SENIOR PLAY.

It is a pity to dissect a beautiful flower. We get the beauty of the individual parts in so doing, but lose the beauty of the unified whole. Similarly we object to dissecting the Senior play. We would prefer to praise the perfection of the whole and leave unmentioned the details. Furthermore we feel infinitely small for the task of criticizing it. We are so lost in wonder at the beauty of it all.

“Every ray of the ideal sent into the heart destroys an evil there.”

Rossetti has truly said; and for this reason we thank 1910 for their exquisite performance of an exquisite play. They have given us something which lifts us out of the material world of everyday life. They have given us a time at least in touch with the idealism and beauty of romance, leaving us much the better for the contact. We can think of no higher testimony of praise to give them than the fact that many among their audience returned home from the performance on the night of June 13, 1910, in absolute silence.

Of the play itself we will say nothing, since it is not a product of Wellesley, except to commend 1910’s taste in the selection of one of such surpassing beauty. We also wish to mention the beautiful translation by Miss Jewett of the song, composed by Rudel for the Princess, which was used in 1910’s presentation.

It has been some time since a play was given in Wellesley which displayed such an infinite amount of thought, such care for details, both in acting and staging, and such a striving for realism. There was no member of the cast who did not read her lines with remarkable intelligence and feeling. If we did not at all times agree with their interpretation, yet they always at least interpreted, which is more than can be said for many actors on the professional as well as the amateur stage.

The background acting was particularly well managed. There is so often a tendency to develop carefully the leading characters and allow the minor and non-speaking characters—a very important element in a perfect production—to go uncared for. But this comment cannot be made here. Realism was the keynote of all the action. When a man was supposed to be thrown overboard into the water, he was thrown overboard and went into the water. In the matter of scenery no effort was spared which might make the effect more beautiful or more real, the lake-shore is so wonderfully adapted for staging the play, and we commend 1910’s cleverness in using this natural advantage.

(Continued on page 4.)

“FLOAT.”

Float was held this year on the evening of Tuesday, June 14th, in College-Hall Cove. Seven o’clock saw most of the spectators seated in the cove, the classes in appointed groups around the class “transparencies,” and many of the guests on the grand stand banked with green. The campus surrounding Long fellow Pond and the cove was completely decked with Japanese lanterns.

At seven o’clock the exercises began with the parade of the college crew, the members of which are as follows: Captain, Winifred Finlay; Coxswains, Margery Hoyt and Marjorie Wyatt; Ruth Elliott, Constance Estes, Winifred Finlay, Margarette Pitar, Grace Hartley, Cornelia Worth, Ethelwynne Jones, Edith Midwood, Helen Owen, Hazel Rhodes, Anna Skinner and Dorothy Summy.

Following this was the parade of the various class crews, each flying the class colors.

During the parade of the crews, music was played by the band, and lights thrown upon them by the huge illuminators from the shore. When each crew had displayed advantage its coxswain, Margery Hoyt, head of rowing, announced that the individual cup, given by a member of the Senior class for the best all-round coxswanship on the lake, had been awarded to Constance Estes. In the absence of Miss Basts the silver loving-cup was presented to Anna Skinner, captain of the 1911 crew. The announcement was received with tremendous cheering, particularly by the Class of 1911, who cheered both Miss Basts and the unknown “giver.”

Then followed the event of the evening as far as coxswanship was concerned—the formation of the W. In doing this the crews showed a marked improvement in agility and form. When the formation was made, the four crews sang the 1909 prize step-song, and “Neath the Oaks,” while colored lights were thrown on them by the illuminators from the shore.

Very soon tiny twinkling lights were seen rounding Tupelo Point, which, as they came nearer, were seen to be the myriad Japanese lanterns with which the boats forming the pageant were decorated. The entire pageant was Japanese, each boat being trimmed with lanterns, and the occupants in the costumes of the land of cherry blossoms. The figures represented were in brief: Heralds, guards, Japanese deities, sun goddess and her attendants, sea god and his attendants, musicians, the Mikado and chief courtiers, the court and musicians, guards and Kodanias.

(Continued on page 4.)

SHAKESPEARE PLAY.

