers in dull brown,—made an exquisite bit in the midst of the play, the only criticism being that the pictorial part was so well carried out it tended to draw the attention too much from the action. And in speaking of the pictures of the play, everyone is sure to mention Ariel,—a wonderful, light-footed, capricious Ariel who seemed to form the very heart of the play. The part seemed to Miss Hanford closely,—her interpretation was fine and delicate and she carried out the various moods of the airy Spirit with a charm and a grace of action which called forth repeated applause. Her dancing was truly wonderful—every light move, every supple turn seemed to embody that airy inconsequence and fantastic joy which are always associated with the fascinating Ariel.

Charlotte Lyman as Prospero "worked up splendidly towards an impressive climax. At first her acting, though well possessed, seemed to lack vitality and effort,—perhaps because her voice seemed slight at first, but as the play went on she seemed to become stronger, finally reaching a point where her interpretation showed considerable mastery and power.

As Ferdinand, Dorothy Binney was successfully masculine,—an achievement which we seldom see in feminine dramatics. She seemed to enter whole heartedly into the spirit of the play and made excellent use of an attractive voice. Upon Jeannette Vail fell the most difficult role of the whole play—that of Caliban. Miss Vail managed the obstreperous character in a capable way and avoided the usual pitfalls for Caliban performers—of overdrawing the part.

Helen Owen as Miranda, was charmingly un-electrically. Her movement was so natural,—her every attitude was natural and full of a simple grace. Trinculo and Stephano were capital,—their humorous scenes which easily fall into a rather farcical horse-play, were cleverly done. Miss Kelly's interpretation of the little jester was especially commendable in that it was neither stereotyped nor non-montonous, but freshly amusing.

The play, on the whole, showed careful work resulting in a smooth and wholly pleasing presentation. Mrs. Bean has been the coach for the play. The following is the "List of Persons in this Play."

Alonso, King of Naples  Mary A. McNab
Sebastian, his brother  Katherine C. McGill
Prospero, the right Duke of Milan  Charlotte D. Lyman
Antonio, his brother, the usurping Duke of Milan  Jeannette Keim
Ferdinand, son to the King of Naples  Dorothy Binney
Gonzalo, an honest old Counsellor  Kate P. Roach
Adrian  Katharine P. Terry
Francisco  Jeannette Vail

Trinculo, a Jester

Stephano, a drunken Butler  Marie B. Frantz
Master of a ship  Mary Hewett
Boatswain  Anna Brown
Mariners

Miranda, daughter to Prospero; Helen Owen
Ariel, an airy Spirit  Ruth C. Hanford
Bosun  Helen B. Higginson
Ceres  Helen Hoyt
Juno  Female Chorus

Nymphs

Grace Hendrie
Dorothy Straine
Jane Coldham
Persis Pussey
Stella Taylor
Marie E. Markley
Katharine P. Terry
Mabel J. Lee
Other Spirits

attending upon Prospero  Helen Binney
The Storm Spirit  Mary R. Christie

"Wellesley seems to be just made for everything." This was a comment heard from an enthusiastic Commencement guest; and it seemed particularly true as we sat on the shore of the lake during Float, last Tuesday evening. The beautiful waters of Waban "sung of in the crew song reflected not only the moon but the lantern and the lights from the boats floating about on the lake.

The exercises began with the parade of class crews. The 1909 crew, winners of the Competition cup were greeted with the choicest musical cheer as they shot around the point into the full light. Applause broke out anew as the other three crews followed. The skill with which the Junior and Sophomore rows rowed made it plain that the competition must have been a close one. Although lacking the grace of motion that comes with sliding seats the 1912 crew rowed exceedingly well. In the forming of the W upon the crescent and coxswains showed their skillful handling of the shells. From behind Tupelo, and winding about the W crept the procession of skiffs representing a Canadian Water Festival. There were voyagers in bough decorated boats, Indians paddling their canoes, nobility and peasants, and monks and nuns chanting with the rest the French water-song that sounded so soothingly plaintive from each boat.

The pageant grouped about the W forming an effective background and a substantial aid in the singing which followed. With the lights of colored lights the colors of the lake changed into gray, blue, and white with the varying "rants of of Lake Waban." The College Crew song was followed by the class song and crew song of 1909, 1910 and 1911, and the class song of 1912.

After the singing of Alma Mater the 1912 boat was rowed forward to meet Katherine Bingham in another skiff. As she broke a bottle in the customary way, over the bow, for the first time bearing the red banner, Miss Bingham christened the boat Evelina II. The boat was cheered by the class, by all the college and finally by 1908, the owners of Evelina I. It was a new and charming variation of the old custom, this christening of the Freshman boat on Float night.

