Wellesley College News

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VOL. XXIII.  
WELLESLEY, DECEMBER 10, 1914.  
NO. 11.

COLLEGE CALENDAR.

Friday, December 11, 7:30 P.M., Geology Lecture Room, Lecture by Dr. Inoue on "The European War and the Far East." Billings Hall, 7:45 P.M., Sophomore-Freshman Debate.

2:30 P.M., Circulo Castellano.
Phi Sigma, 7:30 P.M., Alliance Francaise Christmas Party.
Saturday, December 12, Billings Hall, 8:00 P.M., Concert by Institute of Technology Musical Clubs.
Sunday, December 13, Houghton Memorial Chapel, 11:00 A.M., preacher, Dean Hedges of Cambridge.
2:00 P.M., Christmas Vespers.
Tuesday, December 15, Natick Theater, 8:00 P.M., Moving-picture Entertainment, including Wellesley Film, for benefit of Restoration Fund.
Wednesday, December 16, Houghton Memorial Chapel, 7:30 P.M., Christmas Service of Christian Association. Christmas Carols by Professor MacDougall and Choir.
Thursday, December 17, 12:30 P.M., Christmas Vacation begins.

ATTENTION!

Any money PLEDGED NOW must not be paid until JANUARY 1, 1917.

It will count on the Fund, however, and for YOUR next Reunion Gift.

So don't hang back, and count up what you can spare in the next TWO YEARS.

ALUMNI COMMITTEE FOR RESTORATION AND ENDOWMENT.

FRESHMAN NEWS.

Josella Vogelius has been unanimously elected president of the class of 1918.
The Freshman class unanimously agreed to extend a vote of thanks to all village Seniors and other upper classmen for their kindness in welcoming us to Wellesley, and in helping us to become a part of the College.

1918.

EXHIBITION BY WILLIAM LAID TAYLOR.

The Farnsworth Museum.

It is a special privilege for the College to be able to exhibit the work of an artist who has long been a resident of Wellesley, and who is well known to the outside world.
These studies of landscape, of bits of street and fine old buildings, reminiscences of varied travel abroad, give an impression of an artist who is also the quiet observer and thinker.

The exhibition remains open until December 16, and has already been seen by many visitors both from the College and without.

WELLESLEY MOVING PICTURES AT THE NATICK THEATER.

The exhibition of Tree Day, Field Day and Crew Competition Moving Pictures, to be given on the evening of December 15, at the Natick Theater, will begin at 8 o'clock.
The class of 1917 has charge of the sale of tickets for this performance for the benefit of the Restoration Fund. Tickets may be obtained from members of 1917 for thirty-five or fifty cents.

FOR THE FIRE FUND.

Mr. George Germer, whose wife is the Frau Germer whom so many of the girls remember as reader in the German Department for several years, has made a very artistic brass knocker, in the design of the Wellesley seal, to sell for the benefit of the Fire Fund. The knocker is made by hand, of the best materials, and by a real artist.
The price is $3.75, one dollar of which goes to the Fire Fund.

The order-book for the knocker hangs at the "Elevator Table" where the knocker is exhibited. Any orders taken before December 17 will be delivered at home addresses of purchasers not later than December 20.

Will those who wish to help, please send in their names to be placed on the list? Payment of subscriptions can be made at any time.

GERMAN RELIEF FUND.

An "official subscription list" for the German Relief Fund for Widows and Orphans is in the hands of Miss Johnston (German Department). Any contributions, great or small, are most welcome, for it is in these cold winter months that help is most needed.
Will those who wish to help, please send in their names to be placed on the list? Payment of subscriptions can be made at any time.

QUALITY STREET.

The Junior play was presented to the Freshman class, Saturday evening, December 5, at the Barn. The play was "Quality Street," by J. M. Barrie, and was presented by the following cast.
Valentine Brown, Adelaide Orr, Ensign Blahes, Doris Fitzmaurice, Major Linkwitz, Miriam Wendle, Lieutenant Spicer, Ann Frances Matthews, Major Budd, Isabel Case, A Recruiting Sergeant, Gladys Smith, An Old Soldier, Margarette Amann, Miss Susan Throssell, Artena Phillips, Miss Phoebe Throssell, Marjorie Seely, Miss Willoughby, Ernestine Hans, Miss Fanny Willoughby, Maria Mitchell.