On Wednesday evening, June 15, 1910, in Rhode Island Hall, the Shakespearean Society gave a very charming presentation of that delightful comedy, “The Winter’s Tale.” The “Greenwoods” afforded a beautiful setting for the play, which the society gave with all its Shakespearean freshness and grace.

The performance was gracefully ushered in by the recitation of the Prologue by Kate Pomeroy, president of the society. Followed by Perdita was on the whole exceedingly good, their work showing the effects of careful study and training. The difficult role of Leontes, King of Sicilia, was excellently filled by Katherine Terry. Without at any time losing control of her dignity of bearing, but at any time resorting to “ranting,” she was able to convey to her audience an impression of deep passionate intensity which was very convincing. Her work in the latter part of the play was particularly commendable. Her voice was excellent throughout.

Dorothy Straine presented Hermione with dignity and restraint, a dignity however, which amounted at times to stiffness; though the effort to make itself heard her voice occasionally lacked flexibility.

As Polixenes, Genevieve Kraft was a trifle self-conscious in the first part of the play, but worked up well toward the close. Her best acting was perhaps in Scene IV of Act IV with Florizel.

Katharine McGill as Florizel and Grace Hendrie as Perdita were a very charming couple. Grace Hendrie’s performance was full of grace, freshness and spontaneity. Facial expression, gesture and voice were all very delightful. Katherine McGill gave convincingly the youthful ardor of Florizel, and lent to the play the joyous flavor of romance.

With the exception of the work of Katharine Terry the best acting in the per. formation was probably done by Agnes Gill as the rogue Autolycus. She seemed fairly alive with the fun and enjoyment of her role and carried her audience with her. Her make-up, movements, expression and voice intonations abounded in the spirit of good comedy.

Jeannette Vail gave a very realistic interpretation of the bustlingly independent, large-hearted Paulina. Minnie Mainhead was a charmingly elfish Prince Mamillius. Palmira, played by Mary Hewett, and Antigonus, by Harriet Marston, were both rather unconvinced, though Antigonus’ mild manner at times formed a delightfully humorous contrast to that of his wife Paulina.

The role of the old shepherd, reputed father of Perdita, was very well given by Persis
College News.

PRESSES OF N. A. LINDSEY & CO., BOSTON

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All subscriptions should be sent to Miss Alice R. Porter.
All advertising correspondence should be addressed to Miss B. M. Beckford, Wellesley.

EDITOR-IN-CHIEF, Ionee Kelly, 1911
ASSOCIATE EDITOR, Muriel Bachelder, 1912
LITERARY EDITORS
Catharine H. Fechey, 1912, Carol Williams, 1912
BUSINESS MANAGER, Elizabeth W. Macwanling, 1910
SUBSCRIPTION EDITOR, Alice R. Porter, 1910
ASSISTANTS, Frances Gray, 1912

"Entitled as second class matter, November 12, 1903, at the Post Office at Wellesley, Mass., under the Act of Congress, March 3, 1879.

EDITORIAL.

The Editor has racked her brain and torn her hair and ground her teeth in despair. It was her desire that this last editorial of the year be an edifying one—one that should uplift and inspire! And yet, she must not preach! Ah, the difficulties in her way have been numerous. She chose the extremely original idea of talking about ways of spending the summer, and wrote a lengthy dissertation full of much valuable and sage advice. This, however, was relegated to the waste-basket. Its admirable qualities were too fine to be wasted on an unappreciative multitude, already delightfully beginning an idyllic vacation; they would turn away in disgust at the imponderance of the College News, thrusting itself upon them, and demanding that their ideas of pleasure should be revolutionized. No—decidedly that was not a tactful subject. And yet the editor cannot escape from thoughts of summer. Half-formed ideas—pursue and haunt her—until at last, reluctantly, she begins to write—with a fine disregard of the Giant Bromide looming up beside her desk, and a last relinquishment of all hopes of "edifying" her readers.