The loudest applause broke out when the College Eight rowed past, the boat proud with her Wellesley banner and the Crew with their Ws. As a last applause the college cheer was given for Leslie Conner, the chairman of the Pageant Committee, for Jean Cross, 1909's Head of Rowing, and for Margery Hoyt, 1910's Head of Rowing. The fireworks sent up from the opposite shore flashed a brilliant ending to 1909's successful Float.
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Elizabeth Nofinger, 1910
Ridle Gholn, 1911

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EDITORIAL

The attention of Wellesley students is more than called. It is whispered, demanded, coaxed, forced until it comes to rest on the fact that the Wellesley Magazine offers you fifteen dollars and a chip of honor for a short story,—and ten dollars, also plus the honor, for a poem. All this providing you write a good story. That's the point where you begin to write. You never could write—you aren't a shark in English and after all there is absolutely no use in trying. Now, the contest is just the tonic to brace you up from this chronic state of under-valuation of yourself and anemic whining. If you have the ambition, you have the opportunity to air a few of your thoughts. It isn't perfect English prose that the Magazine or the contributors to the Magazine demand,—nor is it a string of words that have a pretty sound,—it's a solid new thought or a vivid picture that will find its way into first place in the contest. To be frank, there isn't any excuse for your laziness. You are sure to see people,—hundreds of them,—this summer. You will come into contact with a different set of types, of characters from those that have surrounded you at Wellesley,—you will see life from another side,—in the most commonplace ordinary vacation you will find a new aspect, if not new to you, at least fresh to the jaded reader who has been fed on college flavored literature for too long a time. You are in a new atmosphere—there is material at your very elbow if you will but turn to use it. How much good you will derive from the attempt to sketch in a bit of the life that has filled your vacation, the Editorial Foreight leaves you to discover, should you be wise enough to make the effort. Adopting a purely altruistic point of view,—it will be a very nice thing for the Magazine if a horde of you contribute your literary bits. Perhaps this argument has no effect on you. Some of you have never felt the necessity of doing your share when you wanted a loaf, though there's much talk of Wellesley loyalty. The optimistic Editor does not believe that Wellesley nature is so irreproachable that she won't respond to you the participation in the contest as a solemn duty. The Magazine will brighten up wonderfully if September brings with it a goodly pile of real stories,—not fanatical wanderings or psychological mists draped on characters,—but stories of real people,—your people and for the times Wellesley people. The people must, of course, have their place but they creep in of their own accord so don't make an effort to take them for your heroes. And for the poem, whether you ever wrote one in your life, try it for the novelty of the experience,—if you think too badly of it, redeemed it and the News will use it next year. But this is treason,—the News cannot bid against the Magazine and so it again urges you to literacy achievement. This induction may we offer,—just start a poem or a story and you'll have so much fun with it that you'll have to finish it. Now,—turn over to Page Five,—read the law of the Contest,—fill your pen and enter the fray!

In the last issue of the College News, the names of Miss Jeannette Keim and Miss Jean Cross were omitted from the list of the members of the crews who received W's. The News apologizes for the omission and hereby rectifies it.

The News wishes to call the special attention of its readers to the account, in this month's issue of an excursion to San Gimignano, Tuscany. This should properly have a place in the Wellesley Magazine, but for the benefit of those who are to sail in the next few weeks for Europe and sight-seeing we feel justified in robbing the pages of the Magazine for the columns of the News. If not a college event it is surely of college interest. You who are bound for Italy— and this charming description makes us envy you—will doubtless be armed with a guide-book describing forcefully, as guide-books are apt to do, the "little cities frequented by the great crowds of tourists." There is much to be learned from both guide-books and popular articles. Yet everyone acknowledges, confusedly, that there is a vast amount to enjoy besides, if only one knew how to find it. Here, in this article, Miss. Purkhot describes for us a most enticing trip outside the realm of guide books into the very essence of the charm of old Italy. The description of the journey through

the soft, hilly country, the introduction to "Ullise Pogni," the guide, the appreciative and practical suggestions about the town and paintings give an alluring picture. They give as well a useful hint about the intelligent way to go about this "sight-seeing." You may not all be able to visit Tuscany and follow this outline but if you follow this method of pleasure seeking and finding in your summer's travels your summer will bring much that is worth while. Bon Voyage!

SPETAL ANNOUNCEMENT TO WELLESLEY COLLEGE ALUMNIAE

I have now in preparation—with the approval and permission of the College authorities—a special lecture Illustrative of Wellesley College—from its organization up to the present time.