Miss Henrietta Turbullo, Helen Bump Patty, the Misses Throssells maid, Lois Ward, Angeline Loveoy, Helen Rawsoott, Pauline Shorey.

Young Ladies at the Ball...

Clara Tomsbridge.

School Children... From the Wellesley Kindergarten.

The play is itself charming because of a quality of quaintness and almost of unreality, which could be brought out best only by a certain lightness of treatment, even in the more tragic moments. In this it succeeded admirably.

Over-acting at any moment would have ruined the atmosphere of the play, and this pitfall was triumphantly avoided.

The part of Valentine Brown was taken by Adelaide Orr, who rose superbly to requirements of a "flashing" hero. Her acting was good throughout; the thing to be most commended was her voice, which was unusually good for a Barn hero.

Marjorie Seely, as Phoebe Throssell, played a difficult part gracefully and convincingly. Her role could so easily have been made stereotyped and unnatural, by even a good amateur, that it is greatly to her credit that she avoided its dangers so successfully.

She was very well supported by Artena Phillips in the part of her sister, Susan Throssell. The Misses Willoughby and that "worn" Henrietta Turbullo were well rendered, and Lois Ward, in the part of Patty, deserved especial commendation.

The children were a new element upon the Barn stage, and they were met with an enthusiasm which few older actors can command.

On the whole, the most admirable feature of the play, as it was given, was its consistency, both in acting and in setting. The actors caught the keynote of the play, and held it to the end. Not only was the acting of the principals good, but the minor parts were adequately taken, and there were none of the ups and downs which often characterize amateur productions. The stage setting was unusually consistent in detail, and helped greatly in preserving the intangible atmosphere of the play which might so easily have been lost.

LAST CHANCE TO BUY WELLESLEY RESTORATION FUND STAMPS.

A few Wellesley Restoration Stamps are left and may be secured by applying to Daisy D. Hammond, Auburndale, or to Lucy A. Plympton, Wellesley Hills.
THE EARLY BIRD.

We are going to press early next time so as to come out before everybody has gone home. Will everybody who wants anything to appear in the last issue of the News please get it into the box by noon, Saturday, December 12.

THE PARLIAMENT OF FOOLS.

Every year the question comes up: "What have we had to choose from in the way of Fools so far this year?" No other college weekly attains humor to the level of a whole page; it is a great deal of work for the "fool," who must needs be pressed into service; it is not dignified. There are a few of the protests. On the other hand, probably the majority of our undergraduate readers turn to page five first—and from the business-point of view, that is a justification in itself.

But there is more to the question than that. We take ourselves very seriously here at 16 College. We have such weighty affairs. We see our editorial page and our Free Press for that! Happy the person, then, that can occasionally stand off and see things with detachment. Let us, then, contrast a slant in the opposite direction, and restore our level sense of proportion. "Now abolish that faith, hopes, love," paraphrases Eleanor Hallowell Abbott in one of her books, "but the Greatest of These is a Sense of Humor." A laugh at a tense moment always clears our vision, and by so doing, restores our "faith, hope, love," and general perspective.

The Parliament of Fools tries to be a light, whimsical comment on a few of the week's affairs, and therefore justifies the existence, good even daemoniacum.

But we are taking even the Parliament of Fools too seriously. Herein lies the difficulty. How do we weave days down his pen, dons his cap and bells, and files across to page five, more never to issue forth. Conceive, Parliament of Fools! Let there be nonsense, nonsense—even more nonsense—but never a motion for adjournment.

ACADEMIC QUESTIONS.

