MAY DAY.

The glorious weather on Saturday, April twenty-ninth, our May Day, was only the first token of the good times to follow during the day. Nothing could have contributed more pleasure than the sight of the sun, after the dreary days of last year.

The whole college seemed to be in the crowd gathered on South Porch to see the "Backwoodsman" paraded; and the Seniors fell to with a will. Sops, tooth-brushes, Old Dutch Clammer and scrubbing brushes, all duly performed the task, and left the "Backwoodsman" with face as shining as the proverbial schoolboy's.

Then everyone adjourned to the halls to see the statues which some very clever hands had decorated in the most ludicrous of fashions. Before long, after the intermission for breakfast, the road from College Hall was lined with eager spectators, awaiting the hooping-roll. Soon the crowd started,—just the same excited, disheveled, laughing crowd as always, tearing madly along. After the Sophomores had formed the Senior on masts, at the end of chapel time everyone scattered to her classes.

In almost no time, seemingly, it was four o'clock, and the green was dotted with children of all sizes, ages and degrees of beauty, while the more sedate element viewed the "passing show" from the hill near College Hall. Skipping the rope, London Bridge, catchers, and an occasional bawl dance to the tune of the hurdy-gurdy, made the afternoon go very rapidly.

When everyone had satisfied her deepest desire for childhood pursuits, and had eaten her fill of ice-cream cones and lollipops, the May queen, Marjorie Kendall, 1914, was crowned by Kate Terry, 1911. Then the Juniors, lifting their sister-class president on high, marched in a triumphal procession around the field.

To crown all the fun, came the College Hall Band, escorting Miss Wake Suesy, the college pet. The obliging animal did its part nobly and contributed greatly to everyone's enjoyment.

All good things must end, but not always with as happy an ending as the stepping, after dinner on the chapel steps, made for our May Day. To the old songs, dear to us all, was added 1913's crew song, and a clever little song from 1914, promising great things for Tree Day.

DR. SANTAYANA'S LECTURE.

Dr. Santayana of Harvard University lectured to members of the Philosophy Club, on Friday evening, April 28th. The subject of his address was: "The Ideal in Art." He gave first, in order that his own view might be clearer, a short summary of the systems of various other philosophers, who had treated the subject of aesthetics. Schopenhauer, he said, attached his philosophy to the platonic doctrine of ideas. A conception of the ideal is before the mind of the artist, and by means of this ideal the artist comes to the help of nature. Certain divine ideas which underlie creation, underlie the inspiration of the artist. With this theory Hegel agreed the idea of saying that it was the mission of an artist to discover or divine ideals lying behind nature.

Another theorist, Taine, maintained that art must bring out the essential characteristic of its subject. A portrait of a lion, for instance, must be the essence of fierceness, of carnivorousness, in order to be a truly artistic representation of that type of animal. But, Dr. Santayana pointed out, from the point of view of the scientist, this is not true. In following up the doctrine of evolution, it may be readily seen that an ideal of any species of animal or tree does not exist. Nature is not built on a certain number of types of life, so this view of art is too scholastic.

From an artistic point of view, it is argued that a work of art is not due to the presence of an ideal behind it. The artist is like a child playing with impressions; he feels as though he adapted the appearance of things to his own tendencies. He does not feel that he must bring out the essential characteristic of his subject; he is painting a picture. One may imagine a tame lion and may depict him as such; this tame animal may suit the purpose of the artist—and an artist is supposed to have a purpose and to keep it in mind. Such a representation may not be high art, but still it is art. The artist's idealization is the transformation of the object by the artist, not the idealization of nature.

The artist, says Dr. Santayana, has much to do with his medium, is interested more in it than in his subject. There exists an ideal for the medium also. The result of the interest in the medium may not be true to nature, but the ideal in the medium would be there—an ideal of our relation to the vital ideals of life. The work of art depends upon how the medium has been dealt with for its success.

The relation of the artist to his subject matter is also important. The ideal in respect to this is not an ethical one. It is not a confusion of morals and aesthetics to insist on the ethical side of art, but it is a confusion to say that in art one should sympathize with vital ideals of life. The artist should choose the best medium possible for his subject—matter—for the association in his mind to his subject. An intelligent expression of the aesthetic ideals of the artist is a work of art. The ideal art is not the ideal in things; it is more superficial and relative and better known to us, as we do not know the ideal of life, but we do know the ideal of our own particular vision of things. The ideal, then, is subjective—i.e., a relation between subject and object.