The lecture will be ready for the season of 1909---

and arrangements can be made either to rent the text and slides, or the undersigned will deliver the lecture.

The lecture is designed to give to those alumnae who desire to interest their friends or pupils, an opportunity to present to them in graphic form the buildings, life and scenes of Wellesley College. There will be no more slides and the time of delivery will be about one hour.

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College Notes

The Alliance Française has contributed one hundred and ninety dollars ($190), part of which is the proceeds of the Fête Champêtre, towards the Students’ Building.

At the recent wedding of Miss Jessie Sybella Steane, 1906, to Mr. George Hiller Frost in Hartford, Connecticut, the maid of honor was Miss Mildred Lincoln, 1906. Miss Mary Emerson Lovejoy, Helen La Dora Jeffries, 1905, and Florence G. Bryant, 1906, were among the bridesmaids.

Before the wedding the organist played a medley of Wellesley songs and during the ceremony played the 1894 class song. The maid of honor wore an Empire gown of apricot peau de crepe and carried a shower bouquet of pink and white sweet peas. The bridesmaids’ gowns were of apricot mosseline; they carried enchantress carnations.

Mrs. G. A. Kellogg (Louise Williams, 1900) entertained the Hartford Wellesley Club at her home in West Hartford, May 22, 1909. After a short business meeting papers were read on "Wellesley’s Presidents and their Contribution to the College."

Mrs. Wm. Brown (Irene Phillips, ’75-’78) read a paper on Miss Howard; Miss Jennie Loomis, ’92, on Miss Slater; Mrs. Fred W. Warner (Grace Bernard, ’81-’82) on Alice Freeman Palmer; Miss Florence Cronul, 1895-99 on Mrs. Ivins; Miss Florence Bryant (Grace Munro, ’81-’82) on Miss Bancroft, ’81-’82; Misses’ extracts from Frauelm Mueller’s Biography of Professor Wenchebach.

The enjoyable afternoon was brought to a close with a few personal reminiscences of Alice Freeman Palmer by Miss Clara Capron.

Hartford Wellesley Club 1908-1909

November 14th
Address by R. E. Phye, Vice-Principal Hartford High School.
Subject, “The Spirit of Bushnell Park.”

Hostesses: Misses MacMartin, Metcalf, Pillinger, Goodale, Powell, Adams, Bancroft

Three o’clock
Asylum Hill Congregational Church
The Parish House

January 20th
Miss Anna C. Patten
“Glimpses of Athens and Northern Greece.”

Three o’clock
The home of Miss Jessie S. Steane
29 Collins Street

March 27th
OPEN MEETING
Miss M. S. Davis
On the “Philosophy of Healing.”

Three o’clock
The home of Miss Mary Freer, 29 Collins Street

May 15th
RALLY DAY
ANNUAL BUSINESS MEETING
“Wellesley’s Presidents and their contribution to the College.”

Three o’clock
The home of Mrs. G. A. Kellogg,
69 North Main Street
West Hartford

Joan of Arc at Cambridge

As a spectacle, the play that was given in the Harvard Stadium Tuesday night, was extraordinarily brilliant. From Joan alone, under the oak in Dom Remi, to the crowning of the king within the gray porch of the Rheims cathedral, or the tumultuous battle scene, everything was skilfully, effectively staged. So large were the crowds, so magnificent the setting that any lesser actresses than Miss Adams, any weaker play than this of Schiller’s would have been overshadowed by the staging. But even as a part of the spectacle Miss Adams dominated. In the vast crowd of the coronation procession where there seemed to be a thousand men, men’s with lighted tapers, soldiers, and courtiers she was the center of interest. And the attention during the performance was so entirely centered on the play that it was not until afterwards that the beauty of the pageant, recurring in memory, made its impression.

The translation of Schiller’s play of the Maid of Orleans, which was used, seemed to have caught a good deal of the spirit of the great man. The emphasis on the ideal at the expense of the real was quite as distinct as in the original play; but though the romantic nobility of the play was captured, the expression was occasionally commonplace and very often lacking in smoothness of verse. Even with the finished beauty of Miss Adams’ elocution it was occasionally evident and with the others the roughness was frequent. In spite of all this the play, in itself, made a powerful and lasting impression of ideal dignity and strength.

The acting was perhaps the most remarkable part of this very remarkable presentation. Maud Adams seemed to be more absorbed in her part, more unconscious, direct and forceful in her acting than in anything that she has undertaken, at least for some time. She was almost as unreal as Schiller’s Johanna herself, although in her appearance in armor on horseback there was something that seemed a little muscular and earthy. The actors who supported her were worthy to play with her; the characterization of Charles-VIII and of Queen Isabeau being especially careful. Agnes Steel seemed a little limp but she too, was clever, with her face with Dunlop and the huge Burgundian, appearance, carriage and gesture were more important than the elocution. To have so many excellent actors would have been quite bewildering to an star-studded audience if Maud Adams had not been so extraordinary as to dominate them all.