It may be that the News exceeds her rights when she approaches the question of the academic life of the college, but these are times of change and upheaval both within and without our walls. We are emboldened to ask ourselves and each other whether the conditions under which we work are such as make for good methods of work and good results. It sometimes seems as though conditions are more and more even considered, the expenditure in many directions of an amount of energy which, properly placed, might accomplish wonders, but which is so divided that it is ineffective everywhere. Of course you will say that this is a criticism of our methods. I shudder at the idea, and exercise our powers of selection. That is true so far as we have the opportunity to select for ourselves; no girl who so overloads herself with non-academic work that her health breaks down should be unable to carry on her regular course of studies. Besides, very great sympathy for the plight in which she falls. But we are thinking here of the management of the academic work of the college which lies entirely out of the hands of the individual. Let us suppose that the student displays admirable moderation in her indulgence of her social instinct, and consider the course of her academic life. She must have fifty-nine hours to her credit to receive her degree. These hours are generally so planned that the student takes six courses her Freshman year, five or often six her Sophomore year, four her Junior year and at least four her Senior year. Secondary schools have prepared us to do a little work in a comparatively large number of departments and we get along naturally and comfortably during the first year that we are here, but by the time that we are Sophomores, we begin to realize that College work is expected to be of more "intensive" nature, yet many of us find it quite difficult, perhaps thorny and difficult, to do a really adequate amount of work in even our major subject. There seem, even to be a generally accepted idea that most work will be of C grade and there is no special stimulus or reward connected with B work, except the love of scholarly work and achievement for its own sake—a love that is not often very actively present in the heart of the twenty-year-old college girl and needs to be fostered, perhaps planted, in the freshman year. If we are honest with ourselves, we will most of us admit that work which goes our degree with a comfortable margin of C credit is not our ideal of scholarship, yet it seems to be our habit. What is the matter? We have recently heard two suggestions favorably commented on by individual members of the Faculty and we should like to call them to your attention. As an incentive to a higher grade of work, it is suggested that the system might be worked out whereby the student who received B or A in a course calling for three class appointments a week should be allowed to count the course for more than three hours credit, so long as he gave us the groundwork that he had devoted that much more time to the accomplishment of the work. As a remedy for the scattering of energies and interests that makes for inefficiency, it is suggested that instead of carrying five or three-hour courses for two semesters, we have three subjects each semester with five class appointments or their equivalent at each week. Both of these systems have been worked out for other institutions. Do you think that they are practical for Wellesley? Do you think that our academic system needs changing, or do you think that whatever faith there is lies in us? If there is anything the matter, if we might be improved, what would you suggest?

THE PERSONAL TOUCH.

Last Sunday afternoon, a chance group of callers in one of the Faculty homes in the village, enjoyed an informal half-hour of poetry-reading, and went away inspired to take time more often to continue the new acquaintance with ariter of the day. There was nothing forced or pedagogical about the reading; it followed naturally upon a distinctly worthwhile conversation. Later in the same day, another group gathered around the fire in a society home to discuss religious problems with a wise and sympathetic leader—Dr. Fitch. And those who were present at one or the other, gathering, felt that the day had been unusually rich; that its experience seemed to be repeated often—that experience of personal touch with those older and wiser than ourselves.

We live in such an aggregation of youth and inexperience here at College. Our problems seem more serious than they are, because they are discussed by those all alone in the world. Either we discuss and discuss in endless circles, or we never let our conversation reach the brink of seriousness, feeling that it will be useless—that we shall reach no satisfying conclusion. There is a certain amount of inspiration and thought that we can arouse in each other, but in the end we feel the need of a court of appeal, as it were,—a person who knows, whom we trust. And right here lies the satisfaction of such groups as those mentioned above. Work that there were more of them! We are so many in numbers, our classes are so large, that we rarely get the personal touch there. We are scarcely more than a chance glimpse of the roll-call to many of our instructors. They are scarcely more than givers of lectures and quizzes, to many of us. Outside of class we can get more. Whether it takes a formulated preceptory system, or merely greater effort on both sides,—can we not have more of the personal touch? We need it.

1917'S BEST FORENSIC.

INTRODUCTION.

I. Statement of Fact.
A. A play will be given.
B. History of the Question.
A. The Sophomore class has been given permission to present their first play.
II. Definition of Terms.
A. —first letter of the alphabet.
B. Twill—undecided.
C. or—a connecting link.
D. Thorn—something with a point.
III. Special Provisions.
A. All people should come to this play.

BRIEF PROOF.

I. All Wellesley College should come to the Barn in April for:
   A. The play will be given in the Barn.
   B. The play will be given in April.
   C. This play was written by a Wellesley graduate.

II. Refutation.

A. Although this play has been given in Wellesley before, yet
   1. It was given three years ago.
   2. It was not given by Wellesley undergraduates.

CONCLUSION.

I. Since 1917, they have been given permission to present this play.
II. Since all Wellesley College should see this play.

Therefore, 1917 cordially invites you to come and see their first play, "Twist of Thorn," by Mary Josephine Warren, to be given at the Barn in April, 1915.

Signed,
CORIELLY W. PERING,
Chairman of Sophomore Play Committee.

THE WELLESLEY COLLEGE NEWS.