This relative ideal would be the appeal which the object makes to us and the manner of that appeal. There are two ways in which it does this, the first being by means of the senses. These must have a certain range of sensibility, and the adaptation of a work of art to the sense which is to receive it is the way in which the object is expressed. The second manner of appeal, idealization, then, seems to be an adaptation to sensibility at its best.

Then Dr. Santayana made the appeal is made to us by the emotions. A work of art must appeal to memory and imagination. To idealize is partly to make suggestive. All associations play an important part in the adaptation of a work of art, just as the human interest or realism of Shakespeare is a kind of idealization; for things are here brought up to your ideals. To adapt a work of art to our imagination, our passions must be stimulated.

So, Dr. Santayana concludes, the ideal in art is the adaptation to human nature, not a divination of the object in nature. The moralist and the scientist analyze to discover, but the artist analyzes for the sake of living imaginatively. Idealization of art takes place when, out of observation, the artist draws a great spring of imaginative life, and idealizes it—our imaginative life is, then, touched by the representation. This seems to be a denial of idealism in art—for idealization is the transformation of appearances into the harmony of the human soul.

The Boston Wellesley Club.

The Boston Wellesley College Club held a meeting in College Hall Chapel at 3:30 P.M., on Saturday, May 6.

The business of the meeting was the election of officers. After the elections, Mrs. Kidder entertained the club by reading, with her usual charm, an English comedy in two acts, "Sweethearts," by W. S. Gilbert. Mrs. Kidder's delightful voice and manner, and the rare finesse of her art, gave, as always, great pleasure to her audience. Her quick transitions from character to character, and particularly her success in showing the change in her heroine, which took place in the twenty years supposed to have elapsed between the two acts of the play, were particularly appreciated.

Mrs. Kidder's second selection, read as an encore, was Kipling's admirable "How the Whale got his Throat," one of the "Just So" stories. The delightful recitation of Mrs. Kidder's rendering was perfectly adapted to the story.

The officers elected were as follows: President: Mrs. Frederick A. Wilson, '95. Vice-president: Miss Grace Phemister, '99. Secretary-treasurer: Miss Eleanor Piper, '08. Recording Secretary: Miss Elizabeth Bennett, '99. Fifth Member: Miss Clara Keene, '96. After the meeting, refreshments were served at the Shakespeare House, where refreshments were served.
College News.

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

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EDITORIAL.

The zest of playing the game for the game’s sake, keenly and well, is what is our big game of forensic-burning has been teaching us. It was a big game! For more than a month we all of us, from Freshmen to Seniors, have played at one hilarious game. Worth while? Worth all the dewy morning hours of Sophomoric pacing, all the uneasy hours of Sophomoric watching? Worth all the Juniors energy and scheming—simply to burn a bit of paper? Ah, consider! Consider the reckless, rollicking fun of the thing—or if you insist on being serious-minded, consider the hearty liking and admiration 1913 won for themselves by their gallant playing; consider the new bond of fellowship, in the shape of their weighty secret, that knits the Juniors together; consider the splendid change every body had—and used—of exercising their self-control! Of course it was worth while. Besides, it is the way we are trying to play many games—the game of our college work and fun, the game of making

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No one not Wellesley bred could imagine the wealth contained in the small white book we are each being given in the Registrar’s office. “Courses of Instruction”—the title itself contains no hint of their wealth of hopes and ambitions and good resolutions. But the glamour of the inside, the glittering spread before us within the cover! Will you have science, the knowledge of the unknowable universe, the secrets of life? Will you have the gift of tongues, and chaste hands with the poets and dreamers of ages past? Will you have, rather, the philosopher’s stone, that turns the hard, gray stones of facts into the gold of human thought? Any or all are yours for the choosing—before May 27th. Just “there’s the rub.” It takes forethought and clear, consecutive thinking to plan our courses intelligently as they ought to be planned. It is easier to put off choosing, then to take a course because everyone else is planning to take it, or because no final examination in it is given, or even, alas! because it has the reputation of being a “snip.” But beware! The course that everyone takes may become so large to be handled satisfactorily; the final examination you may some day discover to be not only beneficial but pleasurable; the course that was a “snip” for your roommate may turn out to be the hardest course you ever took. Why not adopt an entirely different standard—why not go, gleefully and with determination, for the most absorbing, perhaps the hardest, courses that you can take, the courses that will develop your intellectual muscle, make the whole earth new before you, inspire you with a great desire for working? There are such courses—many, many of them—and they are the ones that put a keen edge on your mind and make it a tool fit for work that counts.

