

5-11-1910

## The Wellesley News (05-11-1910)

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# College News

Vol. 9. No. 27

WELLESLEY, MASS., WEDNESDAY, MAY 11, 1910

Price 5 Cents

## Second Lecture by Frau Amalie von Erde.

On Tuesday evening, in College Hall Chapel, Frau von Erde lectured to the German Department on "Zeitgenössische deutsche Dichtung." She said that, just as the "Lied" is the expression of the heart of the common folk, so the "Lyrik" gives us a picture of the spirit of its time; it shows us, too, more intimately than can the epic or drama, the personality of the poet.

Nietzsche is the poet who is most representative of modern German poetry. Doing away with all superfluous material, and overthrowing the old, useless traditions, he emphasizes the "Ego" in his teachings to the new generation. In "Zarathustra" Nietzsche, in fact, gives the trend to the poetry of his time, so it is no mere chance that the poetic revolution of Germany came during his most productive years, and that 1885, the "Zarathustra" year, mark the beginning of a new poetic era. This beginning was made by the "Gesellschaft," a paper founded by Michael Georg Conrad, the champion of the new generation. Everywhere a furious strife was being waged, and he took this strife, as is shown by the challenging preface in the first number of the "Gesellschaft."

But that the combatants understood how to create, as well as to fight, is shown by the book, "Moderne Dichtercharactere," which appeared at the same time. The purpose of this school was to break with the old useless traditions, and to let dominate the new German spirit and character. The poets should be comforters, leaders, doctors and priests, whose work should be a song which arouses and refreshes the weary.

The leader of these youthful "Stürmer und Dränger" is Karl Henckell. He is much moved by the spirit of his times; the social wrongs trouble him; he becomes a valiant fighter for the common people and their sufferings. His songs are strong and full of rhythm; his "Nachtigal" is full of the joy of life.

What does it matter if, in these products of young German poetry, there is found much that is crude and unfinished? The voice of the people, with its varied seriousness and youthfulness, is faithfully reproduced. Many young poets who, in "Moderne Dichtercharactere," wrote poetry for the first time, are reckoned to-day among the best poets of Germany; others have been entirely forgotten.

A second school is represented by Hermann Conradi, who went through a great period of doubt, with regard to the question, whether to believe Nietzsche or Christ. He is a typical example of that class of men who saw with uncanny clearness the limitations which were placed on their generation. They felt that they could never fully carry out their ideals, but in spite of this, they had a sympathy for humanity, and could throw themselves into their work, although realizing the limitations of their power.

An expression of this desire to accomplish, we find in Heinrich Hart's "Lied der Menschheit," a gigantic production in twenty-four songs, representing the origin, growth and development of humanity in symbolic pictures. The foundation of this new poetry is "Knowledge of self, in spite of consciousness of self."

This younger school differs from the preceding one. Its members are not inclined to sentimental revellings in romantic poetry; they preach no false display of patriotism. Instead of singing about the common people they sing of the world; in spite of this, they are thoroughly German. But they see with keenness of vision beyond the national boundaries, and dream of higher ideals, as is seen in Hart's hymn, "Volk das ich liebe—Volk an das ich glaube." The influence upon the people of the time shows that the struggles of these poets were not in vain. They left two principles to our contemporary poets; first, the deep understanding of the heart and needs of the common folk, and second, the penetration into nature, which, through a new relationship, a sense of oneness, shows nature herself in a new light.

Bruno Wille gave strong expression to this pantheistic feeling, for, in his intense love for nature, he has grown very close to her.

Hand in hand with this identification with nature went the desire to bring into life again the last mythical world of the ancients. As Arnold Böcklin's paintings, so Carl Busse's "Meeridylle" and Hugo Salus' "Brunengruppe" make real to the modern world, the gods and goddesses of former times.

Two poets took Walt Whitman as model. Johannes Schlaf gives the new generation's characteristic view-point of life very vividly, and Arno Holz almost startles us with his quick impressionistic pictures of the world.