The Wellesley College News invites you to save money by becoming one of its saving's department depositors. Interest at the rate of 4½% compounded semi-annually.

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B. W. GUERNSEY, Cashier.
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LADIES' SWEATERS - - - $10.50 to $45.00
SCARVES - - - $3.50 to $12.50

FANCY LINGERIE PILLOWS
TOYS DOLLS
GLOVES GAMES

DR. SHOREY'S LECTURE

The first lecture from the Horton Lecture Fund, presented by former pupils of Miss Horton, first professor of Greek at Wellesley, was given by Dr. Paul Shorey, of the University of Chicago, on December 3. Dr. Shorey spoke on "Classicism, Romanticism, and Neo-Paganism in Modern Poetry.

Romanticism, the rediscovery of nature, and the revival of passion is conspicuous in the work of English poets of that period. A vein of romanticism runs all the way through ancient literature—from the days of Circe, Sylpha, and the Celyps, through Latin literature. This vein crops up again in modern English poetry—in the writings of Browning, Shelley, Scott, Burns, Keats and Wordsworth, whose "Laodamia" is full of reminiscences of the sixth book of Vergil's "Aeneid." In general, English romanticism derives more from Latin literature than from the Greek. Both Ovid and Vergil arc sources for a great share of romanticist tendencies in nineteenth century poetry.

Neo-classicism, as defined by Dr. Shorey, is the classicism of nineteenth century poets, of Goethe, Shelley, Tennyson, Arnold and Swinburne, or that endeavor of finer scholarship to recover the beauty and the calm of the classics. Goethe's "Iphigenic" reveals this endeavor, as also do portions of the works of Arnold, Tennyson, Browning and Keats. To Dr. Shorey, Tennyson stands as the supreme type of neo-classic writing, his classical knowledge is well-assimilated, not cramoured. Arnold and Swinburne both reveal neo-classicism, although Arnold's is overcharged with moralism and Swinburne reaches it only by the road of neo-paganism. Both achieve neo-classicism his sincere scholarship unimpayed by pedantry. In its largest sense, neo-classicism is purely modern in enjoyment and in psychology, and uses the classics to form a "vehicle of modern thought."

The exaltation of ancient life and thought, real or imaginary, is Dr. Shorey's idea of neo-paganism. It may be described as a regret for a vanished beauty in art, as a result of man's serious nature against creeds that restrain him, or as a serious prejudice for classical thought and religious symbolism. Wordsworth's "Great God! I'd rather be a pagan yielded in a creed unarm'd," illustrates this quality. Keats, in his "Ode to a Grecian Urn," expresses his religion of beauty. There was no room for such feelings in Browning's healthy English viewpoint, while in Mrs. Browning's works it appears but little. Tennyson ignores it entirely as a false sentiment. The chief poetical representative of neo-paganism is Swinburne, in whom pagan traits are blended with those of medieval Christianity. In Dr. Shorey's opinion, Swinburne stands for a genuine neo-paganist.
Reports of War Relief Work to December 5

X. B. The reports are very incomplete, owing to a misunderstanding concerning the date when they were due.

Financial

Beeks. 5-9.75
Cazenovia. 5.82
Fiske. 12.75
Freeman. 16.03
Lake House. 4.4
Norumbega. 7.09
Pomroy. 10.86
Shaker. 9.05
Stone. 2.50
Wilder. 17.60
Wood. 4.89
Yanett. 18.96
Elliot. 7.35
11 Abbott. 10.97
14 Weston. 9.17
Web. 10.49
Crafton. 6.41
Belair. 8.44
Midland. 8.35
Birches. 7.73
Lovelwell. .90

Total. $107.75

X. B. This report includes voluntary contributions and the fifteen cent tax. The village reports are by districts.

Finisheu Articles

Shakers:
11 mufflers. 1 hand
23 sets underwear.
34 mufflers. 2 pairs wristers.
22 surgical pads.

Fiske:
1 muffler

Yanett:
11 mufflers. 2 pairs wristers.
4 hands.

Belair:
9 mufflers.
11 Abbott. 1 muffler
14 Weston:
4 mufflers. 21 bandages.
1 baby gown.
1 girl's slip.
1 child's shirt.
1 Christmas material.
Webb:
5 mufflers. 7 hands.
1 pair mittens.
1 knitted cap.

Crafton:
5 mufflers.

Belair:
16 Christmas stockings.

Midland:
2 mufflers (report incomplete).