We are glad to see the bursting buds among the botany tags,—we are glad to see

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The courageously snowdrops and violets, but the growing thing most pleasing of all, is the growing public opinion, which has at last begun to see the fairness all about us, and to feel a responsibility for it. We are actually beginning to keep off the grass! We are even requesting each other to remember the seeded ground, and we are depositing waste papers, with pride and a little self-consciousness, in the next green boxes. The chief thing now to be done is to realize that public opinion means our opinion—that our sense of responsibility and civic pride will be a lasting thing in our college, in the days when not hinging more significant, perhaps, than a May Day hoop remains to keep fresh the memory of us as individuals.

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COLLEGE CALENDAR.

Saturday, May 13, from 7.00 P.M. to 8.30 P.M. and from 8.30 P.M. on, at the Barn. Tau Zeta Epsilon Studio Reception.
At 7.00 P.M., vespers with special music.
Monday, May 15, at 7.30 P.M., in Billings Hall, concert given by the Wellesley Orchestra.
Tuesday, May 16, at 7.30 P.M., in Houghton Memorial Chapel, a recital by the Guild of American Organists.

COLLEGE NOTES.

The Department of Hygiene and Physical Education announces the appointment of Hazel Brackett, 1911, to the State Normal University, Normal, Illinois.

On Thursday, May 4, at 7.15 P.M., the Christian Association held its regular meetings in College Hall Chapel and in the Wellesley Congregational Church. The meeting in College Hall was led by Marion Rider, that in the village by Constance Eastis.

GRADUATE CLUB.

The Graduate Club has elected Miss Laura Welch for its president for the remainder of this year, in the place of Miss Ruth Ingersoll, resigned, and also for the year 1911-1912.

Course Offered by the Chicago School of Civics and Philanthropy.

The Chicago School of Civics and Philanthropy offers a five weeks’ summer course, June 26-July 28, giving a general survey of the field of social work in Chicago. It is designed especially for college students, teachers and others who cannot take the regular course, but desire to learn of the social work that is being done in Chicago and to come in contact with those who are doing it. Lectures by Miss Jane Addams and others. For further information write to the Secretary of the school at 87 East Lake street, Chicago.

LOST.

Kipling’s ‘Just So Stories’ and Mark Twain’s ‘Joan of Arc.’ Will the borrower please return to once to Rachel P. Snow, 230 College Hall?

Presumably last June, a copy of Holroyd’s ‘Michael Angelo,’ bound in red cloth, no name inside. Any information as to its present whereabouts would be most gratefully received by its owner, Isadora Douglas, 411 South Center Street, Philiburg, Pa.

NOTICE.

Wanted. Girl to take care of a year-and-one-half old boy during Commencement week. Enquire Leah Bleasey, 28 Norumbega.

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ART EXHIBITIONS.


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ORCHESTRA CONCERT.

The annual concert of the Wellesley College Orchestra will occur in Billings Hall, Monday, May 15, 1911, at 7.30 P.M. This will be the fifth concert given under the directorship of Mr. Albert Foster of the Music Department. Tickets at fifty cents each may be obtained from members of the orchestra or from Miss Wheeler, Room C, Billings Hall. They will also be on sale at the door on the evening of the concert.

Lecture by Professor Elwood Cubberley.

Under the auspices of the Department of Education, Professor Elwood Cubberley of Leland Stanford University, and by exchange of Harvard University, delivered a lecture on “Why Education in America is Difficult,” on Monday, May 11, at 7.30 P.M., in College Hall Chapel. Professor Cubberley introduced his subject by a short survey of the history of America, emphasizing especially the conditions of life among the laboring classes. He then contrasted that static condition of society with its narrowness lessening the necessity of education, and its simplicity, not demanding such intelligent labor, with the present rapidly changing conditions.

This change includes the greater city centralization, the surplus leisure due to removal of drudgery and toil, the decrease in the influence of church and home, the tremendous change in the character of the nation from pure English to a people composed of all the races of the earth. Owing to a world-wide impulse to travel, the world has grown much smaller, and the point of view has altered completely. All these changes which created an entirely new attitude toward education, but this is especially true of America.

