THIRD ARTIST RECITAL.

Mr. Xaver Scharwenka gave us our last Artist Recital of this year, Monday, February 6. He presented a very interesting program, one which gave adequate scope for his display of versatile and intelligent musical art. The fact that he brought his own piano was very characteristic of his playing; it had the independence and mastery of possession.

His first big Chopin number had exceeding power and dignity. His playing touched the greatest of any piece written for the piano—and the player executed it with a masterful, firm touch. The effect of tone out of it, and achieved fine rhetorical effects. It was essentially exciting, and made a very impressive opening number.

The following Liszt selections obliterated their technique upon us. Mr. Scharwenka’s runs had a ravishing daintiness, ease and clearness, and in the “Ricordanza” they gave a character almost childlike to the lightness and sweetness of the piece, so that its meaning and message was poignantly felt. Imagination was powerfully present again in the “Mephisto Valse,” which was very mysterious. The various moods were well chained together and strikingly contrasted, and the suspense was managed dramatically.

The pianist always capitalized on number to capture that elusive thing, “atmosphere.” The character of this piece demanded a certain characteristic of piano playing to make it interesting, and the recurring weird melody wrung all its meaning out of the pure tone and impressionistic thunderous effects of the artist. The surprise in ending with the final twist to a different key was managed with a finesse and precision that was very mournful.

A Chopin nocturne followed as an encore, and here Mr. Scharwenka’s dignity and gracefulness shone through in giving encore deserved tribute. The imaginative element was in such prominence in the rendition of this selection, that the effect almost dreamlike. Always pianistically conceived, the voices were like singing, the phrases completed in a way that made the long, pleasing melodies subside, as it were, into overtures.

The nocturne character was definite and in perfect proportions.

The long Beethoven sonata received an intelligent and appreciative execution, the quietness, the delicacy, and, above all, the essential richness of the sonata being well interpreted. All the possibilities of tone and mood and feeling came out wonderfully, and one felt oneself stirred by the dignity and greatness of the work. This number was especially interesting, following directly, as it did, upon the Liszt and Chopin selections.

Mr. Scharwenka’s own compositions were most welcome after the evidence of study before. His first, “Theme with Variations,” was especially interesting, and showed great skill in composition. The two “Polish Dances,” in particular, had splendid folksong individuality, and progressed with abandon and a lively charm.

The encore followed, a “Walddachtrock” of Schumann’s, played with the dreaminess, the perfectness and finish which have no trace of Chopin’s selection. It was played with exquisite articulation and spirit. Mr. Scharwenka is an artist who reads his masters faithfully, who allows nothing of theirs to be hidden from him, and who does not obtrude his own style upon his interpretations to the extent of obscuring, even slightly, their original meaning.

His programme in full was as follows:

- Fantasia, Op. 49, minor, Chopin
- Ricordanza. Op. 1
- Sonata, Op. 57, F minor (appassionato), Beethoven

Allegro assai
Andante con moto
Allegro ma non troppo
Theme and Variations, Op. 46.
Novellute, Op. 22.
Two Polish Dances, Op. 15.
Staccato Etude, Op. 27.

GLEE CLUB CONCERT.

On Friday and Saturday evenings, February 9 and 10, College Hall Chapel was filled with crowds of those who had come to hear the annual concert of the Glee and Mandolin Clubs. The entire program went with a snap that assured success, and both club responded unusually well to their leaders.

The Glee Club began the concert with the singing of “Neath the Oaks” and “The Maiden and the Nightingale,” which caught the fancy of the audience from the start. The encore, “The Gap in the Hedge,” was well received.

The opening number of the Mandolin Club was a march, “Mendocino.” This went with a dash that evoked much applause. The encore was a “Football Medley,” arranged from football songs of Yale and Harvard. This proved so popular that it, too, was encored.

Then the Glee Club sang the “Rose Waltz,” whose beautiful melody was well brought out by the singing. For an encore there was a charming little “coon” song, “Pale Brown Lady Sue.”