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Senior Play

For certain he hath seen all perfections,
Who among other ladies hath seen mine;
They that go with her hopefully should combine
To thank their God for such peculiar grace.
So plentiful is the beauty of her things bow
That it begets in no wise any sin
But draws round her a clear line
Of love and blessed faith and gentleness.
Merely to witness of her many things bow
Not she herself alone is holiest.
Than all but hers, through, are raised above.
From all her acts such lovely graces flow
That there is one may not think of her
Without a passion of exceeding love.

"Viva Nuova," Dante.

With this charming prologue and a few words of welcome Mary Zabriskie as President of the Class of 1912
raiseth the curtain at Mossendorf Hall on the evening of
June 17th, to "The Countess Cathleen" by William B. Yeats.
Many have looked forward with expectancy to this rather unusual
departure in the presentation of a contemporary play and those
who know Mr. Yeats work were surely glad of the opportunity
of seeing one of his best efforts in a very ideal setting.

Few were disappointed, an unusual occurrence for any play.
Our congratulations are due to the whole of the cast for the
stagecraft, and especially when it takes such concrete forms as
borders of goblin-devils, weird spirits, lost souls and troopers of angels.

Unquestionably the most notable of the feature
of the play was the handling of the whole play
was splendidly caught from the very first in tone, in
action,—in the slightest details. This suggestion of the super
natural is unerringly hard to manage, but when it
takes such concrete forms as borders of goblin-devils, weird
spirits, lost souls and troopers of angels. Without
pulstered up by clever lights, by careful scenic effects and expenses
creation, these things are set up before the audience but
for once at least, in the history of Wellesley dramatics, the
existence of the spirit of the whole, an utter lack of self consciousness and
a wonderful simplicity combined to make these difficult
not merely overcome but among the best features of the whole
play. They added much to the pictorial value of the play of which
too much cannot be said. The costume, the management of
which has been in the hands of Leslie Conner, was wonderfully
effective. Few of us will forget that striking picture of the slender
Countess in shimmering yellow—and on either side the rich black
dressed in tawny silk of the Merchant-Demons,—and again that
wonderful scene in Act III where the figure of the Countess,—
which slipped like a ray of light through the darker tones of the play,—
risie tall from the midst of her kneeling people. The slender
Poirot in his brilliant coloring made everywhere the flush of intensity
of the character. The background of peasants was noticeably well managed,—the subdued
color effects were realistic and that difficult piece of management,—the
"molly", was well done.

The spirits or the troops of white angels come at the
beginning of the play we might have frowned and lost a quite
beautiful thing,—but as it was late the acting had slipped us unawares
into the spirit of old Ireland. This we felt was the made easiest
praise we could give the actors,—every part was interpreted with a
spirit, with life and vigor and with an apparent enjoyment which
overcame the hundred and one difficulties that attend the presen-
tation of so unusual a play. Edith Bryant as the Countess Cath-
leen did splendid work in her portrayal of "a very pitiful lady,
very young, exceeding rich in human sympathies." Her suggestion
of the conflict within the mind and heart of the lovely Countess
was exceedingly fine and delicate. She centered those thoughts into
the mood, the whole character of the young girl. As a sharp
contrast, Sallie King as the First Merchant, typifying the World and
Greed and Money and all that is evil,—was masterly,—her acting
was perhaps the best piece of individual work in the play. Her
facial expression was good, and her action remarkably graceful;
—she interpreted a melodramatic part, if it so may be called, with
power and strong emotion. Martha T. Wood as the young
cardinal, and Paul Pogni, as the Peasant King, not masculine as the part
demanded, but delicately expressive. Anna MacFarlane as
Oona was a striking contrast to the youth and strength
that most of the characters typified. The e
the vivacity, vitality which is so necessary in a
very old woman, her wittily pitiful song, her broken
voice,—all made up a commendable interpretation of a by no means
easy part.

Rather than individual brilliancy of acting, however, the
play was especially commendable through a uniform excellence,
—from the leading characters to the peasant in the wood,—every
part was played with care and as a result the play was a brilliant
success. This is due to two things,—first the excellent and patient
coaching of the play by Mrs. Christabel W. Kidder,—and secondly
the earnest enthusiasm of every girl who took part.
The play was especially unusual as we have none of us have lived,
imaginations, who sat and looked on instead of being swept
into the very center of the play,—cannot well forget it. Even
those of us who looked on must remember at least how it looked
and sounded,—the groups of dull figures kneeling in the shadow
between the trees,—the flashing light,—the white figures on the
hillside,—and above, the rushing of real wind in the tossing trees.
The second performance of the play was given June the twenty-
fifth.