A more experienced member of this school of poets is Detliv von Liliencron. He believes in self-discipline so firmly that he never loses control of himself. He is an artist from instinct, not reflection. Sometimes he is realistic, sometimes symbolic; but he is always artistic. He is fond of presenting the contrasts of life, its greatest heights with its lowest depths. "In Memoriam" pictures touchingly the horrors of war, and in "Die Musik" we see the delights of soldier life during peace. His heart beat for the freedom of humanity, but it was for the freedom of self-discipline. "Work, and a happy heart," he calls his philosophy of life. He learns of all, but follows none.

It is useless to question whether Liliencron or Richard Dehmel was the greater genius. Each is great in his own way. It is not to be denied that Dehmel, in his poetry, gives us the most inclusive picture of modern mode of thought and modern tendencies. His motto of life is, "Gib' dir den Andren hin, mit eignem Sinn." As Heine was the child of the dying school of romanticism, so Dehmel, in his many-sidedness, is the child of to-day. Touching child songs, and philosophic rhapsodies; strong pictures of thronged cities, and dreamy views of nature—of all these does the poet write. Dehmel's ethics are the ethics of modern Germany, the tendency toward truth and beauty.

So modern Germany dreams hopefully of "new" beings; of an education to new and higher ideals of humanity, through the harmonious union of the truth and beauty of the physical with the spiritual, of the sunshine of the Ancients with the halo light of the Christian.

## SENIOR BARNSWALLOWS.

On the evening of May 7, 1910, the class of 1910 presented an original musical comedy "Fandango Land," at the Barn. "Fandango Land" proved to be a very up-to-date and at the same time, picturesque operetta in two acts. The book was by Elizabeth Snyder, with some assistance in the lyrics from Isadore Douglas and Emma Hawkrige; and the music by Edith Sweetser, Margaret Webber and Sara Marshall.

Although there is but a slight thread of plot running through the whole, the brightness and cleverness of the dialogue, the humorously conceived characters and the rapid succession of light and pretty melodies carried the piece along triumphantly. A very well-drilled chorus added an effective background and also had its part in the success of the evening. The cast is as follows:

Senor Villacorta—Mexican landowner,  
Elizabeth Nofsinger  
Juana, his daughter, Betty Barrow  
Alfonso, their servant, Jessie Neely  
Fernand, lover of Juana, Ruth Sapinsky  
Robert Blanford, a young American engineer,  
Bell Mapes  
Sullivan, his assistant, Grace Kilborne  
Mrs. Anson-Stokes-Lyman-Van Dyke, a  
Boston suffragette, Louise Whitaker  
Captain Coy, captain of her yacht,  
Jeanette Vail  
Kitty Kenilworth, of the "Red Mill" Co.,  
Alice Leavitt

Beanie, the dog.

Twenty-nine Mexican natives.

Twelve Americans from the yacht.

Act I takes place in the neighborhood of the Panama Canal, before the office of Robert Blanford, the engineer. The curtain rises on a gay chorus of the South Americans, and is followed up by the disclosure of the main features of the plot. Sullivan, the foreman, has discovered papers proving that Senor Villacorta, with whose daughter Blanford is in love, has been stealing nitrogen from the government. As Blanford hesitates between duty and love, the chorus of Americans arrive from the yacht of Mrs. Lyman Van Dyke with Captain Coy, whose "sea leg" dance and accompanying ditty quite convulsed the audience. Presently Mrs. Lyman Van Dyke of Boston arrives in person, plus lorgnettes and Beanie, the Boston dog, with the noble mission of organizing strikes and crying "votes for women." Throughout these scenes the pretty yachting maids and their dapper escorts did taking and effective chorus work.

The love scene between Blanford and Juana was pretty, and Miss Mapes' and Miss Barrow's voices blended well in the clever hit

(Continued on page 5.)

# College News.

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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.