The Mandolin Quartet followed, Mildred Wilson played first mandolin, Eleanor Hall, second mandolin, Albert Peltz, mandola and Carrie Longanecker, guitar. The first of the two numbers was a simple little lullaby, “Sleep, Little Baby of Mine,” played very softly and dreamily. The second number was “Wooden Shoes,” which showed the real powers of the quartet to the best advantage, as the time was exceedingly difficult for concerted playing. It was repeated as encore.

The popular “Shoogy Sho” was sung next by the Glee Club, the musical setting of Paul Amбросio being the one used. This song never fails to win applause and the Glee Club’s sympathetic rendition won it more loudly. The second part of this number was “The Tale of the Moon and the Star,” It was one of the best sung and catchiest numbers the Glee Club has ever sung. The encore was “Oh Heart o’ Mine.”

The concluding number of the first part of the program was “Topical Song,” by the Mandolin Club. The latter part of this, including “My Hero,” was extremely well received. It was followed by an encore.

The second part of the concert began with the “Topical Song,” written this year by Persis Pursell and Sylvia Gogolton, to the tune of “The Girl with the Brogue,” from “The Arcadians.” We rejoiced over the prospect of a Faculty choir with soloists, over the information kindly given to Sophomores that “if they were dutiful they would be beautiful” and a special encore were com- forted by the reassurance that “we still have Tupelo.” Harriet Conson sang the verses, and the Glee Club the chorus.

The next of the Mandolin Club’s numbers, “Sulat d’Amour,” showed the best work it did in the evening. It was a brilliant concert piece, with the usually sustained soft notes was exquisite and showed much careful preparation.

The Glee Club followed with a duet and chorus, “The Miller’s Wooing,” Miss Goss and Miss Smart sang the solo parts. Both of the solo voices were clear and sweet, and the chorus was especially effective.

The Mandolin Club’s fourth number was “Water Lilies.” It was a composition with attractive, rippling melody and unexpected loudness parts. The encore was “La Zithera,” which was played upon all the instruments after the manner of a harp and gave a perfect imitation of the soft tinkle of a zither.

The Glee Club’s last number was an Indian Sernade, which showed very good, unified work. The next number was the quartet, composed of Miss Goss, Miss Co- man, Miss Goding, and Miss Rugg. The first number was especially lovely, and the four voices blended exceedingly well. The grand father was a rather weird song, “Far Off I Hear a Lover’s Flute.” This, too showed splendid work by all four members of the quartet.

The Mandolin Club’s concluding number was a rapid Spanish waltz, “Pepetta.” It was a brilliant concert piece, and found much favor with the audience.

The program was concluded by “Alma Mater,” by the Glee and Mandolin Clubs.

Program Part One.

I. (a) “Neath the Oaks.”
- (b) “The Maiden and the Night- ingale.”
- (c) Frank Renard

II. (a) “Mendocino.”
- (b) Alfred C. Joy

III. (a) “Rose Waltz.”
- (b) Moritz Penschel

IV. (a) “Sleep, Little Baby of Mine.”
- (b) Armed by G. L. Lansing

V. (a) “Wooden Shoes.”
- (b) S. Gibson, Misses Wilson, Hall, Peltz, Longanecker.

VI. (a) “Shoogy Sho.”
- (b) Paul Amбросio

VII. (a) “The Tale of the Moon and the Star.”
- (b) Joseph M. Daly

VIII. (a) “The Arcadians.”
- (b) Armed by G. L. Lansing

Part Two.

I. (a) Topical Song.
- (b) Miss Comm.

II. (a) “Salut d’Amour.”
- (b) Elgar

III. (a) “Water Lilies.”
- (b) Paul F. Johanning

IV. (a) “My Hero.”
- (b) Armed by G. L. Lansing

V. (a) “Indian Serenade.”
- (b) Lorena Beresford

VII. (a) “Far Off I Hear a Lover’s Flute.”

Quartet.

(Continued on page 4.)
EDITORIAL

To bore—or to be bored? The News proposes the question to its readers with all seriousness, as one to be duly considered. Everyone agrees that such meditations this time of the year, when, with midyear—let us hope, safely—behind you, you are plunged blindly into a new semester; yourNotebook filled with new, empty pages. Your mind also is conveniently cleared of all surplus knowledge of the past half year’s work, and you are ready to assimilate all the new lectures and discussions which will soon almost swim you with their conflicting ideas. At such a time, you perhaps insist, you consider that abstract meditation is not the wisest way in which to open a semester’s work; the New England statesmen assure you that a few moments’ consideration of the subject of boredom will not greatly stand in the way of the A credit for which you are planning for.