Birches:
7 mufflers. 2 pair wristers.
2 pair socks.
1 set child's underwear.

Lovelwell:
11 mufflers.

Eloise:
6 mufflers.
8 petticoats.
14 pairs wristers.
1 kerchief.

Summary:
80 mufflers.
23 bandages.
6 pairs wristers.
22 surgical pads.
21 bandages.
14 Christmas stockings.
16 hands.

Other:
Clothing:
- Miscellaneous

Reginald J. Knowlton,
Chairman General Committee.

You and the Magazines

The National Board of the Young Women's Christian Association offers an unusual opportunity in a series of writing contests; the entries of which will form an exhibit in the Young Women's Christian Association Building, now being erected on the Panama-Pacific Exposition grounds.

Mr. Robert N. Yard, Editor of "The Century," Mr. Trumbull White, editor of Everybody's Magazine, and Miss Gertrude B. Lane, Editor of the "Woman's Home Companion," together with Helen Thoburn, Editorial Secretary and Miss Helen Thomas, Educational Secretary of the National Board, will act as judges. These magazines will have first option on publishing any of the prize-winning materials. Miss Lane has offered a hundred and forty-five dollars for the best article on "What a Girl Should Contribute as her Share of the Marriage Partnership," providing an acceptable article is submitted. This offer is in addition to any prizes which the article might win in the regular contests. An attempt will be made to have prize-winning and other acceptable manuscripts published in good magazines.

The contests are open to any girl or woman who may wish to compete.

The specifications and requirements are posted on the News Bulletin Board, next to the Student Government Board, in the Administration Building.

National Awards.

For Drama:
First, $100. Second, $50.

For Short Story:
First, $100. Second, $50.

For Bible Story:
First, $50. Second, $25.

For Article:
First, $25. Second, $15.

For Song:
First, $25. Second, $15.

For Music:
First, $25. Second, $15.

For Hymn and Music:
First, $50. Second, $30.

Attention is also called to the art contest:

Dance:
1. Open to any girl or woman who desires to compete.
2. Specifications: An original drawing in black and white or color, suitable for a poster, leaflet, or magazine cover, suggesting some phase of Association life.
3. Requirements: Drawings should be sent in enrolled. Name and address of contestant should be plainly written and placed in a sealed envelope, addressed to picture. Drawings should be completed, never modified.

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NINE ELEMENTAL POSITIONS.

(Not as taught in elocution.)
At rest—Back seat in almost any lecture.
Animation—End of any period.
Explosion—1 o'clock train starts as the quadrangle car reaches the square.
Suspense—11:45 period on Saturdays.
Indecision—Fire Fund or Red Cross.
Vulgar ease—Unknown in Wellesley.
Fear—We will have a roll-call question to-day.
Defiance—(Of the fittingness of things.) Spring in December.
Conventional salute—How much have you got done on your script? A. W., '17.

THE CHARGE THROUGH THE CORRIDOR.

(Apologies to Alfred Tennyson.)
Half a step, half a step.
Half a step onward.
Straight through the corridor.
Struggled six hundred.
"Forward, from German class,
To 20!—Alas,
There in the corridor,
Struggled six hundred.
Elbows to right of them,
Elbows to left of them,
Elbows in front of them,
Sharp and unnumbered.
Jabbed at with pen and book,
Greeted with angry look,
Straight through the awful jam,
While the whole building shook,
Struggled six hundred.
Elbows to right of them,
Elbows to left of them,
Elbows behind them,
Sharp and unnumbered.
Breathless and worn at last,
But with the struggle past,
They who had fought so fast.
Free from the awful jam.
Come to their goal at last.
All that was left of them,
Left of six hundred.
When can that man'ty fade?
Ah, the wild rush we made!
Faculty wondered.
Honor the rush we made!
Honor the game we played!
Noble six hundred.
H. F. McM., '17.

NEWS CANDIDATES.


REPORTERS AND REPORTERS.

I.
Among the Soph's you spot her by
The fervor way she acts.
Her manner is official,
And umma is Facts.
She has an eager, hungry look,
She questions high and low.
And writes their answers in her book.
That all the world may know.
You say, "A very pleasant day!"
Unscrewing her self-filler
She takes your name and address down,
Prepared to write a thriller,
Then rushes off in search of more;
She has no time to lose.
(She's sure she'll be appointed a
Reporter on the News.)