It would be an interesting study in individuality to find out how each of us is going to spend her vacation. (The editor is amusingly following her train of thought. Forgive her if she rambles.) One could almost divide us into types. Yet the News avoids any delineation or remarks. It takes for granted that we know better than anyone else how to get the most out of the three months ahead of us. If loafoing is going to help us to take up college work in the fall with a new enthusiasm, let us loafo, by all means. There are delightful possibilities in loafing—if we don't monopolize the hammock at the expense of the rest of the family! Or, on the other hand, if we think that a lazy summer will be followed by a correspondingly lazy indifferent year at college, let us be as energetic as we can enjoy being, and get pleasure out of our systematic work—whether it be reading, writing, or a vacation school.

After all, a good part of our enjoyment of the summer rests upon our sense of proportion. That is a quality which is sadly lacking in many college girls, for we seem slow in becoming acclimated, as it were. As we change from the big, noisy, rollicking college world, to the quieter one of our homes, we are perhaps not quick to adapt ourselves. Our voices sound strangely loud in the quiet dining-rooms, and the family informs us, a trifle sarcastically, that none of them are afflicted with deafness. We are so used, here at college, to going independently on our own way, to getting our own interests attented to, and disregarding those of our associates, that we are a little likely to forget how different are our home relations, and even at times to leave the family out of our considerations.

And our families—perhaps many of us don't appreciate and enjoy them as we should. Our first days at home we spend in talk, chiefly—we ourselves doing the talking, and the family doing the listening. Sympathetic listening is a boon and delight to any—

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Would it be an feasible scheme to limit the number of tickets sold for Float Night? This night is surely the least enjoyable of our college holidays, and its "parrish" character seems to increase from year to year. It is impossible to say how many of the guests at Float obtain tickets. There were crowds of people here that night who had very evidently no connection with any college girls, people who tramped hither and yon, and tonight as though Wellesley were a sort of large amusement park turned over to their use. Some action ought surely to be taken in the future that this occasion may remain a night for the college and its guests, and not become a miniature replica of Revere Beach festivities.
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68ft. $1,358.00
69ft. $1,296.00
70ft. $1,232.00
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LITERARY NOTE.

A complete collection of the poems of Sophie Jewett will be published in the autumn by Thomas Y.Crowell & Company, who brought out in 1908 her translation of the Middle-English poem, "The Pearl." The volume will include the lyrics, sonnets, and rondeaux, which first appeared in book form under the title "The Pilgrim and other Poems," 1866; the poems printed in "Persephone," 1905, by the Department of English Literature of Wellesley College; those published more recently in different magazines, and a number of hitherto unpublished poems. Among these is a translation of the greater part of D'Annunzio's "The Daughter of Jorio." The same firm has published Miss Jewett's last prose work, "God's Troubadour," the story of St. Francis of Assisi told for children. The author spent several months in Italy for the purpose of getting material for this book at first hand. Photographs taken at Assisi and other places with which St. Francis is associated form a large part of the illustrations with which the book is embellished. The volume is now on sale in the college book store.

REPORT OF WELLESLEY CONCERT FUND.

H. C. MacDougall, in account with the Wellesley Concert Fund, 1909-10.

Dr.
Balance in Wellesley National Bank from 1908-1909, $42.78
From sale of tickets, 1,195.50
Interest, 3.10
Received from friends of the college, 111.18
Total receipts, $1,352.02

Cr.
To artists, $1,250.00
To printing, 75.00
To flowers, 9.00
To incidental, 17.12
Total expenditures, $1,352.02

Wellesley, June 12, 1910.

I hereby certify that I have examined the foregoing account and find the same to be correctly cast and properly vouched.

(Signed),
GEORGE GOLDF,
Auditor.

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(Continued from page 1.)

SENIOR PLAY.

The costumes also were obviously planned with great care for correctness and beauty.

To speak individually of the leading members of the cast, we cannot praise too highly the splendid work of Gertrude Carter in her presentation of the Prince Melisinde. Resplendent in appearance, she carried her role with a dignity and control and with a depth of passionate earnestness which was seldom seen. Her every movement was the very essence of grace, her facial expression remarkable, her voice at all times full and melodious.