Unless you are a very exceptional kind of person about whom you most probably are not—you are rather likely to have one of two prevailing tendencies in your relationships with your friends. You are either one who bores some, if not all, of your neighbors—or, if you are clever enough not to bore them, you are bored by them. It may not be given you to choose between these attitudes—for, if you bore your friends, you are doubtless happy in your ignorance. The refreshing side of you is that you have no idea that you are uttering bromidisms.

DEVELOPING AND PRINTING
PORTRAIT PHOTOGRAPHY

BIRTHDAY AND WEDDING GIFTS

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The voting of February 1 on the question of equal suffrage resulted in a student vote of 850, of which 552 were opposed to the ex-
tension of suffrage, 292 in favor of it. Of the 43 votes cast by the Faculty, 36 were in favor of it, 9 opposed. The classes voted as follows:

1911: Yes, 83. No, 103.
1912: Yes, 66. No, 118.
1914: Yes, 67. No, 104.

This adverse vote is attributed to lack of knowledge and indifference on the part of the majority of the student body.

“It seems unlikely that such a vote would have occurred at Vassar, where the spirit seems uncommonly militant of recent years. One is usually told ‘back East’ of the pioneer flavor to the Wellesley traditions, of how the college stood out strongly for an entire Faculty of women, for example, and other things equally impressive in the early days. But we fear that this vote on women’s suffrage scarcely reflects anything but the indifference to contemporary life of a lot of sheltered young women.”
England's notoriety, Sonata C. somewhat. The 96. Sonata Krag-Elert he Beethoven have of language Lecture on penses should expenses. The address Thayer, first of a series of religious services, lasting through the week. Address by Professor Kendrick. At 7:30 P.M., in College Hall Chapel, by Miss Frances Nevin, from Masterlinck's "The Blue Bird." Wednesday, February 20, at 4:15 P.M., in Memorial Chapel, first of series of religious services, lasting through the week. Address by Professor Kendrick. At 7:30 P.M., in College Hall Chapel, reading, by Miss Frances Nevin, from Masterlinck's "The Blue Bird."

COLLEGE CALENDAR.


COLLEGE NOTES.

The Revue Pédagogique, Paris, published, in its issue of December 15, 1910, a twelve-page paper on "L'Enseignement du français dans un Collége Américain," written by Associate Professor Patteil, to be followed by another, in a subsequent number of that monthly, on the practical results achieved by students.

On Tuesday evening, in the Physics Lecture Room, a meeting of the Science Club was held. Dr. McDowell gave an illustrated lecture on "Progress in Illumination."

The Christian Association meeting in College Hall Chapel, last Thursday evening, was led by Persis Parsell; the leader in the village was Miss Merrill. Miss Helene Forest, Instructor in the Department of French, on February 4 addressed the Boston group of the New England Modern Language Association on the "Training of Modern Language Teachers in French Universities for Home and Foreign Posts."

NOTICES.

On Saturday, February 18, at 7:30 o'clock, Miss Mabel Robinson of the Zoology Department will give a lecture on the common birds of Europe and Great Britain. The specimens will be selected from the birds in the museum of the Department of Zoology, and will be exhibited by means of the new Epitaphoscope in the Geology Lecture room. This lecture will be of special interest to those who have visited, or who contemplate visiting Europe, and all members of the college are cordially invited.

An English lady, who is in charge of the children of the Maharajah of Kolhapur, India, wishes an American young woman as a companion in this work. The prescribed duties of this person would consist mainly of piano lessons for one of the children. Anyone who should take the place would be expected to pay her traveling expenses to India and return, and she would have a compensation of about thirteen dollars a month. It must be evident that the position affords rare opportunity for becoming acquainted with an interesting country and a novel phase of life. Anyone interested is asked to address or see Miss Casswell, 430 College Hall, who has a letter giving further details regarding the position.

AT THE THEATERS.

TREMONT: "Ziegenfeld Revue, Follows of 1910."