II.
And then One Other passes by;
Her spirit swells apart.
She scorches the superficie and
Her very life is Art.
She has a Seer's far-off gaze,
She wanders over the grass,
She knows her friends will see her and
Will whisper as they pass.
"She really is a genius—quite Original, you know.
We never understand her things—
They're works of genius, though."
And then she smiles contentedly,
Her eyes on distant views.
(She feels she's been appointed The
Reporter of the Muse.)

H. A., '17.

COLLEGE CALENDAR.

(As it appears to a member of the News Board.)
Monday, 8:30 A.M., G. L. R. basement. Get out the News.
Tuesday, 7:30 P.M., 34 Wood. Read proof for the News.
Wednesday, 7:30 P.M., Billings Hall. Report C. A. for the News.
Thursday, 3 P.M., Campus at large. Deliver the News.
Friday, 8:00 P.M., Billings Hall. Report for the News: Artist Recital, or Lecture on "How to Live on Seven Days a Week."
Saturday, Free afternoon. Read the News!
Sunday, 10 A.M., to ro P.M., think about the next News.

HOW TO POETIZE.

The poet's friends are overawed
By her sonnets visionary,
They little know the hours she poured
O'er her rhyming dictionary.

H. A., '17.

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President John Thomas of Middlebury College, Vermont, preached at the morning service on "Christ as the Sower of Seed," taking his lesson from the parable of the sower. The great lack of the church is its lack of vitality. Any institution, considered Christ's work as absolute, unchangeable regulations. Christ was no legislator. He uttered great principles, and attempted no exceptions for individual adaptation. The seed which he sowed was trust in God, and effort to do right; that seed, implanted in men's breasts, grows into its perfect fruition, without need of further rules.

Dr. Albert Fitch of the Andover Theological Seminary spoke last Sunday on the story of Ruthees, the blind man, as found in Mark x:36. Today, people often think of Jesus as an archetypal, intangible personality, but when we read this gospel story Jesus of the hills of Nazareth two thousand years ago, it brings him back as a real human being. In the first place, Jesus had the power to indwell individual human beings. In the midst of that great crowd, he heard the blind man's cry for help and stopped to give it. There was at that moment only one person in the world for him and that one man, not a bundle of ragged Jesus did not classify people. Really, there are nothing but men and women. Secondly, Jesus teaches us the value of human service. Nothing is so great as person contact with personal people. While we are concerned with things, human tragedy is going on. In the third place, Jesus had a profound belief in human nature. Today, we take it as too much for granted. He was the first to recognize and to love it more than anything else.

THE ZOEILNER QUARTETTE.

The third of the Subscription Concerts was given in Billings Hall on Friday evening, December 4, by the Zoelilner String Quartette, which consists of Antoinette Zoelilner, Amanda Zoelilner, Joseph Zoelilner, Sr., and Joseph Zoelilner, Jr., their instruments being two violins, viola and violoncello. Their interpretation was peculiarly sympathetic, their playing full of rare delicacy, feeling and power. Sometimes the music was sad, sometimes capricious, sometimes stately, always pure and certainly beautiful. The programme was:


CHRISTIAN ASSOCIATION MEETINGS.

Curtis Meeting.

Rev. Charles Gilkey spoke at the Christian Association meeting in Billings Hall, December 3. His subject was "Personal Religion." Mr. Gilkey emphasized the importance of a "second-hand religion." The impossibility of having a real, vital religion unless it comes directly, the futility of a borrowed or inherited religion. In this last point he said that we are here passing from the religion we inherited as children to one of our own, the only kind that will really help us in our life now. In closing Mr. Gilkey mentioned two ways in which religion may be kept of the first-hand vital sort: First, the keeping of the morning watch of the setting apart of some special time for religious thought; second, the knitting up of religion with all the experiences of life—in short, leading a life in terms of a religion of our own.

VIIAGE MEETING.

The Christian Association meeting in the village on Wednesday, December 3, was led by Katherine Baldwinson, 1916. She spoke on the subject "He that layeth up treasure," bringing out what seemed to her the secret of obtaining the real treasure which College has to offer—to be sincere, and humble, and to have faith in an ideal.

AT THE THEATER.

HOLLY STREET: John Drew in "The Prodigal Husband." Two weeks only.


MAJESTIC: Gay Bates in "Omar the Tentmaker.

TROMBA: "Yellow Ticket.