Dorothy Binney, in the companion role of Bertrand d'Alamanon, though essentially different, was equally excellent. We can give her no higher praise than to say that she was a poet, a knight, and a lover. Her acting was full of buoyancy, grace and poetry. She was at her best in the second and third acts in the scenes with Melisinde. Here her dramatic intensity was remarkable. She seemed to feel and live the part and carried her audience with her.

The difficult role of Joffrey Rudel, with its pathos, its earnestness, its passion, was excellently played by Bertrice Williams. She, too, added to feel and live the part and made it very realistic.

As Squarciafico, Dorothea Tausigg was a splendid example of the submerging of one's own personality in that of the character assumed. Her work in the difficult scene where she communicated the news of Bertrand's approach to Melisinde is particularly noteworthy. Miss Tausigg's ability was of a truly professional order.

Father Trophime was presented by Alice Porter with great dignity and nobleness. Her rendering of her lines was particularly beautiful.

1910 has made a brilliant ending to their dramatic career in Wellesley, and has given the rest of the college a pleasure which will remain with us long after they have left us.

The cast and committee were as follows:

Melisinde, a Princess of Orient, Countess of Tripoli.................Alice R. Porter

Gertrude Carter
Joffrey Rudel, Prince of Blace, a troubadour from Aquitaine.................Bertrice Williams

Bernard d'Alamanon, a knight and troubadour from Provence.................Dorothy Binney

Father Trophime, the prince's chaplain.................Alice R. Porter

Erasmus, the prince's physician.....................Rosamund R. Ach

Squarciafico, a Genoese tradesman.....................Dorothea Tausigg

Sorismonde, a lady of honor to Melisinde.................Meredith Riddle

Marines, on Rudel's galley, musicians, slaves, pilgrims, court ladies and children.................Committee: Marie L. Kasten, Chairman; Harriet M. Chase, Marion A. Mason, Grace E. McDonald, Helen A. Walls, Jean P. Winslow.

Coach: Mrs. Christabel Kiddler.

(Continued from page 1.)

"FLOAT."  

For its size the pageant was very effective, coming up slowly near the shore and then coming around to form a background for the crews, of bobbing lanterns, waving fans and sparkling lights of yellow, red and green.

When the pageant had ceased the groups sang "Lake Waban," along with the chorus and crew songs, with the step-song and Alma Mater. The singing was unusually united and hearty, and with the various lights thrown upon the W, made a very effective scene.

The announcement was made by Miss Hoyt that the head of rowing for next year was Margorie Wyatt.

The last event of the evening was the christening of the 1913 boat, performed by Mary Colt, president of the class. Miss Colt, attired in a Japanese costume of pale blue and pink, was rowed out in a boat banded with pine boughs and iris-blue flowers. Removing the cloth which concealed the name of the boat, she rose, christening it "The Iris," and tossing a bouquet of flowers to the 1913 crew.

The usual fireworks at Float were omitted, and the evening's entertainment was closed by the sale of refreshments and a concert by the band.

The crews are as follows:

1910.

Captain, Edith Midwood.
Coxsawns, Margery Hoyt, Mervin Carpenter.
Port, Starboard.
Stroke, Edith Midwood
Stoke or 6, Lucy Bacon
7, Winifred Pinky
8, Ernestine Rhode
9, Katharine Scott
10, Hazel Rhodes
1, Helen Owen
Bow or 3, Elise Jamieson
Bow, Edith Proctor

1911.

Captain, Anna Skinner.
Coxsawns, Marjorie Wyatt and Catharine Hunter.
Port, Starboard.
Stroke, Constance Rustis
Stroke or 6, Anna Skinner
4 or 6, Ernestine Howard
8, Albert Feltz
3 or 5, Ruth Thompson
2, Sarah Baxter
1, Edith Hall
2, Meta Bennett
Bow, Madeline Andrews

1912.

Captain, Laura E. S. Griswold.
Coxsawns, Frances Gray and Dorothy G. Henderson.
Port, Starboard.
Stroke, Cecilia Hollingsworth
6, Dorothy Summy
6, Helen Batcheller
4, Dorothy Bowden
4 or 6, Dorothy Hart
2, Mildred Feeny
2, Ruth Hobbs
2, Marian But ler

1913.