BOSTON: Julian Bitings in "The Fascinating Widow."

COLONIAL: "The Dollar Princess."

SHUBERT: Sam Bernard in "He Came from Milwaukee."

MAJESTIC: "Madame X."

GLOBE: "The Rosary."

HOLLY-STREET: John Drew in "Smith."

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ART EXHIBITIONS.

BOSTON ART CLUB: Water-color Club Exhibition.

CORK'S GALLERY: Miss Robinson's Water-colors.

COLEY GALLERY: Mr. Little's Paintings.

VOSK'S GALLERY: Modern Dutch Paintings.

MUSEUM OF FINE ARTS: Turner Mezzotints.

DOLL & RICHARDS: Mr. De Costa's Portraits.

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NATIONAL ART GALLERY: Drawings and Sketches.

ST. BOTOLPH CLUB: Grafy and Calder's Exhibition.

KIMBALL'S GALLERY: The Krausshear Collection.

MUSIC NOTES.

The Midyear Organ Recitals will begin Wednesday afternoon, February 15, at 4:30 o'clock, in the Memorial Chapel. The second recital, on account of the holiday on February 22, will occur on March 1. The programme for the first is as follows:

I. Fourth Organ Sonata. Mendelssohn

Andante religioso

Allegro maestoso e vivace

H. Canon in F sharp. Gustav Merkel (1837-1885)

Cantique in A (new) Ralph Kinder

Nocturne in F. Russell King Miller

Concert Scherzo in F. Purcell. J. Mansfield

On Monday evening, March 6, Professor C. H. Farnsworth of Teacher's College, Columbia University, will give a lecture in Billings Hall on the place and value of practical music in the college curriculum.

The Musical Vespers' programme for last Sunday, February 12, was as follows:

Processional: "Ancient of Days" Jeffries

Hymn: 816

Service Anthem: "The Strain Upraise." D. Buck

Psalm: 96

Organ: "Vision" Rhenberg

"Hymnus" C. Piatti

"Chir de Lune" J. Kracgfeirt

Choir: "Seek Ye the Lord" J. V. Roberts

Recessional: 823. H. C. M.

The soloists were Miss Smart and Miss Murray.

A Faculty Recital was given, Tuesday afternoon, February 14, in Billings Hall, by Professor Macdougall, as pianist, and Mr. Foster, as violinist. The programme in full was as follows:

1. Sonata for Pianoforte and Violin in A major.

2. Allegro con brio

3. Andante

4. Allegro moderato

This Sonata has been changed from the original edition (figured bass only) by Ferdinand David. It consists of two disconnected, quick movements, each introduced by a slow movement. The last movement has the rhythm of a Gigue but the character of a Siciliano.

II. Sonata for Pianoforte and Violin in A major.

Adagio sostenuto.

Presto

Con sordini

Presto

Premiere

This Sonata is universally known as the "Keutner" Sonata, from its dedication to Rudolph Keutner, the violinist and author of the etudes. Tolstoi called attention in a somewhat rhapsodical and whimsical way to the work in his "The Keutner Sonata." A majority of Beethoven lovers will disagree with Vincent D'Ally when he says, "malgré sa notoriété, cette Sonate n'est nullement l'une des meilleures de Beethoven."
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GLEE CLUB CONCERT—Continued

VI. (a) "Pepetta." Mandolin Club.
(b) "Alma Mater." Glee and Mandolin Clubs.

GLEE CLUB


Mandolin Club.


DEPARTMENT OF ELOCUTION.

A Plea for the Study of Elocution and a Brief Statement of the Courses Wellesley College Offers.

It cannot be a new fact to anyone that Europeans and returning Americans all criticize severely the speech of American women.

Our latest critic of note, Henry James, accuses us of complaisance and a very general objection to all criticism as an infringement on our independence. We can make our wants known, we can communicate ideas. What matters the how?

James says: "There are violations which, from the moment she is taken as invested, as educated, as capable of a social part, the 'European' woman is made to pay for, and the cost of these, may be said, is that of the unwritten law, that a lady shald speak as a lady. She may talk as she likes, and in proportion, as society 'is good,' it grants her on that point more and more license, but her speech must be to the liking of those whose ear has been cultivated and has become sensitive."