CORONIAL: Julia Sanderson, Donald Brian and Joseph Cauthorn in "The Girl from Utah.

CORT: "Peg O'My Heart.

WRETH: "The Road to Happiness" with William Hodge.

PLYMOUTH: Cyril Maude in "Grimps.

JORDAN HALL, Saturday, December 12, 2:30 P. M., Joint recital by Suppel and Clara Galter-Wiisch.

CASTLE SQUARE: "In the Bishop's Carriage." Next week, "Secret Service.

BOSTON THEATER: Belgium Battlefield Motion Pictures. Taken by permission of the Belgian Government. Daily. Every hour from 11 A.M. to 11 P.M.


CORT.

The appealing power of a good, clean comedy is being demonstrated in the continued stay and popularity of "Peg O'My Heart," which has passed the one hundredth performance at the Cort Theater. This play has become firmly established as a favorite in Boston and in the fourteen weeks of its run Peg has appeared before approximately 100,000 theater-goers. That is a record seldom achieved in this city, yet public interest in little Irish girls has not decreased in the least. She seems not to be a stage character but, rather, a living, personal part of the big audience and her quaint wit and native honesty keep the ripples of laughter going steadily.
ENGAGEMENTS.

Betha Schrull, 1908-10, to Francis M. Fanning.

Mary Agnes Burke, 1912, to James Brannigan.

Emma Mackall, 1912, to Hugh Frederick MacColl.

Catherine Duran Brown, 1912, A.M. Columbia, 1914, of Barre, Mass., to Donald George Campbell.

Whitman, 1912, Columbia School of Mines, 1914, of Seattle, Wash.

Lauretta I. Thomas, 1913, to Lloyd Booth, 2d, Harvard, 1912.

MARRIAGES.

Draper—Frants. On November 25, 1914, in Detroit, Pa., Maid Reinsch Frem, 1900, to Dexter Wright Draper, M.D., University of Pennsylvania. At home in Wilmington, Va.

Forsyth—McKee. J. Louise McIntyre, 1905, to John N. Ferguson.


Cline—Barnes. On December 2, 1914, in Waltham, Mass., Marion Barnes, 1908, to Herbert M. Uline.


BIRTH.

On October 17, in Colorado Springs, a daughter, Mary Anderson, to Mrs. William W. Ramsey. (Helen Street, 1896-97).

In Schenectady, N. Y., on May 1, 1915, a son, Rollin Powers, Jr., to Mrs. Rollin Powers Smith. (Cora D. Moore, 1910).

DEATHS.

At Everett, Mass., on November 30, 1914, Caroline J. Han, 1898.

In Andover, Mass., on November 17, 1914, Mrs. Clark Carter, mother of Harriet W. Carter, 1897.

At the Blue Nook Hospital, in Rome, Italy, on July 3, 1914, Mrs. N. W. Codwell, mother of Mary Lee Codwell, 1906, (Mrs. J. Allen Davis).

CHANGES OF ADDRESS.

Mrs. John H. Wyckoff, (Gertrude Chandler, 1879), to Yelloro, Maitra, Presidency, India.

Mrs. H. N. Kirby, (Elsa Greene, 1903), to Jamaica Estates, St. James Island, N. Y.

Mrs. Charles M. Sears, (Harriet Decker, 1902), to Oak Place, Akron, Ohio.

Dora Stoker, 1903, to 427 West Ninth St., Long Beach, Calif.

Mrs. John N. Ferguson, (J. Louise McIntyre, 1905), to 2346 Washington St., Canton, Mass.

Mrs. Robert L. McNeil, (Grace Slack, 1912), to 5228 Snyder St., Green Line, Philadelphia, Pa.

Mrs. Lynde W. Tuckner, (Mary B. Gallup, 1905), to 6915 Randolph St., Marshill, Mich.

Albertha Fehl, 1914, to 3 Ridgeview Ave., West Orange, N. J.

Mrs. Edvard P. Walker, Jr., (Alice J. Danielson, 1903), to 59 Carolina Ave., Providence, R. I.

Mrs. Eugenie A. Hecker, (Eugenie Ludwich, 1905), to 45 Hill St., Cambridge.

Mrs. Franklin L. Brooks, (Carla B. Coolidge, 1883), to 1200 Marion St., Denver, Col.

Mrs. William Duran Hine, (Lorna MacLean, 1909), to 73 Washington St., Hartford, Conn.