Captain, Marian Rider.
Coxsawns, Dorothy Ridgway and Edith Wilbur.
Port, Starboard.
Esther Balderston
Geraldine Howarth
Marian Bradley
Dorothy Raymond
Helen Farrar
Marian Rider
Helen Green
Daphne Seddon
Ada Harring
Margaret Wilson
Helen Homer
Mabel Winslow

(Continued from page 1.)

SHAKESPEARE PLAY.

Purcell. As his son, the clown, Dorothy Mills, was very realistic and delightfully funny. The minor roles were all well taken, none of them obtruding themselves upon the audience at any time; the interlude was especially well rendered by Charlotte Lyman as Father Time.

Mention should be made of the careful attention to details of setting, costumes, and so on; also of the dancing, which was exceedingly pretty. We all wish to thank the Shakespeare Society for a very delightful evening.

(Continued on page 5.)
SHAKESPEARE PLAY—Continued.

The cast of the play was as follows:

Loene (King of Sicilia).............. Katherine Terry
Mandillus, young Prince of Sicilia........ Minnie Muirhead
Camillo.............. Mary Hewett
Antigonus.............. Harriet Marston
Cleavencus.............. Jean Weber
Dion.............. Lucile Kroger
Polenes, King of Bohemia.............. Genevieve Kraft
Florizel, Prince of Bohemia.............. Katherine McGill
Archidomus, a Lord of Bohemia.............. Mildred Frank
Old Shepherd, reputed father of Perdita.............. Persia Purcell
Clown, his son.............. Dorothy Miles
Antedys, a rogue.............. Agnes Gibson
A goatherd.............. Elsie West
Hermione, Queen to Loene.............. Dorothy Straine
Perdita, daughter to Leontes and Hermione.............. Grace Hendrie
Paulina, wife of Antigonus.............. Jeannette Vail
Emilia, a loving attendant at Hermione.............. Helen Owen
Mopsa / Shepherdesses.............. Rie Rie Guion
Dorcas / Shepherdesses.............. Mary Christie

Other lords and gentlemen, ladies, officers, guards, servants, shepherds and shepherdesses.

Coach: Mrs. Henry Hicks of the Emerson College of Oratory.

GLEE CLUB CONCERT.

On account of the rain which prevented Senior Dramatics on Friday evening, the Musical Club's concert was given on June 17, at 7:30 P.M., in College Hall Chapel. The concert was highly successful, the program interest being on the whole better sustained than it was last February.

Several numbers were especially well rendered. The pure lyric quality of Browning's 'Spring' was beautifully brought out in its singing; the words were clear, and never lost in the music. The swing of the Strauss waltz was an unmixed delight, and the melody by the Mandolin Club was full of snap and spirit. "La Granadina," by the Mandolin Club, was excellent. "The Coppah Moon" was done almost as well by the particular girls' club as it could have been done by men, but the "Barcarolle," by the Glee Club, accompanied by mandolins, was rather too ambitious an attempt. The encore were excellently done; Florian's "Love Song" was especially enjoyable because of its clearness and sweetness.

The program was as follows:

**FIRST PART.**

1. a. Neath the Oaks.
   b. The Year's at the Spring.............. Mrs. H. H. A. Beach
   (Encore: My Honey).............. Frank Lynes
2. The Moose.............. P. Hans Flath
   Mandolin Club
   (Encore: Orihbin).............. A. Pestalozza
3. Waltz Song.............. Richard Strauss
   Glee Club
   (Encore: Cobwebs).............. Gerrit Smith
4. Yellow Joke, Glee Club
   (Encore: Chinese March).............. F. F. F. F. F.
5. a. Daffodils.............. King Hall
   b. Snowflakes.............. Cowen-Gaul
   Glee Club
   (Encore: Melody).............. R. S. E. N.
6. Medley.............. Mrs. H. H. A. Beach
   (Encore: Glee Club).............. R. S. E. N.
   (Arr. Lansing)
   Mandolin Club

**SECOND PART.**

1. La Granadina.............. Granado
   Mandolin Club
   (Encore: Florian's Love Song).............. B. Godard
2. O, Wert Thou in the Cauld Blast.............. H. C. MacDougal
   Glee Club
   (Encore: Serenade Barcarolle).............. Monti
   Mandolin Club
   (Encore: Meteor [March]).............. Rice

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   b. Medley.............. arr. H. C. MacDougal
   Glee Club
   a. Barcolle.............. Offenbach
   b. Alma Mater..............
   Mandolin and Glee Clubs.
   Mandolin Club Members.
   Leader, Ruth L. Blacker.