Allow me to make, from this Bryan Mawr address, one more quotation which must appeal to the reason of every thinking woman: "Nothing is more apparent, in presence of any positive tradition of speech, any felt consocius on the vocal, the lingual, the human woman, the producing the sound, the forming of the word, the discriminating of the syllable, on the preserving of the difference, than that a dead of trouble has somewhere and somehow been originally taken to establish such things, and that the attention, with all that it implies of vigilance and amenability, is the result of a very highly 'evolved' discipline. Things are worth trouble when you stand or fall by them, and it is not too much to say that men and women alive, in 'Europe,' stand or fall by their degree of mastery of the habit of employing their vocal organs after the fashion of good society.

There was an amusing, but a sad article a year ago in the Boston Transcript by a Bostonian who was slowly becoming aware of the vocal peculiarities of her countrywomen.

"At the end of the year and a half I emerged from my Italian surroundings and began the usual tour across Europe, constantly examining and talking with Americans. The shock was indescribable. The first day of my journey I occupied the compartment of the railway carriage with four delightful young ladies from various spots of them. Every time a word was pronounced, one did not expect anyone to believe my description of it."

I think that there is no sensitive woman who has traveled who has not had the same or worse experience. I remember a party of American girls taking possession of a pension in Edinburgh and my sensitiveness to the desired criticism on their speech. Sad to say all American voices under the stress of excitement are recognized. One or two years ago we were made feelingly on the same subject. Must the criticism be forever smilingly accepted, or in it the duty of every intelligent woman to wake to the fact that something can be done?

One of the superintendents of the New York public schools said that he would never employ a teacher without seeing her; and that, no matter how perfect her equipment for teaching, if she had a disagreeable voice and lack of presence, on no condition would he engage her. Is he not right? He would not have another generation by imitation follow such an example.

Lately an Englishwoman addressed the Wellesley Faculty and made everyone who heard her realize the beauty of the English language as strongly as the beauty of her thought. "Her voice was music," and her clear, crisp enunciation a real mental satisfaction. Why not? Those beautiful words have come way down through the ages and...

My theme was to be not altogether the need of elocution, but also what the college has to offer. All that has been said is timely if the student can be made to realize that voice-training is the essential point in all the works in voice work under Miss Drust. It makes it possible to approach individual attention in these respects.

Elocution II, in addition to the continuance of the aims of Elocution I—remember, 'art is long'—also the development of bodily freedom and the appreciation and expression of the higher forms of literature.

Elocution III is a course in the interpretation of Shakespeare. There are many approaches to so great an author, one surely being an attempt to express verbally the thought and emotion of the writer. The play is the vehicle for expression, the action comes conscious of the power and felicity of diction. The charac- ters, too, begin to come out of the pages and live for us. We find that really life there is and that we are all here. When we find common ground with them, what delight to strive for their higher moods!

There cannot be too much said on the value of really knowing by rote and 'by heart' such living literature.
FREE PRESS.

I.

It is hard for the students to understand the exact necessity of there being a full day of recitations on the Tuesday of the first week of examinations. In spite of the "holiday atmosphere," midyear is, for most people, a decidedly strenuous period; it is easy to talk against "cramming," yet, when a semester's work has to be reviewed in a day, cramming is inevitable. It is often impossible to gain time for review before midyears begin, and when an examination comes on Wednesday, following a day of six recitations on Tuesday, it is a severe tax on almost any student, for few of us, no matter how thoroughly we have kept up in work, feel able to take our examinations without a fairly systematic study of each course. Of course, as you mentioned is an extreme one; yet nearly everyone has a few days of hard, concentrated work, either at the beginning or end of the two weeks. And to have Tuesday free would be of inestimable value. It does not seem to the writer that the time gained from one more day's recitations could outweigh the time used for preparation.

II.