This, the main point of the lecture, Professor Cubberley brought out in another contrast, one between Germany and America. In the former, the government, the church, and the army create a national spirit and enthusiasm and hold the most important place in the hearts of true Germans. In the latter, the government is not, in a certain sense, national, for each city and state has its own form of rule. The church as a national institution does not exist. The army holds a minor place in the estimation of the people. Education, Professor Cubberley reiterated, is the only substitute for these forces which could uphold national feeling, and the laws of morality, and uplift the new elements continually coming in. Professor Cubberley ended with the strong, convincing statement that education should become a sort of national religion.
THE BARN PLAY.

In spite of the difficulties which confronted the committee in presenting the one-act play, "The Violin of Cremona," by Jerome K. Jerome, given at the Barn on Saturday evening, May 6, the result was distinctly a success. The theme was serious and quite sad, but the parts were well taken so that it did not become melodramatic.

Taddeo Ferrari, the master violin maker of Cremona, has promised his daughter, together with a handsome dowry, to the winner of the prize in the contest of rising violin makers. His daughter Gionnia is, however, in love with one of her father's pupils, Sandro, who is inferior in brilliancy and musical ability to the other pupil, the hunchback, Filippo. Both young men are in love with Ferrari's daughter, but the crippled Filippo, who has always been met with the jeers and taunts of everyone, can only receive the young girl's pity. The play opens with an amusing, yet pathetic scene where Gionnia begs her father not to carry out his promise. He, however, remains obdurate, and finally leaves when her lover Sandro appears. They are lamenting the situation, when Jeers and cries are heard outside, and the hunchback stumbles into the room. Then follows a scene in which Filippo shows his love of his beautiful violin that he has made with such care and the discovery of the old master's secret, his passion for fame, and his still greater love for Gionnia. The latter refuses him and explains how distressed she is that he is to contend for the prize since Sandro, her lover, will then have no chance. Sobbing, she goes out, and leaves Filippo alone to his grief and disillusionment. Suddenly he has an inspiration and with nervous quickness he changes the violins, placing his own in Sandro's case. Taddeo now reappears, ready to go to the contest, and the others follow, except Filippo who waits alone. Not long after, Sandro returns with a confession of weakness and wrong, for he has changed the violins on the way, thus unconsciously assuring Filippo's success. At this juncture all return, acclaiming Filippo the winner of the great prize. He places the gold chain around Gionnia's neck, then asks a boon of Ferrari. The latter is made to consent by the promise of wide-spread fame through his renowned pupil, so Filippo asks that Sandro may receive Gionnia as his bride.

Dorothy Lockwood, 1908, rendered the difficult part of Filippo with reserve and feeling, although she had never seen the play before the morning of the sixth. The long soliloquies were well sustained, and the pathos and strength of the hunchback's character were well portrayed.

Ruth Curtis, as the father, gave an extremely amusing presentation, showing Ferrari's vanity and stubbornness to perfection.

Imogene Morse made a most attractive heroine and carried out her part well.

The committee and Miss Lockwood are to be congratulated on the success of the play.

The cast is as follows:

Taddeo Ferrari
Filippo, the hunchback
Sandro, the lover
Gionnia, Ferrari's daughter

Scene, Cremona; time, 1850.

The committee: Dorothy Conner, 1912, chairman; Helen Beegle, 1911; Mary Rankin, 1911; Helen Batcheller, 1912; Elisabeth Haines, and Florence Moore, 1913; Marjorie Peck and Margaret Watson, 1914.

Couch: Helen White, 1912.
THE ELIOT BIBLE.

At the exhibition of ancient and unique Bibles, held through the kindness of the Bible Department during the week of April 23-30, many of us examined the Eliot Bible with especial interest. On account of the mysterious appearance of the printing, as well as the fame of the book, more than one of us wondered about its history. Professor Sarah P. Whiting has kindly sent us the following interesting account of the Bible:

"Wellesley College Library was, a few years ago, the object of an act of international courtesy. In a correspondence with Dr. F. N. Peloubet on the subject of Sunday-school work, a Canadian gentleman, observing that Dr. Peloubet's residence was Natick, remarked that he had lately been reminded of that place at the scene of the labors of the Apostle Eliot, by seeing in a library in Glasgow that exceedingly rare book, Eliot's Bible for the North American Indians. He further remarked that, as the Rev. Andrew Bonar—the possessor of this treasure—was quite advanced in age, perhaps he could be induced to give it to Natick.