First Mandolin:
Dorothy A. Baldwin, 1911.
Esther F. Dow, 1910.
Ruth A. Grinnell, 1912.
Esther B. Halsey, 1911.
Alice F. Morton, 1911.
Mildred M. Wilson, 1911.

Second Mandolin:
Frances A. Faunce, 1912.
Eleanor B. Hall, 1912.
Lida M. Zimmerman, 1912.

Third Mandolin:
Florence W. Beals, 1911.
Marion N. Rice, 1911.

(Continued on page 6.)

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WRIGHT & DITSON

GOLF
SUPPLIES

H. L. Flagg Co.

GLEE CLUB CONCERT—Continued.
Banjo:
Dorothy P. Clark, 1913,
Marjorie T. Schmerge, 1913,
M. Eliza Symonds, 1910.

Tympianies:
Mildred M. Wilson, 1911,
Director:
G. L. Lansing.

GLEE CLUB MEMBERS:
Leader, Marjorie Snyder, 1910.
President, Gertrude R. Rugg, 1911.
Accompanist, Helen Bennett, 1910.

First Soprano:
Irma Bonning, 1910,
Dorothy Eddard, 1912,
Helen Eaton, 1912,
Natalie Williams, 1913,
Alice Wormwood, 1913.

Second Soprano:
Madeleine Austin, 1912,
Grace Kilborne, 1910,
Ella Lookstone, 1911,
Ruth Mulligan, 1911,
Gertrude Rugg, 1911.

PARLIAMENT OF FOOLS.
"Twas midnight and the camp—Us lay
All starkly white in moon—Light's ray.
The little birds on nim—Ble wing
Began to gyre and then To sing—
Or no,—beg pardon—For
The sleepy birds they did It not.
But anyway, all na—
Ture said:
"They're gone, they're gone, that Rabid throng!
The foolish ones, the botanites,
All gone!"

"Staying for Commencement Day?"
"Oh yes, won't it be fine,
Exams, o'er, naught to do but play
And call my minutes mine.
My joy since then has taken wings,
A Senior's slave I've been,
Saw roommate off, packed up her things,
Met Mother, Dad and "Jim."

Ten miles a day, o'er campus green
T've-trail'd my feet so sore,
The place to show, and likewise seen
A hundred plays or more.

Never again will I remain
Here for Commencement week,
Where one sees naught but trucks and rain,
But depart with Freshmen neek.
PARLIAMENT OF FOOLS—Continued.

TO THE UNDER-CLASSMAN.

Are you given to speculation—
Or to serious contemplation?
Consider, then, what you would do
If you were a Senior, too,
Very different life would be!
You'd be a celebrity.
Freshman's eye with awe your tears,
As you talk of your 'careers.'

You'd look interesting and pale,
Worn out by hard work—and frail.
And those exams, that you'd been through—
They'd make you quite a martyr, too.

THE WAIL OF A PAPA.

Yes, dear, the walks are lovely,
—Is that car line very far?
—So those are the rhododendrons!
—Oh, for a good cigar!

I'm feeling very weary,
—And that's the famous lake!—
The weather here, my daughter dear,
Is hot enough to bake.

We're going to the West Woods?
Another pretty sight?
But business calls me now, my dear,
To Boston for the night.

BACCALAUREATE SUNDAY.

THE HOUGHTON MEMORIAL CHAPEL
ORDER OF WORKING SERVICE.

Eleven O'clock.

Service Prelude.
Processional, Ancient of Days.
Invocation.
Hymn 9.
Anthem: Te Deum.
Responsive Reading, Selection 40.
Gloria Patri.
Scripture Lesson.
Pastoral Prayer (Response by the choir).
Hymn 822.