Is there any reason why the weekly meeting of the Christian Association on Thursday nights cannot be held in Billings Hall instead of in College Hall? Many of us in the east end of College Hall, for whom Friday is a full day, find it impossible to attend every meeting, and yet our studies are disturbed for over half an hour by the constant stream of people going in and out; the slamming of the doors and the intermittent singing. Especially during midyears it has proved distracting and annoying. It is frequently said that we should all attend meetings, but none of us are given back this half hour's time to prepare for our work, nor are our assignments lessened by half an hour because it is Thursday. Unless there is some special objection to be urged against it, I should think that the transference of the meeting to Billings Hall would be a simple solution of the difficulty and prove satisfactory to all of us.

III.

Now that examinations are over, and before we quite catch our breath again, let us review the last two weeks and decide that, after all, they are not half bad. Our brains throbbed and we worked rapidly and discovered that we were capable of undreamed-of powers of application. The more we crammed, the more we were capable of cramming. Our brains grew clearer and we realized our great capabilities of concentration. Those vague and loosely-connected hundreds of odd facts were absorbed and given their real place; we found out the purpose and careful outline of those five courses which, through the semester, had existed in the form of conglomerate notes and numerous textbooks. The fact is that midyears have given us as a grasp of ourselves and a grasp of our work as well as a relief from the routine of classes. Have we, then, well-founded reasons for groaning over midyears? And would it not be well, when the time arrives next year, to welcome it as a time of real effort and valuable endeavor rather than an interval of unmerited pain and anguish?

PARLIAMENT OF FOOLS.

Two weeks are past, two fatal weeks, the worst that now shall be. Is that I can soon unite with my beloved families. I crammed on Bible and on Lit., with fifty dates a pie, Rectified Latin poems till my friends begged me to cease; I argued lucidly each day, defined "a fallacy," And painfully described a "leaf" for dearest Botany. But oh! in Lit., we didn't have a solitory date; In Latin we had teams of "sight"—oh, what will be my fate? But there's one great consolation that sustains me to the last,— If they'd asked me something that I know, I think I might have passed.

SOCIETY NOTES.

THE AGORA.

On Saturday, January 28, the Agora held its third formal meeting of the year. The program consisted of the consideration of the problems of the shop-girl and of the waitress, with suggestions for their improvement through the management of stores and restaurants. Those who took part were as follows:

Harriet Finch—manager of a department store, modeled on Filene's, Boston.
Kate Parsons—Shop-girl.
Nell Carpenter—Shop-girl from the Finch store.
Caroline Pike—Waitress.
Sarah Baxter—Social worker.
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NOTICE.

The Lake Mohonk Conference on International Arbitration, offers a prize of one hundred dollars, for the best essay on "International Arbitration," by an undergraduate student of any American college or university. The donor of the prize is Mr. Chester Dewitt Pugsley, Harvard, '09. The judges are Hon. Elmer Ellsworth Brown, United States Commissioner of Education, Hon. Joseph B. Moore, Justice of the Supreme Court of Michigan, and George Winfield Scott, Ph.D., of Columbia University. The contest closes March 15, 1911.

For the purposes of this contest the term "International Arbitration" may be held to include any subject specifically treated in the "Conventions for the Pacific Settlement of International Disputes," adopted by the first and second Hague Conferences or in the "Draft Convention Relative to the Creation of a Judicial Arbitration Court," agreed to at the second Hague Conference.

The term "undergraduate student" applies only to one who, in a college or scientific school, is doing work prescribed for the degree of bachelor, or its technical equivalent.

Essays must not exceed five thousand words (a length of three thousand words is suggested as desirable) and must be written, preferably in typewriting, on one side only of plain paper (ruled or unrulled) of ordinary letter size (8 x 10 1/2 inches), with a margin of at least 3/4 inches. Manuscripts not easily legible will not be considered.

The name of the writer must not appear on the essay, which should be accompanied by a letter giving the writer's name, class, college and home address, and sent to H. C. Phillips, Secretary Lake Mohonk Conference, Mohonk Lake, N. Y., to reach him not later than March 15, 1911. Essays should be mailed flat (not rolled).

The award of the prize will be made at the meeting of the Lake Mohonk Conference, in May, 1911, to which the winner will receive an invitation.

For additional information, references, etc., address the Secretary of the Conference.

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ALUMNAE 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.