"Since Natick possesses an Eliot Bible, this opportunity was kindly passed on to the Wellesley authorities. Just at this time they were especially interested in Indian lore, for Professor Horsford had presented to the library of the college a rare collection of books on North American Indian languages. The entire linguistic collection of Major Powell, long head of the government Ethnological Bureau, a collection of grammars, dictionaries, Bibles from other primitive languages in which there is no literature, representing one hundred and ten dialects, makes this philological library of the first rank in its line.

"Professor Horsford stated in his deed of gift that he felt pride in placing a library for special study of the native languages of America in Wellesley College, on the shores of Waban Lake, near which Eliot heard the Indians translate for him the Bible into a language, the 'roots of which these people had gathered from the infinite pictorial utterances going on in nature about them.'

"It was a rare good fortune that just at this time a copy of the Eliot Bible, which had somehow strayed across the water, should be heard from. In reply to President Freeman's letter, enclosing doc-

ments which showed the fitness of the college as a repository for this relic, and asking if we might be informed if it came into the market, Mr. Bonar stated that it would be his pleasure to present the Bible to the college, if fitting carriers could be designated to bring it over the sea. Two of the professors of the college were in England during the following summer, and, on their return, received the book from a special messenger at the wharf, so that now it is among our most valued possessions in the 'Dutch Cabinet.'

"This copy belongs to the second edition printed in this country in 1660 for the Right Honorable Corporation in London, for the propagation of the gospel among the Indians of New England. It is in the original binding, and perfect, except the title page to the Old Testament. The Old Testament has 425 leaves; the New Testament, 131; and the paraphrases of the psalms and catechism, 51."

"It is to be regretted that nothing is known of the previous history of this book, except that it came into the hands of Mr. Bonar in 1840. Its value may be inferred from the fact that the last sale of one of these Bibles, of which I find record, was by Quaritch of London in 1870, when it brought over twelve hundred dollars; indeed, this work was so rare that a few years ago it was asserted that only three copies existed, but the zeal of American bibliophiles has brought to light about a score which are placed in the great libraries. I have seen at the Lenox Library of New York City, which has an unsurpassed collection of Bibles, copies of the first and second editions of this Bible and a copy of Eliot's grammar of 1666, which he concludes with the words, 'Prayer and praise, through faith in Christ Jesus, will do anything.' They have also some other pamphlets and an autograph letter of John Eliot.

"Mr. S. Austin Allibone, formerly of the Lenox Library, is authority for the statement that the first edition of this Bible was printed in 1660, after ten years of laborious toil; that it was the first Bible printed in America; that it took three years to pass it through the press; that a large portion of the setting up of the type of the second edition was done by Indian James.

"The most marked feature of the text, as one looks it over, is the length of the words, rivalling the most remarkable examples of compounds in the German. The title of the New Testament is
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The Eliot Bible—Continued.

The Eliot Bible is a characteristic of the North American tongues to run a number of words or elements of speech together under certain rules of elision so as to form a string of them all.

"This book exists," says Mr. Allibone, like a monolith of a race which has passed. Every individual who could speak or understand the divine words in that Mohican tongue perished a century ago.

SARAH F. WHITING.

LAKE WABAN'S NAME.

Now that we are realizing anew the delights of Lake Waban, as we always do when the boats first begin to come out, it may be proper to hear a little of the ancient character from whom it was named. Among Eliot's "Praying Indians" was one named Waban. He is whose name the lake bears.

John Eliot worked in Nathan for a long time among the Indians, and finally, "in 1642," Professor Whiting tells us, "the time was thought to be ripe for a committee of ministers and magistrates to come out from Boston and Roxbury to pronounce upon the genuineness of this work of grace."

"One by one the Indians related their experience, and a member of the delegation said, 'to see and hear these Indians opening their mouths and lifting up their hands and eyes in solemn prayer to the Living God, and confessing the name of the Lord Jesus, is more than usual. They performed the duties with such grave and sober countenances and with such comely reverence in gesture and carriage and such plenty of tears as did argue that they spoke with some good affection.' Then follow the confessions of Towserswamp, and Waban, and Nonquassam, their schoolmaster, and Magus and a dozen others, which are a curious combination of childlike simplicity and theological expressions which they could not possibly understand.