Bailey, Banks & Biddle Co.

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1218-20-22 CHESTNUT ST., PHILADELPHIA, PENN.

Sermon, by Dr. Francis Brown.
Prayer.
Hymn.
Benediction.
Recessional 813.

ORDER OF EVENING SERVICE.

Seven O'clock.

Service Prelude.
Processional 789.
Invocation.
Hymn 928.
Anthem (Women's Voices), God in Nature.
Psalm 136.
Gloria Patri.
Scripture Lesson.
Address by the President.
Prayer.
Violoncello: Reverie.
Choir: Gallia.

"Solitary lieth the city, she that was full of people! How is she widowed! She that was great among nations, princess among the provinces. How is she put under tribute! Surely she weepeth in darkness, her tears are on her cheeks and no one comforteth consolation. Yes, all her friends have betrayed her, they are become her enemies. Zion's ways do languish, none come to her solemn feasts. All her gates are desolate, her priests sigh, yes, her virgins are afflicted and she is in bitterness. Is nothing to all ye that pass by? Behold and see if there be any sorrow like unto my sorrow. Now therefore, O Lord, look thou on my affliction; see the foec hath magnified himself.

Jerusalem! O turn thee to the Lord, Thy God."

Violoncello: Song without Words.
D. Van Geemen
Thaumaturgi.
R. Schumann
Organ: Reverie.
E. H. Lemare
Prayers (with choral responses).
Recessional 929.

THE WELLESLEY COLLEGE CHOIR
(Miss Alice Smart, Soloist).
Assisted by:
Mr. Leon van Vliet, Violoncello;
Messrs. Hobbs, Hodson, Holden and Tripp, Tenors;
Messrs. Doane, Snyder, Steele and Whitten, Basses;
Professor Macdougall, Organist.

PRESIDENT HAZARD'S RECEPTION.

Very persistent showers caused the Senior play to be given up for the night of Saturday, June the eighteenth; so President Hazard very kindly changed the date of her reception, in order to give another chance for the play on Monday evening. President Hazard, assisted by Dean Pendleton, received in the Browning room at College Hall, and crowds of interested guests filled College Hall center and overflowed into the various parlors.
WOMEN'S SHOES
This is a Tan Season and We are Well Supplied with Them

The Women’s Shoe Section now occupies a large and spacious part of our Third Floor, Main Building. It is the finest appointed shoe section east of Chicago, containing all the newest features pertaining to the correct choosing and fitting of footwear with the least inconvenience. A special feature of this section is its secludedness, occupying as it does, a space separate from the main selling floor where women customers are enabled to make their selection in perfect comfort, without intrusion of any sort.

All the newest ideas for spring and summer wear are here in a variety to fulfill all the shoe requirements of smart dressers.

Especially noticeable is the seamless street pump with up-to-date leather bows and one hole Eclipse ties with ribbon bows. Also the newest effects in leather buckles and plain toes and tips with and without ankle straps. Whatever your shoe needs may be you will find satisfactory selection from our immense stock. We have shapes and lasts to satisfy all tastes from the conservative to the extreme.

“Hypatia” Grade Shoes 3.50 and 4.00

“Custom Grade” Shoes 5.00 and 6.00

JORDAN MARSH COMPANY.

ALUMNÆ NOTES.

In addition to notes concerning graduates, the Alumnae column will contain items of interest about members of the Faculty, past and present, and former students.

Miss Sara McLaughlin, 1903, has been visiting Mrs. M. Gardner Talcott (Catherine Knodel, 1903), in Arizona.

Miss Ruth Eager, 1902, is teaching English next year in Putnam Hall, Poughkeepsie, New York.

Miss Ernestine Miller, 1903, finished her work on the Wordsworth Concordance, last year. She expects next year to teach in Washington Seminary, Florida and Connecticut Avenues, Washington, D.C.

Miss Mary B. Pratt, Special 1889-91, will study next year at Columbia.

Miss Anna Pitman, 1903, has been teaching for the past year in Carmel, New York.

Miss Clare Raymond, 1903, is living in New York City and doing private accommodating for voice and violin.