The annual luncheon of the New York Wellesley Club will be held at the Hotel Astor, 42nd and 5th Avenue, on Saturday, February 18, at 1 o'clock. Any Wellesley student or alumna who can be in New York City on that day will be cordially welcomed at the luncheon. Will those who plan to attend please notify the secretary. Those accepting will be held responsible for their places, unless they notify the secretary to the contrary more than twenty-four hours in advance of the luncheon. The cost will be $2.50 a plate.

Katharine H. Scott, Corresponding Secretary.

The Record of the Class of 1905 is ready for publication. Anyone wishing a copy may obtain one by sending one dollar, the price of the book, to Laura A. Welch, 26 Cottage Street, Wellesley, Mass. At the session of the New York Psychological Society, held last week, which was open to members of the American Society, Miss Calkins read a paper on "Psychology as a Basis for the Social Sciences." Other Wellesley representatives at these meetings were Miss Gamble and Miss Cook.

Miss Emma H. Miller, 1905, who has been manager of the Tally-Ho Lunch and Tea Room in New York, announces that she is succeeding Miss Bered as owner. She is to be assisted in the management by Miss Theodora Miller. The Tally-Ho is at 20 East 34th Street.

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

Miss Alice Webb Stockwell, 1902, is teaching in Miss Pierce's School in Brookline, Massachusetts.

Miss Ellen R. Manchester, 1905, is teaching in the Emma Willard School, Troy, New York.

Miss Marian W. Berry, 1917, is teaching in the High School at Methuen, Massachusetts.

Miss Gemma Mower, 1906, is teaching in Johnstown, Pennsylvania.

Miss H. Catherine Paul, 1908, is teaching English and English History in the High School at Weymouth, Massachusetts.

Miss Helen L. Butterbach, 1909, is teaching French and German in the High School at Redbank, New Jersey.

Mrs. Victor F. Jones, (Adah Sawyer, 1909), is spending the winter in Nassau, Bahamas. Her address is: Box 384, Nassau, N. P., Bahamas.

Miss Mary F. Meedy, 1909, is teaching at Moreno, Arizona. Her address is: Box 524, Moreno, Arizona.

Miss Helen B. Knapp, 1909, is teaching Physics, Chemistry and Algeba in the High School at Elkhorn, Wisconsin.

Miss Alice W. Dearborn, 1910, is teaching English, History and Algeba in the High School at Princeton, Maine.

Miss Margery Price, 1910, is in the Public Library at St. Joseph, Michigan.

Miss Margaret Seecombe, 1910, is teaching in a private family in Windsor, Vermont.

Miss Geneva Baldwin, Miss Doris Bastok and Miss Cora Coveny, all of the Department of Physical Education and Hygiene, 1910, are teaching gymnastics in the public schools of Yonkers, New York.

Miss Eleanor Cummings, Department of Hygiene and Physical Education, 1910, is employed by the Y. M. C. A. in Dayton, Ohio.

MARRIAGES.

Buchanan—Sherwood, September 13, 1910, in Spokane, Washington, Miss Ethel A. Sherwood, 1901, to Mr. Paul Buchanan. At home, 1019 West 14th Avenue, Spokane, Washington.

DEATHS.

January 15, 1911, in Middletown, Connecticut, Mrs. Lydia Bartlett Richardson, mother of Alice M. Richardson, 1890.


February 6, 1911, in New York City, Miss Martha Freeman Goldsird, 1902. Miss Goldsird, who was first assistant in the Biological Department of the Morris High School, was prominent in New York because of her biological work. She received her special training in Germany and Switzerland as a Fellow of the Colliege Alumnae Association. In 1910 she was President of the New York Biological Association, being the first woman to hold that position.

February 27, 1911, in Auburn, New York, Mrs. George P. Chapin, mother of Miss A. C. Chapin, Professor of Greek.

February 11, 1911, in Newton, Massachusetts, Mr. Charles E. Caswell, father of Ann Caswell, of the class of 1911, and Sarah Caswell, of the class of 1912, and brother of Miss May Caswell and Miss Bertha Caswell.

CHANGES OF ADDRESS.

Miss Alice M. Frye, 1894, 11 Higashi Ichiban Cho, Sendai, Japan.

Miss Elizabeth K. Kendall, Professor of History, care of Thomas Cook and Son, 13 Esplanade Road, Bombay, India.