The cast of characters was as follows:

1. First merchant
   Sallie A. King
2. Second Merchant
   Flora B. Brigham
3. A. poet
   Martha T. Wood
4. Shemus Rus
   Georgiana K. Fiske
5. Teig, his son
   Minnie Packard
6. First Peasant
   Dorothy C. Mills
7. Second Peasant
   Mary F. Hurdhcraft
8. Maurnett, a gardener
   Elizabeth I. Adamson
9. A. Herdsman
   Bertha S. Rankin
10. Paudeen, a servant
     Alice C. Holmes
11. A. Steward
     Margaret E. Sayford
12. A. Spirit
     Genevieve Jacoby
13. An Angel
     Dorothea M. Marston
14. The Countess Cathleen
     Edith B. Bryant
15. Oonah, her foster daughter
     Anna M. Memmi
16. Maire, wife of Shemus Rus
     Helen M. Hussey
17. A Young Woman
     Anna M. Albertson
18. An Old Peasant Woman
     Alice R. Appenzeller
19. An Actor
     Muscialian from
dens, Spirits, Ghosts
20. Scene: Ireland in Olden Times
   Act I. The Cottage of Shemus Rus.
   Act II. A Hall in the Castle of the Countess Cathleen.
   Act III. Same as Act II.
   Act IV. Same as Act I.

The committee to be congratulated on the success of the play
is as follows:

Chairman—Virginia Coulston.
Helen P. Lunt—Printing Leslie Conner—Costumes
Sara B. Pinkham—Properties Ethel M. Damon Music
Elsie Bradt—Treasurer

An Excursion to San Gimignano (Tuscany)

To Wellesley students planning to take a pleasure trip in
Northern Italy, I should like to recommend a lovely one-day
excursion which I went with some friends to San Gimignano last
March. We were staying in Siena. On a fine morning we started
out on an early train to Poggibonsi, about an hour's ride through the
ever interesting Tuscan country, where we took a carriage to
San Gimignano. There are always plenty of drivers waiting
in the station, and a good one to be arranged for. The attention
of tourists otherwise, they "pat" at you in the most amusing way.
We had been told by friends to ask for "Ulisse Pogni." He came,
a kind, intelligent fellow who spoke our language well.
Our guide on the way—"in French, which he had learned alone,
he said, by reading a lot of French books! Think of that, girls
of the French Courses!"—He charged us only ten lire ($2) for the
return trip to San Gimignano. I promised to recommend him
to friends, for he was a very pleasant driver, and loved his pretty
country.

The drive in the spring morning, through the hilly, soft-looking,
quiet, blue and green country was something never to be forgotten;
there were the backgrounds of primitive paintings in living reality.
We had seven or eight miles of it before we saw San Gimignano,
a fine sample of the rustic hill-towns of Italy, proudly perched
on its own hill, and looking very mediaeval. She has still thirteen
tower-streets standing; almost each house used to have a square brick
tower, so that the little city was called "San Gimignano of the
beautiful towers." Like all Italian cities of that part of the country,
San Gimignano saw many gallant fights between Guelphs and
Ghibelines and she struggled hard also during the 13th and 14th
centuries to preserve her independence from the greed of Florence.
A great part of her history lies in a sombrero of the story of
the conventionality of Byzantine art and the faithful representation
of saints.

At the start of the characteristic, now so silent streets,
we visited the Palazzo Nuovo del Podestà, which contains
several paintings. The one we liked best was a large fresco by
Cippo Memmi representing the Virgin crowned, in the middle of a throng
of Saints. The last two figures at each end of the palace were
painted by Benozzo Gozzoli, one of the great primitive painters.
This fresco is a striking one showing the transition between the
conventionality of Byzantine art and the faithful representation

(1) A letter addressed to Ulisse Pogni, Poggibonsi, would
reach him. There are other pleasant excursions from Poggibonsi.
of nature which belongs to the Tuscan school of painting. Most of the remaining figures retain the rigid Byzantine attitude and lack of expression, while the male faces look more like portraits, perhaps because male features being more marked were easier to reproduce. Among these, one would notice the beautiful petit head of Bishop St. Methodius, at the left of the Virgin.

We had been directed by friends to go for our lunch to the clean little Albogio Centrale Vittoria, on Piazza Cavour. There we found Maria Nicolini, the landlady, who has many American friends and made us feel at home.