Mrs. Robert M. Wadsworth, (Helen C. Durin, 1903), to 439 Cranhill Ave., Youngstown, Ohio.

Mrs. C. Loyal Walker, (Edith Searls, 1902), to 50 Foreve Ave., River Forest, III.

Mrs. Herbert M. Uline, (Marion Barnes, 1908), to 257 Main St., West Hamilton, Ont.

ALUMNAE DEPARTMENT.

Mrs. Wells C. Peck, (Katharine Palmer, 1914), to 1775 First Ave., East, Cedar Rapids, Iowa, 1915.

M. Elizabeth Case, 1914, to Hubbard Woods, Ill.

IN MEMORIAM.

Cora Stickney Harper.

Whence once seen in the form of a Secretary, Cora Stickney Harper, has passed from the seen to the unseen in one swift instant, dying painlessly, on the Sunday of All Saints, even as she knew before the altar, having just been confirmed of the sacred wine, we, the Class of 1890, sorrow with her husband, sister, brother and all other bereaved hearts heavy for the loss of her mortal presence, and yet rejoice with her and with them in the blessedness and the holiness of her death.

We remember her mirth, her loveliness, the flavor and the color of her rare temperament, her artist's style, the beautiful, her sympathy with all that makes for freedom, purity and joy. We, her classmates, soon to follow, bid her ardent spirit, so gently released from the weariness of the body, God-speed on the far adventure whose quest is beyond the stars.

Signed

Katherine Lee Bates,

Marion P. Geier,

Edna Willyard Gladwood.

For the Class of 1880.

FACULTY NOTES.

Professor Hart addressed the New York Wellesley Club on Saturday, November 21, at a meeting held at the new Women's University Club.

An exhibition of drawings by Charles H. Woodbury, formerly member of the Department of Art at Wellesley, has been opened at the Conley Gallery, 103 Newbury St., Boston, and will be open until December 12. The "Transcript" for December 2 contains a review of the drawings.

"Almost every essential quality of a superior work of art is to be found in a typical lead-pencil drawing by Charles H. Woodbury. The knowing composition underlies all the other virtues. His drawings are built up like some architectural fabric of old, from the interior outward, and exhibit a glorious logic, an order, a firmness that suggests the everlasting hills. His drawing is, moreover, extremely personal and free and broad in character; it looks perfectly easy, and has in it that sense of enjoyment that comes from the exercise of complete mastery. But there are many other merits in Woodbury's drawings besides good draughtsman-ship. His works have light and atmosphere in abundance; they have all the appropriate differentiation of textures that properly belongs to landscape; they have a noble simplicity of style, blended of force and of delicacy; and in some of his best black-and-white works there is the supreme beauty of a great design in which the lines and masses form a great unity.

"Especially interesting are his recent drawings of the Panama Canal, of the White Mountains, of Mount Desert, and of Antwerp. He has found ways and means of giving to the structure of his mountain pictures an incomparable significance of lines, which is both scientific and poetic, since it expresses the geological story and the aspiring sentiment at the same time. It is done in the largest way, and yet it seems to be without detail of whatever, for what is not definitely recorded is most subtly suggested and implied. It is a great achievement to set forth thus the grandeur and dignity of the mountains.

"On December 3 announcement was made that Mr. Woodbury's painting, "The Rainbow," was awarded the second prize, $1,500 and silver medal, at the fifth exhibition of contemporary American oil paintings, to the Coronation Art Gallery, of London.
and the work which she has done in connection with the College and the department.

On Saturday, November 28, there was a Wellesley-Smith basket-ball game in the University High School gymnasium. Wellesley was the proud victor with the final score 25 to 26 in her favor. The team was made up of the following girls: Marie Kusten, 1910, Elizabeth Allbright, 1912, Katharine Schmidt, 1914, and Florence Lawson and Miss Williams of the Department of Hygiene and Physical Exercises. As these girls had never played together as a team until the morning of the game, we all felt that they deserved unusual credit. The game proved such a success both financially and socially that we hope to carry out plans for a game with the Vassar Alumnae. We netted about fifty dollars in profits which, of course, goes to the Fire Fund.

Ruth V. Lister.

“ELSBETH” BY PROFESSOR MUELLER.

Alumna who desire to obtain copies of “Elsbeth,” the story by Professor Mueller of the little German schoolgirl, may conveniently order from the College Bookstore.

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