"Eliot's first sermon among them had been from the text in Ezekiel, where the prophet calls the breath of God from the four winds of heaven to give life to the dry bones around. It was viewed as an omen that their word for spirit or wind was Waban, the name of their chief. He was one of the converts, and his confession reads in part: 'Before I heard of God many evil things my heart did work. I wished for riches, I wished to be a witch. I wished to be a witch. When the English taught me I was angry. After the great sickness I considered what the English do and desired to pray to God. I thought, could God understand? When I asked them answered God doth understand all languages upon earth. I do not know how to confess and I fear I shall believe slowly, but all is the true heart, and this day I do not so much desire good words as thoroughly to open my heart.'"
THAYER, McNeil & Hodgkins

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To be on the crew, or not to be on the crew; that is the question.
Whether 'tis nobler in the muscles to suffer
The pangs and tortures of outrageous strength tests,
Or to take arms against a sea of troubles,
And by opposing, end in the group games.

A FRESHMAN'S IMPRESSION IN RHYME.

[After Kipling's Mandalay]

On the winding path to Westward, leading up to College Hall,
There's a line of sober lassies, larin' note-books one and all;
For though the wind is on Lake Waban, oh the clangin' gongs they say:
"Don't you cut, you Wellesley students, or you won't get your B.A.!
On the road to our B.A.,
Where the hurklin' quizes play.
Can't ye hear the cheerin' echo down the halls, and die away?
On the Bulletin they say:
"Bring your money, pay to-day,
And your work goes all to thunder, for the Barn holds forth a play.
Ship me somewheres west of Boston, where the trees grow wooden tags,
Where the shalting of the proctors works like just so many gags.
For to cancel registration, oh, it's there that I would be,
With a blue slip, which would make me from another error free.
Oh, you don't 'ee nothin' else
But them Laboratory smells,
An' the hangin' over center chimin' in with all the yells.
We love the road to our B.A.,
But the upper Classmen say:
"If you think that you love Wellesley, just you wait until Tree Day."

FREE PRESS.

The song competition, as all the class bulletin boards declare, in more or less urgent terms of entreaty, will soon be upon us. And, because many of us are genuinely interested in putting more music into our lives and into our college, many of us, so the writer hopefully assumes, will be tuning up their minds with a view to writing songs for the competition. Would it he altogether berefted to suggest that some of these songs be jolly ones, rollickingly happy, joyous ones? Most of our songs, beautiful as they are, have a plaintive, sad tone, almost melancholy. The writer acknowledges that that is the way a May Night is apt to make you feel, but only occasionally—and should not our songs be expressive of many, if not all, aspects of our life? To be sure, "Problems" is deliciously silly, but it is hardly our enthusiasm and happiness put to music. Does it seem an altogether unworthy idea to you, musical ones,—this of making songs that shall be, perhaps, in after years, the very essence of our days of youth and comradeship here? Because we are young—perhaps that is why our songs are sad! We are not sad, ourselves—so ho, for a jolly song and a mad one!

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Broad education with some experience required.

Stenography and typewriting, and accountant in charge of Tui-

ton accounts. Man, unmarried, preferably. Gregg Stenography and Touch Typewriting. Ability to teach Penmanship desirable. Accuracy in accounts and ability to use and indirectly teach good English necessary.


Piano. Woman. Special teacher of piano. Real musician with adequate training and experience. Soloist. Skilful teacher. Agreeable personality. She must take her place in the department with three most successful teachers.

Any one interested is asked to see Miss Caswell, No. 130 College Hall. Some further details may be supplied. Teachers without experience will hardly be considered.

Several teachers, for various departments to be organized, are needed in a new college for women to be established in Cairo, Egypt. The school is the outgrowth of a former boarding-school and is thus not an experiment. Though the college is under missionary management, it is not necessary that the teachers now to be procured should go under a permanent engagement with the board. Teachers will be accepted for a term of three years. Traveling expenses will be paid out and back to this country at the end of the three years' term. The salary is five hundred and fifty dollars, but from this living expenses amounting to fifteen dollars a month must be deducted.

The climate of Cairo, though warm, is not subject to the great extremes of places in Egypt farther south. The city is much modernized and teachers in Cairo are not liable to the inconveniences and privations which one is likely to encounter in some eastern schools.