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## EDITORIAL.

With a sigh of relief, the editor takes her pencil and joyfully begins to write. Because, this time—oh, happy thought—she is not going to preach. For the last two months, Duty, an ugly little imp, with sometimes a seraphic smile, sometimes a hateful grin, only poorly concealing his Puritanical cast of features, has pervaded the News Office. He has lurked in every pigeon-hole of the editor-in-chief's desk, peering out with an especially malicious expression from the one set aside for Free Presses; he pops out unexpectedly from odd corners of the room, chuckling derisively at the dismayed faces of the editors. Truly, an obnoxious member of society, this creature! He is especially fond of crouching at the elbow of the conscientious writer of the editorials; with a stern countenance he lays in front of her all the individual and communistic sins of the college, and, after a weak protest, totally unavailing, she gives in, and writes at his dictation a treatise intended for the moral and social edification of the sinner. With an attempt at facetiousness, resembling the sugary pills of childhood, she ad-

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monishes, warns and advises—full of grim determination.

But just at present a revolution is in progress. We have been taking ourselves seriously—so seriously, that some people are wishing that the word "reform" were eliminated from the college vocabulary. Most of us are tired of being preached at. For we are not very bad, after all. (With a resolute shove of her elbow, this editor has pushed Duty off the desk, and he lies prostrate under the editorial chair.)

There are plenty of nice delightful things the editor might talk about in this editorial—so many that she does not know where to begin. In fact, she is a little hesitant about beginning. For, although she has subdued Duty for the time being, she is still conscious of his presence, and is afraid that he will re-assert himself if she bestows a great number of compliments upon the college-at-large. However, there is another side. "Dear me!" the editor remembers hearing this remark a week or two ago: "I never open the News without wondering what I am going to be slammed for this time!" Effectively put, without doubt! Repentance steals over the News Board. Although it hopes (fervently) that it has accomplished some—reforms in the past, it is going to give you a rest, for a week at least. For college, in spite of scathing editorials, is a very out-of-the-ordinary place. Its virtues are far more numerous than its failings; its number of loyal, interested girls is greater than the number of indifferent ones; its atmosphere is the most sane and interesting in the world. Perhaps there has not been much profit in the recent dissecting and analyzing and pulling of our motives and ideals to pieces, when done in a sensational way; but we have gained from it, because we have learned to look the important question squarely in the face and take active measures. We have been working our hardest for the best social life of the college. We have ideals and are struggling to uphold them. Reform? If you will; but it comes from the whole college, and we may be proud of it.

There is no reason, either, to disparage the general attitude toward the academic. Most of us enjoy, to a greater or less degree, at least part of our work; all of us are gaining and developing from it, even though we are not Durant or Wellesley scholars. We work hard, too, or think we do. We often have days when the thought of the accumulated tasks seems overwhelming, yet we derive a certain amount of pleasure in moaning over our lack of time, to say nothing of the joy of accomplishment.

But to speak so seriously even though in praise of the academic is, perhaps, not exactly in accordance with the editor's mood. She has just returned from step-singing, and is in a most enthusiastic frame of mind. Wellesley traditions!—how much they mean now, and will mean in the future. To an outsider, there is a great fascination in these customs of ours; all of them, from Forensic burnings—or shades

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of them—to Tree Day, are expressions of the other side of college life—the side which is very dear to everyone. And, without doubt, in later years, these memories will be the best loved ones. We may not be able to conjugate our Old English verbs, fifteen years from now, but it will take very little to bring back a vivid picture of our first Tree Day.