For two lire and a half apiece she gave us a plentiful lunch including the best spaghetti we ate during all our Italian trip, nice stufato, cheese and a light wine, grown on the hill there, which had so pleased the gentleman of the party—all the poetry of the Tuscan country in it!

After lunch we went to the San Agostino Church. In the apse of this church are frescoes representing the life of St. Augustine, by Gozzoli. They are a pathetic and humorous picture of life as it probably was in Gozzoli’s days, and painted in the brilliant manner of that master. We were much amused by the fresco showing young St. Augustine being taken to school for the first time; his parents, full of anxious solicitude introduce him, the school-master benignantly pets the innocent looking little student, while, behind him, the real and fearful side of school-life is very vividly illustrated! In the nave of the church on the left-hand wall, is another Gozzoli fresco representing San Sebastiano protecting the people. The bright soft colors, the devout and true expression on the faces of the great saint and of the people, the poise and dignity of the whole composition make it an attractive example of that early so-called primitive art so often superior to the art of later periods.

It is another church worth seeing in small San Gimignano, the Collegiata—a most curious and now rare example of the churches decorated from floor to ceiling, where stone nowhere appears, if the painted walls were meant to be an “enlargement by Umano” for the people. On one side are represented scenes from the Old Testament; on the other, scenes from the New; at the end, going up to the crown of the arched roof are impressive interpretations of Heaven and Hell with God the Father between them. These frescoes are very naïve but full of life in spite of their awkward technique.

Besides this, the Collegiata owns a treasure, the Virgine Annunziata by Ghirlandajo, one of the most poetical works of art to be seen in Italy.

As we were leaving the church and stood on the steps, we were assailed by a tabb of small boys who wished to be our guides to the Rocca. The liveliest of all, who, with a bewitching smile spoke volubly of himself as “a nice little guide—uno buono piccolo guido,” won us. He took us to the remains of the strongholds, and its marvels discovered with vines and ivy, parried into an exquisite orchard. From the tower we had a splendid view of the surrounding country. Little Tomaso Franchesi added much to our pleasure by pointing out and naming the towers of the city, and telling amusing and fanciful way stories of local family legends in the olden time. We did not always understand his Italian, but his clever gestures, expressing the fight, and the slaughter resulting from the fight, between the Guidelena Salvucci and the Grassi Adragna, would have been understood in any country.

Then, as the afternoon went on, and Ulisse Pogni did not want to hurry his horse, we had to say good bye to San Gimignano. How we loved the Tuscan country, with its rows of small trees encircling fields of tender young wheat! A vine is planted with each tree and they grow together; the tree gives the vine a support that never rots nor rusts and prevents it from trailing on the ground and taking up the source of wheat or oats. These are the “wedded young elm and vine” sung by Virgil. Thank of that graceful custom, being older than Christianity, and still living!

We reached Poggibonsi towards five and were in Siena for dinner, feeling that we had enjoyed more of the charm of old Italy during that one day than we would have during many days spent in places frequented by the great crowds of tourists.

VALENTINE PUTHOD

Deutscher Verein

On the afternoon of Wednesday, June 16, the Deutscher Verein held its last meeting for the season, at Tau Zeta Epsilon. The meeting was held in its usual meeting to eat at the Weihnachtsfest, it has heard Faust read by Professor Kühnemann, and now, like everyone these days, it took to out-of-doors. The meeting coming in the midst of examinations prevented a large attendance, but those who came had the pleasure of an enjoyable Kaffee Garten. Members of the German Faculty and students gathered in little groups on the porch of Tau Zeta Epsilon and chatted sociably over their coffee and strawberry ice. The Verein always has music, and this time it was most delightfully entertained by Fräulein Raynal, who played the violin.

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JULY OUT-TO-DAY

Special Display by H. L. FLAGG

cello. Mary Nos accompanied her, and afterwards played several selections. Franzel Miller played German folk songs, in the more familiar of which the members joined. Before the close of the meeting a ring was formed in the Green, and the results of the election of officers for the coming season were announced. They are to be:

President — Florence Wise

Vice-President — Emma Line

Secretary — Mary Warren

Treasurer — Dorothy Dey.

As each was announced, the ring jubilated in true German style with: “Das soll sie leben!" With hopes for a splendid year, but no less hearty thanks to the present officers, who have made every meeting a delightful one, and the year most successful, the meeting broke up.

Wellesley Magazine Contest

Through the generosity of the classes 1910, 1911 and 1912, the Wellesley Magazine is enabled to offer two prizes, fifteen dollars for the best short story and ten dollars for the best poem, submitted by September 10, 1909.