Anyone interested in the above is asked to see or address Miss Mary Caswell, No. 130 College Hall.

Will the borrowers of the following books please return them to 413 College Hall? The books are: Schopenhauer's "Fourfold Root in Nature," Volume 5 of "Heine's Works," Kipling's "Actions and Reactions," Kipling's "The Day's Work," Kipling's "Under the Deodars," "American Poets." The last three volumes have the name Jane F. Goodloe on the fly-leaf.

GENEVIENNE C. KRAFT.
Our "Back-to-Nature" Boots and Oxfords Will Appeal to Critical College Girls

This Back-to-Nature footwear fills a long-needed requirement. They are made in lace boots and blucher oxfords of soft vicu kid, constructed so as to allow the muscles in the arch of the foot to exercise freely as when walking barefoot. These shoes are hand-made and so skillfully designed that the shoe hugs the arch closer than is possible for the ordinarily designed shoe. The firm fitting properties of this shoe causes it to gently massage the foot while walking and thus stimulate circulation instead of retarding it. ......................................................... $5.00

We have expert fitters always in attendance in our Women's Shoe Section. : : : : : :

Jordan Marsh Company


H. C. Macdougall in account with the Wellesley Concert Fund. 1910-1911.

Dr.
From sale of tickets. 1,288.50
From interest. 2.82

Total receipts. $1,291.32

Cr.
To artists. $1,036.65
To printing. 60.75
To students for clerical work. 7.35
To flowers. 4.00
To telegrams, expressage, carriages. 6.59
To men to take tickets. 9.00
Incidentals. 9.30

Total expenditure. $1,133.64

Balance in Wellesley National Bank. 187.68

$1,291.32

Wellesley, April 28, 1911.

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

GEORGE GOULD, Auditor.

This is a condensed account. The full report with vouchers may be seen at Billings Hall by any who are interested.

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.

"Piano Teaching: Its Principles and Problems," by Mr. Clarence G. Hamilton, Associate Professor of Music, is published in the Music Students Library. The book will prove of great practical value, especially to the inexperienced teacher of the piano.

The "Christian Endeavor World" of April 6 contained two poems of Wellesley interest, "The Saviour's Face," by Mrs. John C. Hurll, (Estelle M. Hurll, 1882), and "A Gardener Speaks," by Miss Louise Manning Hodkins, Professor of English Language and Literature, 1877-1891.

A very interesting exhibition of hand bookbinding by Miss Edith Diehl, 1900-1902, has been held recently at her bindery, 131 East 31st street, New York City. The bindings are highly praised both for the precision of workmanship displayed and for fine appreciation of harmony between the book and its cover.

The "Florida Times Union," of Jacksonville, Fla., April 22, contains a report of the closing session of the meeting of the Southern Association of College Women, held a few days ago in Jacksonville. An interesting report on the standard of colleges in the South was presented by the fourth vice-president of the Association, Miss Elizabeth A. Coulton, a professor in Meredith College, Raleigh, N. C., and instructor in English in Wellesley College, 1905-1906.

ENGAGEMENTS.

Miss Marjorie Clark, 1909, to Mr. William Clyde Wescott, Princeton, 1905, of Union City, Pennsylvania.

Miss Blanche Fishback, 1909, to Mr. William G. Creamer of Brooklyn, New York.

Miss Edith Wood Proctor, 1910, to Mr. Henry F. Miller, Massachusetts Institute of Technology, 1910, of Wakefield, Massachusetts.

MARRIAGES.

MARK—RONING. March 29, 1911, in Detroit, Michigan.
Miss Ima Rose Bonning, 1910, to Mr. Richard Henderson Marsh.
MYRICK—BERRY. April 19, 1911, in Newtonville, Massachusetts, Miss Sybil S. Berry, 1909, to Mr. John B. Myrick, Massachusetts Institute of Technology, 1910.
JANSEN—RICHTER. April 20, 1911, in Brooklyn, New York.
Miss Alma Pauline Richter to Mr. Alfred Webster Jansen.

BIRTHS.

February 20, 1911, in North Lubec, Maine, a daughter, Ruth, to Mrs. Glenn Allan Lawrence, (Grace C. King, 1907).

CHANGE OF ADDRESS.
Mrs. Howell Baker, (Maude Jessup, 1904), 705 East Avenue 43, Los Angeles, California.