Putting "memories" aside—for she has been grandmotherly long enough—the editor begins to muse on another subject—a most cheerful one. It is even rather amusing, to think how, whether she wishes it or not, every girl is being developed by college. There are many influences brought to bear upon us; one of the chief ones is what we do, when we don't have to do it. This works both ways, of course; the editor cannot discuss the matter, or she would find herself preaching, after all. Needless to say, however, she is not speaking of theaters and dances, but of a different sort of "outside activity." All of us are "doing things" at college beside our academic work, and we gain, in accordance with the amount of sense we use in proportioning our time, and with



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## EDITORIAL—Continued.

the wholeheartedness with which we give ourselves to our interests. There are plenty of other conditions which add to our development. There is the contact with people, which rubs off our own rough edges, makes us tolerant and sympathetic; association with wiser and older minds gives us a new outlook on life; friendships, the best part of college, broaden us, perhaps, more than anything else. In fact (the editor is concluding), it is a charming joke on us all, this huge amount of good which all of us, in spite of ourselves, are deriving from Wellesley.

## COLLEGE CALENDAR.

- Wednesday, May 11, at 8 P.M., in Mary Hemenway Hall, a demonstration of gymnastics, games and dancing. Admission by invitation.
- Friday, May 13, at 8 P.M., in the Agora House, Dr. Helen Dodd Cook, of the Philosophy Department, will address the Philosophy Club. All members of philosophy classes are invited.
- Saturday, May 14, at 8 P.M., in Tau Zeta Epsilon House, Tau Zeta Epsilon reception.
- Sunday, May 15, at 11 A.M., service in Houghton Memorial Chapel. Sermon by Dr. Nehemiah Boynton of Brooklyn, New York. At 7 P.M., in the chapel, vespers.
- Monday, May 16, in the evening, in Tau Zeta Epsilon House, a repetition of the Tau Zeta Epsilon reception. At 8 P.M., an informal meeting of the Deutscher Verein.
- Tuesday, May 17, at 7.30 P.M., an address before the Social Study Circle by Mr. Graham Wallas, on "The Effect of Civilization upon Happiness."

## COLLEGE NOTES.

On Thursday evening, May 5, Mrs. George, Wellesley, and Mrs. Lucas, Smith, '02, spoke at the Agora House before a meeting of the Equal Suffrage Association on anti-suffrage. Mrs. Lucas spoke the first half of the evening. She denied anyone's "right" to vote—voting is a "privilege" granted at the will of the state. She also spoke against the expediency of votes for women, arguing that as a non-partisan influence in public opinion, a woman reached her highest social efficiency. Mrs. Lucas spoke of the working girl as a prospective voter and characterized her as being too bitter, prejudiced and ignorant for the vote. Mrs. Lucas believes the best way to help the working girl is through the Consumers' League and other such organizations; by being careful not to buy cheap white goods and other sweatshop products. At the close of the meeting an opportunity was given for asking questions and for discussion.

The subject of the Christian Association meeting in the village last Thursday evening, was taken from the third chapter of Ecclesiastes: "There is a time for every purpose." Alice Paine was the leader.

At the meeting in College Hall chapel, Mr. Brewer Eddy spoke on "The Call of the Church to College Women."

Miss Edith Mendall Taylor of the English Composition Department has recently brought out a book, with Miss Elizabeth Wilder, entitled "Self Help and Self Cure." The book, which is on sale at

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the bookstore, has been very highly praised as the "embodiment of the latest scientific thought on mental healing."

Shirt-waists from the factory of model conditions were on sale last Tuesday in the Senior parlor.

Miss Marion Edna Bowler, B. A., University of Idaho, holder of a "diplôme" from the Guilde Internationale and "certificat d'Etudes Françaises" from the University of Paris, and who has studied also at the University of Cincinnati, has been appointed instructor in the Department of French.

The Department of Hygiene and Physical Culture announces the following additional appointments from the class of 1910:

Geneva Baldwin, public schools, Yonkers, N. J.

Jan Coster, Thurston-Glemis School, Pittsburgh, Pa.

The recently elected officers of the College Settlement Association are:

Louise Walworth, president.

Dorothy Taussig.

## NOTICE.

TO FRESHMAN COMPETITORS.