The conditions of the contest are as follows:

1. The competition is open to the classes of 1910, 1911 and 1912.
2. No story or poem which has been written for any English course in the College shall be submitted.
3. Any story or poem submitted in the contest may be used.
4. The stories should contain not more than six thousand words.

Manuscripts should bear a number corresponding with that on an enclosed envelope containing the name of the author. If more than one manuscript is submitted, each should be in a separate envelope with a separate number.

All manuscripts should be in the hands of Miss Mary Jesse Gidley, North Dartmouth, Massachusetts, before September 10, 1909.

7. The Judges for the contest are M. J. Gidley, '04; Louise Bascom, '07; and Katherine Haeftine, '08.
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The Tonga Trip of 1998

The tropical atmosphere of June 24 was very well suited to the setting of "The Tonga Trip of 1908." However one almost forgot the heat and the closely crowded seats when a group of pretty "Tongas" girls danced across the stage to the delight of the Tongese king and the fiddling Crown Prince and the All-around Girl sang in the moonlight.

Before the curtain rose Mrs. Cecil acknowledged the debt of the class to Mr. Hamilton, their honorary member, for his help in arranging the music which with the lyrics and dialogue was written entirely by 1908 girls. The proceeds of the performance in which nearly the whole original cast took part were to go to the Students' Building Fund.

After Mrs. Cecil's word of unnecessary apology for the result of few rehearsals the king attended by the Crown Prince made his triumphal entry while the saluting Tongese sang the national air of Tonga. After Princess-Zoe's reply to the king's welcome showed the excellent quality of her voice which was again used to the greatest advantage in her beautiful lament in the second act. The audience was completely under Mrs. Cecil's sway from the moment the scene was in splendid condition and she carried off her songs with an effect which was delightful. Her new song, "That's the reason why I never married," caused much amusement and did another innovation. "He's the husband of a girl who went to Wellesley." Miss Lockwood "this lord of creation" who barely reached his wife's shoulder was a sad example of downtrodden mankind.

The dance of the "Spanish" by the major part of the Royal Army was also much appreciated. In spite of the fact that Miss Cummings and Miss Drouet were both new in their parts the song and pantomime of the Dramatic Girls with Miss Hubley as the "stern Papa" was given with great effect.

The beautifully gowned "Loafers," attractive "Proms," Girls, and robust "Athletic Girls" were in contrast to the weary and worn Phi Beta Kappa's, the stern Free Press advocates and Miss O'Prude, the chaperon and member of the Wellesley faculty. In this part Miss McIntosh, as "an intelliectually," did not quite reach the standard she set for herself last year but she carried off her part well.

One was always aware of the "Tonga Daily Bulletin" while Miss Grant, the fascinatingly ugly king, never dropped her part and was equal to every occasion. Miss Crane's sympathetic voice and particularly charming in the first part of the act in which both Mrs. Cecil and Miss Baird excelled.

Some of the chorus work was slightly lacking in precision and volume but the splendour of the solos amply made up for it. One only regrets that the second act had to be cut on account of time.

The costume was very effective and Miss Benton deserves great praise for her energy in arranging the stage and accessories. Miss Halsey and Mrs. Cecil succeeded in getting the cast together and, with Miss Brown who led the orchestra, arranged the rehearsals and drilled the cast. It reflects the greatest credit upon the faculty as well as them that at a reunion they were able to give such a very successful performance.

The cast of characters was as follows:

<table>
<thead>
<tr>
<th>Character</th>
<th>Player</th>
<th>Player</th>
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</thead>
<tbody>
<tr>
<td>King of Tonga</td>
<td>Ethel Grant</td>
<td></td>
</tr>
<tr>
<td>Prince</td>
<td>Daphne Crane</td>
<td></td>
</tr>
<tr>
<td>Princess</td>
<td>Betsey Baird</td>
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</tr>
<tr>
<td>All Around Girl</td>
<td>Lucille Drummond</td>
<td>Cecil</td>
</tr>
<tr>
<td>Chaperone</td>
<td>Marguerite McIntosh</td>
<td>Newspaper</td>
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<tr>
<td>Choruses of</td>
<td></td>
<td>Katherine Scott</td>
</tr>
<tr>
<td>Athletic Girls</td>
<td></td>
<td>Sadie Sobel, Helen Hartwell</td>
</tr>
<tr>
<td>College Girls</td>
<td>Gertrude White, Edith Wise, Helen Cummings, Dorothy Fuller, Ella Tilford</td>
<td></td>
</tr>
<tr>
<td>Free Presses</td>
<td>E. M. Ralston, P. Curtis, E. Becker</td>
<td></td>
</tr>
<tr>
<td>Loafers</td>
<td>A. Robinson, L. Gooding, D. Fuller</td>
<td></td>
</tr>
<tr>
<td>Dramatic Girls</td>
<td>B. Woodson, E. Tilford</td>
<td></td>
</tr>
<tr>
<td>Native Speaker</td>
<td>H. Cummings, L. Drouet, E. Hubley</td>
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Scene: Tonga Island  Time: Year after graduation