Miss Florence E. Beck, 1905, has taken a business position in Kansas City, after teaching five years in Forest Park University, St. Louis, Missouri.

Miss Jessie Goff and Miss Faith Talcott, 1904, sailed, May 31, for Europe.

Mrs. Alfred Graham (Louise Hunter, 1901), is expecting to live in Nice in winter and to spend part of her summers in Brittany. After October 1 her address will be 47 Boulevard Victor Hugo, Nice, South France.

Mrs. Amos C. Suddler (Estelle Kramer, 1901), and her daughter, Carol, are spending the summer in Colorado with Mrs. Suddler’s mother and sister.

Miss Augusta List, 1909, has just completed the secretarial training course in the Los Angeles Young Women’s Christian Association. In the fall she will serve as student secretary for the Christian Associations of the Los Angeles Normal School and of the University of Southern California, both in the city of Los Angeles.

At the wedding of Claire Jaquith, 1906, the maid of honor was Emma Danforth, 1906.

Miss Helen Foster, 1907, has been teaching for the past year at the Colorado Springs (Colorado) High School.

Miss Olive Smith, 1907, received her M. A. degree from Columbia; this June.

MARRIAGES.

BA CON—H AINES. Sixth month, fourteenth, 1910, in German-town, Pennsylvania, Rachel Sharp Haines, 1902, to Francis Llewellyn Bacon.

FOWLE—J AQUITH. June 16, 1910, in Woburn, Massachusetts, Miss Claire Marie Jaquith, 1906, to Mr. Charles Warren Fowle.

At home, Tower Cottage, Rouen ville Hissar, Constantinople.

DEATH.

June 10, 1910, at Still River, Massachusetts, Mrs. Bateman, the mother of Eliza A. Bateman, 1894.

CHANGES OF ADDRESS.

Miss Janet M. Lambie, 1901, 743 Hall Avenue, Wilkinsburg, Pennsylvania.

Miss Marjorie Lee, 1902, Berkshire Pass, Columbia County, New York.

Miss Ruth Lincoln, 1904, 1937 Broadway, Norwich, New York.

Mrs. William Benton Boggs (Catherine Linn, 1904), 436 Sterling Place, Brooklyn, New York.

Miss Frances M. McKeen, 1904, 18 Tremont Street, Cambridge, Massachusetts.

Mrs. Frank Adams Howe (Sarah Marsh, 1904), 45 Fountain Street, Orange, Massachusetts.

Miss Eleanor P. Monroe, 1904, 330 Gowen Avenue, Mount Airy, Pennsylvania.

Mrs. Charles Warren Fowle (Claire Jaquith, 1906), American Embassy, Constantinople, Turkey, via London.

Miss Belle Schlesinger, 1903, 2805 Michigan Avenue, Chicago, Illinois.

Mrs. Milton P. Skinner (Clara Green, 1904), 32 Broadhead Avenue, Jamestown, New York.

Miss Harriet Silsby, 1903, 19 Holt Street, Pittsburg, Massachusetts.

Mrs. Albert C. Hunt (Helen Halley, 1904), 913 West Boulevard, Rapid City, South Dakota.

Miss Dora Stoker, 1903, 614 Locust Street, Long Beach, California.

Miss Gertrude Thomas, 1903, 237 Granite Street, Quincy, Massachusetts.

Mrs. Osborne V. Wilson (Bertha Todd, 1903), 185 May Street, Aurora, Illinois.

Mrs. Samuel A. Fletcher (Ruth Huntington, 1904), Box 295, East McKeesport, Pennsylvania.

Miss Laura Hussey, 1904, 1810 Hobart Boulevard, Los Angeles, California.

Mrs. Howell N. Baker (Maude Jessup, 1904), 2640 Builong Avenue, Los Angeles, California.

Mrs. Walter S. Tower (Lurena Wilson, 1903), 914 Farragut Terrace, Philadelphia, Pennsylvania.

Mrs. Amos C. Suddler (Estelle Kramer, 1901), School Lane Apartments, corner School Lane and Pulsaki, Germantown, Pennsylvania.