It must be understood that all manuscripts submitted should be the work of the competitor herself. Also the board wishes to announce that a condition does not debar from entering the competition, in case there is a certainty of its removal by September, 1910.

## NOTICE.

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## THEATER NOTES.

TREMONT: "The Girl in the Taxi."

SHUBERT: William Faversham in "Herod."

HOLLIS-STREET: Ethel Barrymore in "Mid-Channel."

COLONIAL: Robert Edeson in "Where the Trail Divides."

PARK: William Hodge in "The Man from Home."

BOSTON: "Three Twins."

CASTLE SQUARE: "The County Fair."

MAJESTIC: James K. Hackett in "Monsieur Beaucaire."

## ART NOTES.

MUSEUM OF FINE ARTS: Exhibition of New Prints.

DOLL & RICHARDS': Miss Curtiss' Paintings.

COPLEY GALLERY: Sculptures by Mrs. Ladd.

ARTS AND CRAFTS: Exhibition of Silverware.

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## I.

**COLLEGE GIRLS AND SIGNBOARDS.**

"Of what use is a college education, if the reading of simple inscriptions in plain English cannot be understood by the young ladies of Wellesley? Ought we to follow the suggestion made by one of our citizens and have our signboards lettered in Greek, Latin and Sanskrit, or the Romance languages, to make them effective with the average Wellesley College girl? These questions are prompted by the utter disregard on the part of some college students of signs on lawns and public places in the village. We believe it is only thoughtlessness for the most part, but it is sometimes annoying to householders, and damaging as well, to have lawns and gardens, upon which much care and labor have been spent, trampled and defaced by cross paths. Signboards with requests not to cross seem to have no effect. One instance of the uselessness of signs is seen in the cemetery in the rear of the Village Church. This sign was deliberately placed in the most conspicuous spot to prevent crossing the lawn and tramping over graves, but one has only to watch for a short time at certain hours of the day to learn that college girls do not read; or, if they do read, they do not understand; or if they both read and understand, they deliberately trespass."—The Townsman, April 30.

## II.

The varied events of this year have, as far as Wellesley is concerned, buried the popular college girl, the impulsive, impractical creature with hot and socialistic ideals. There remains in the foreground the individual with which the "outside world" is presently to be burdened—an individual whose prudence frowns majestically on impulse and action; whose quibbling nicety reduces life to a fantastic splitting of hairs, whose courage of conviction has become a relic of childhood and high school, a flower faded by the glare of the other side of the question. A call for concerted action—the only one for many years—has brought this wavering outline to the front just to prove that it was the fundamental outline after all. Never have so many minds been made up—and then unmade—and then made up again, as during the flurry attending the reorganization of societies. Never has the indecision that stalks the halls of too much learning grabbed more victims.

An important issue? Assuredly, but quaking irresolution is not the opposite of recklessness and rash impulse. It has been a good thing for Wellesley to realize how ponderously ineffectual and garrulously futile she is as an acting community. It is a good thing for her to realize—Heaven grant that she does!—the delicacy and feeble sweetness of her ideals, pale pastels that fade in everything stronger than the academic twilight. What Wellesley needs to do is to put the pastels aside and get out and paint billboards. K. P.

## III.

Miss Brown's inquiry of three weeks ago in the NEWS, as to the extent and cause of the discontent among our girls in regard to the results of their college course, raises the question which, from the fact that it is not new and is still being asked, is, I think, a legitimate question in college to-day: Why do we come to college? In the light of the two articles which have already appeared on the subject, I should like to say a few words.

Is not a college education a "certificate to an occupation" for many? If so, must not their work in college be more than introductory? For those others whose livelihood does not depend immediately upon it, is not college more than a "broad, general introduction," using these terms in the best sense that we can find for them here in Wellesley? We do not want "deep specialization," either, in working for a B. A. degree.