**Book Exchange**

Do you want to sell any books? The Book Exchange which is under the auspices of the General Aid Committee of the Christian Science Committee has already begun its work for next year. As you are packing away your summer books for the winter there may be some which you want to sell next fall. The simplest way will be for you to put your books now in the care of the Book Exchange, where your name will be recorded and as soon as your book is sold you will receive the money. You can be especially sure of selling books for required courses.

The Book Exchange is on the fourth floor and is in charge of Margaret Lindes, 1911.

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<table>
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<tr>
<th>Clasp</th>
<th>Price</th>
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<tbody>
<tr>
<td>4 Clasp</td>
<td>$3.00</td>
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<tr>
<td>6 Clasp</td>
<td>$5.00</td>
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</tbody>
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which attaches easily, grips securely and will not cut the hose. Colors Black, White, Sky and Pink.

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Important

September Examinations

All students who wish in September to remove conditions (entrance or college) or deficiencies or to take examinations for advanced standing must make written application to the Dean on or before September 1, (see Extracts from Legislation, Article III, 2). Attention is called to the fact that this regulation applies to those cases in which it is proposed to remove the condition or deficiency by a paper. Cards of permission to present such papers will be sent out at the same time as cards of admission to examinations.

No student will be admitted to examinations to remove conditions or deficiencies or to examinations for advanced standing unless a card of admission is presented signed by the Dean.

Students making application for admission to examinations for advanced standing must enclose the written permission from the Dean authorizing them to prepare for such examinations.

The schedule of entrance examinations is given in the current Calendar, pages 28, 29. The time and place of the examinations in college subjects cannot be fixed until after September 1. But these examinations will not be given earlier than Tuesday, September 28, nor later than Friday, October 1.

Unless informed to the contrary, the student will understand that her application has been granted and if a stamped and addressed envelope accompanies the application, she will be sent her card of admission and informed of the time and place of the examination for which she applies. If no envelope accompanies the application it will be assumed that the student will be in Wellesley before Tuesday, September 28, and will apply for the card of admission at the Dean's Office.

If the examination for which application is made is one requiring a fee, this fee must be enclosed with the application. (See Extracts from Legislation, Art. III, 4, 5.)

(Signed) Ellen F. Pendleton, Dean.

June 9, 1909.

Cornell Medical Student Doubts Her Right to Honor

A scruple of conscience led Mary L. Hamblen, a Cornell medical graduate, Wellesley ’98, to reject a prize of $125 when it was first offered to her by Dean Polk yesterday at the Commencement exercises in the Assembly Hall at Twenty-eighth street and First avenue. She gave as her reason that she had taken five years to complete a course to which others had devoted only four, and did not think it fair to them to accept the prize, which carried with it the honor of second highest standing for the full course.

Applause greeted her action, but the dean persisted, saying that the faculty had considered the matter very carefully and believed it in every way her due. She was finally prevailed upon to accept the testimonial, but did so with still evident reluctance.

II-health had obliged her to take the extra year, it was explained later, but her average percentage was so far above that of the man next in rank that the award could not justly have been made otherwise.

Elbert T. Rulison, Jr., a graduate of Union, won first place on the honor roll and a prize of $300. A prize of $75 and third honors went to Albert C. Durand. Miss Hamblen, who is a graduate of Wellesley, has secured an appointment in the Worcester Memorial Hospital.

Wellesley Views

The promised book of Wellesley Views is now on sale. This contains a fine photogravure portrait of President Hazard and advance views of the new library and the new gymnasium, besides various picturesque features of the college grounds, buildings, sports, and festivities. To the great pleasure of the management it has been possible to keep this book at the price of fifty cents for all purchasers within the College. Orders for copies desired by mail should be addressed to the College Bookstore and should enclose fifty-five cents.

Summer Work

Before Christmas of next year there will be an opportunity offered through a sale in charge of the General Aid Committee for selling different articles—collars, embroidered belts, aprons, paper dolls, etc. If you can make any of these or other articles during the summer, why not do so? Your name will be recorded and the price of the article paid back to you. For information in the fall apply to Dorothy Mills, Chairman of General Aid Committee.