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It seems to me the question is right here. When a girl has a 9.00 period in which she must use library books, a 9.55 class in College Hall, a 10.50 class in the Art Building, and a 11.45 in College Hall again (and this has actually happened this year in the case of a Junior), with two other classes and gymnasium practice in the afternoon, is she going to do the sort of work which, as a Junior interested in her work in a normal "B. A." fashion, she longs to do to make her college course satisfactory to herself and others? Or is she going to do the kind of work which she could do if two, three or four of those hours were spent on one subject, even if there were a variety in the kind of work on that subject; for instance, one hour theory and another practice? This same Junior had another day in her week with six classes and gymnasium practice! The first four were all on one subject, treated theoretically and practically. In spite of the seven appointments that day, she always looked forward to it, and it was because she felt the change and benefit of the latter that she was moved to tell about it. This is, perhaps, an extreme case, but it is a perfectly possible and real one, nevertheless, and is justly, I believe, a cause of discontent.

What sort of assimilative minds can be developed, or what sort of thoughtful, sympathetic work can result from such a schedule? She "takes notes" in these lectures, each one rich in food for real thought; she leaves the class enthusiastic, deeply interested, a little impatient that she can not read the suggested book, or think out this or that question raised in class. What does she do? Rushes to her next lecture to do the same thing! The evenings and other "free" times can well be used in the regular preparation; but if not, what girl would feel inclined to get back to each of those interesting subjects of the day and think on them after that day? We do not need "deep specialization" to get the real worth out of our B. A. course in college; but we do need something which is more than "broad and general," if this is it. M. J.

## IV.

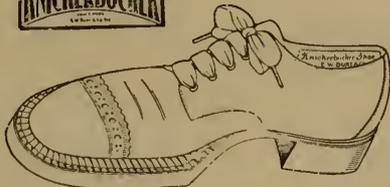
I was one of those that did it! But now I have heard myself—and you—referred to as a "mad horde," and I have become properly repentant. This madness of ours happened on May Day morning, when some of us were so anxious to make 1910's numerals, and others of us so eager to see the fun, that we recklessly stampeded over the seed grass by the library. Of course, we almost ruined the poor potential grass there, but we did worse than that—we showed that we have not yet even approximately gained that self-control and ability to think under stress of excitement, which is one of the most important aims of a college education. I hope that you are properly repentant, too, now! 1912.

## V.

Each one of us thinks of some "need" of the college and often finds difficulty in deciding which is the most crying and most worthy of satisfaction. I have frequently occasion, day after day, to pass the west end of College Hall and see there a "need," ashen, unsightly and deplorable. Would it come unfitly from one of the student body—a plea that this collection of rubbish be removed to the place where such rubbish belongs? How such a hideous ruin should have happened to become a permanent feature of the "College Beautiful" is—well, mirabile dictu, as well as horribile visu.



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(Continued from page 1)

## SENIOR BARNSWALLOWS.

"Matchmaking Committees." Shortly following this, the entrance of Kitty Kenilworth, with her dashing red turban, white tailor-made, and twinkling red heels gave fresh impetus to the act; her song "Somehow a Suffragist's not my idea of a perfect lady," with the chorus and dance following it, were one of the best features of the play.

Act I closes with Kitty arranging a café chantant to help the Villacortas out of their pecuniary troubles, and Act II opens in the dimly-lighted garden of Senor Villacorta's house, where the natives croon a song to the "Owl" for the guests who sit in the background. Next Kitty, Mrs. Van Dyke and Alfonso give a burlesque, "What Every Woman Doesn't Know," which was done better than many such we have seen on a professional stage. On the heels of this comes the song "Fandango Land," one of the catches of the evening, to which Kitty's Spanish dance and the chorus with the castanets added a great deal.

Again the plot emerges as Blanford comes to arrest the Senor, but during the latter's parole of half-an-hour there is some more music, a duet between the actress and the Irishman, "The Sentiment's just the Same," and the captain, Kitty and Sullivan in "But you see it is Different To-day."

The dispersal of the guests is followed by Fernand's serenade to Juana, "Dream, Dream, Dream, my Bonita," to which Juana replies with another charming song. The escape of the Senor, and the excitement which follows interrupt the serenade, and now that the culprit is out of the way, there is no longer any obstacle between the happiness of Blanford and Juana. Mrs. Van Dyke, disappointed in her mission, decides to return, and "Fandango Land" ends in a grand finale of graceful dancing, lovely color effects and singing melody.

The parts were well taken and carried out with vim and freshness of treatment. Bell Mapes was commendable as the quick-witted young American; she did especially well in the duet with Betty Barrow, who took the part of the Spanish senorita with much grace. Alice Leavitt as "Kitty" was the life of the production, clever and versatile in her mannerisms. As the Boston "crank," Louise Whitaker was a decided success, not overdoing her part, as she might have been tempted to, while Grace Kilborne, as the cheerful Irishman, and Elizabeth Nofsinger, as the villain, were well cast. We have already mentioned our appreciation of Janet Vail.

Too much cannot be said of Miss Snyder's good work with the dancing; such a variety of steps and novelty of figures have never before graced the Barn stage. A large share in the success of the play

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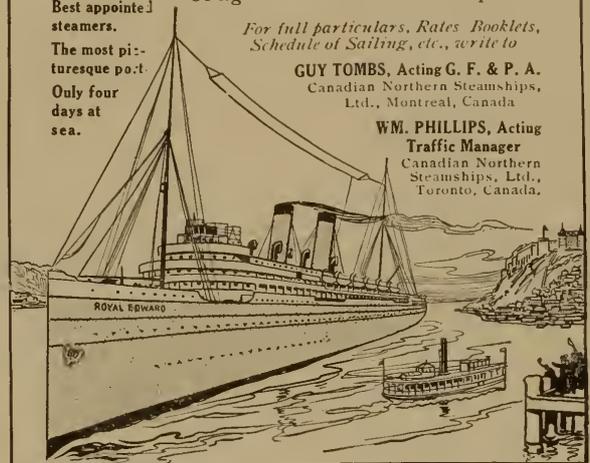
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is also due to Agnes Gilson, who coached and managed marvelously well on the inadequate stage, and to the help and criticism of Mr. MacDougall.

For the mechanical success of the play, more than ever important in such a performance, great credit must fall to the committee, who were:

Fanny Loos, Chairman  
Helen Bennett, Pianist  
Marian McKinlay  
Ina Babbitt  
Ernestine Rhein  
Euphemia Cowan  
Delia Smith  
Barbara Hahn

The scenery, which was quite artistic as well as suitable, was painted by Ella Simons, Lois Mossman, Marie Kasten.

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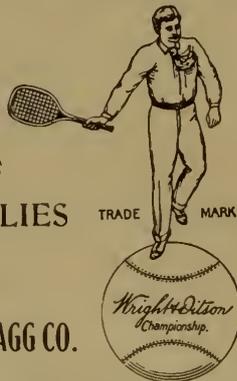
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It is worth noting that the second and third-class appointments are, in their excellence and comfort, as luxurious, relatively, as the first-class accommodations.

## PARLIAMENT OF FOOLS.

Bla-bla, Bla-bla—  
Free floats my facile jaw,  
I make a feeble tee-hee-hee,  
A ladylike guffaw.

Ah-ah, tra-la,  
I'm learning how to be  
The melancholy Hamlet  
In Elocution three.

I go to church on Sunday,  
Sing hymns unto the Lord;  
With rigorous theology  
My soul is in accord.

I go to class on weekdays—  
Oh where's my piety?  
Prime Movers, Causes run the All  
In my philosophy.

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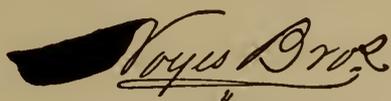
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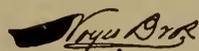
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### PARLIAMENT OF FOOLS—Continued.

I sit behind the ballot box  
Every day;

I see the fame of those who hoped  
Fade away.

I also see my German quiz  
Very near;  
But 'till elections shall be past  
I'll be here.

I'm working for the public  
Selflessly—  
There is no glory coming late  
Unto me.

I wish there was a ballad  
On the one  
Who, behind this stupid box  
Sees them run;

While our credit slips away  
Faithlessly—  
Slips away in benefact-  
ing society.

But there, I'm glad I'm doomed to so-  
cial oblivion  
When I sit and see the herd  
Madly run!

To be a social cipher  
I'm content,—  
I'm glad my coffin isn't marked  
President!

### A FRESHMAN ASPIRATION.

I wish I were a Senior,  
And wore a cap and gown,  
And withered little Freshmen  
With my portentous frown.

The president of something,  
With a democratic smile;  
A room in brown and yellow  
In dim artistic style.

I want to talk of Nietzsche,  
Quote epigrams from Shaw,  
Turn up my nose at Milton,  
Be to myself a law.

The hero in Barnswallow,  
Perhaps a Senior play;  
My room all full of roses,  
From Freshman crush—Oh, say!

I'm tired of being nothing;  
Of doing math. all day;  
Of sitting in this tiresome vill.  
Hiding my life away.

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### MR. LYON'S LECTURE.

It had been feared at first that Mr. Lyon, who was to have given his lecture on "Excavations in Samaria" on April 14, could not arrange for a second engagement at Wellesley; but by extreme good fortune, he found he was able to revisit us Wednesday evening, May 4. The audience present was happily surprised to see that the antics of the lantern, which had hitherto prevented the lecture, had at last subsided and allowed the illustrating to proceed with scarcely any interruption. As Mr. Lyon said, he intended, by means of stereopticon views, to reveal rather than relate the results of the work in which he has been engaged for over two years. Under the direction of Harvard University, recent excavations have been made in the ruins of the old Palestinian town, Samaria. Omri, Mr. Lyon reminded us, had chosen Samaria to be the capital of Northern Israel, and his successors had lived there until its capture by Assyria in 722 B. C. In the Assyrian period it continued to exist as it did also under the successive rules of the Babylonian, Persian, Greek and Roman empires. During the crusades and under the Mohammedan control, Samaria still managed to cling to its humble existence, and even remains in a very ruined form to-day.

The object of the excavations there, has not been to discover remains of the Greek and Roman rules, which, of course, would be inevitable, but to find relics of Israelite history. The first year of excavation, Mr. Lyon said, was really more successful in an external way than the second has been, since in the former a great many remains of Hebrew buildings constructed by Omri and Ahab were found, and in the latter the relics discovered have been on a much smaller scale. The Samaritans to-day do not call their city Samaria, but Sebastiyeh, the Greek word for Augustus, referring to the Roman emperor after whom Herod named the city. The stereopticon views presented were most impressive, and by depicting both the appearance of the country and the customs of the inhabitants, threw us immediately into the atmosphere of the ancient capital. They showed us also the methods and gradual success of the excavations indicating the changes an evidently barren hill will go through on each successive day of excavating. We were fascinated especially in watching the uncovering of an enormous palace, the plan of which Mr. Lyon had been able to draw, and which, by means of the stereopticon views, he was able to reveal to us.

Before closing, Mr. Lyon showed portraits of some Samaritan friends he had made, quoting bits from their conversation, and saying that one of his friends, after considerable urging, had, as a special favor, consented to sell him one of his two sacrificial slaughtering knives. The Samaritan manner of sacrifice was then revealed to us in detail, and we could not help feeling impressed by the primitiveness of the Semitic race. Mr. Lyon ended by presenting some slides which contained pictures of a great many of the smaller relics found, such as coins, inscriptions and figures.

As a whole the lecture, with its illustrations, was not only intensely interesting and instructive, but also such was its influence that it aroused in us an indefinable mood through which we seemed to have been thrown back hundreds of years into the past.

