College Calendar.

Thursday, May 13. Alternate date for Song Competition.

Friday, May 14. Meetings of Department Clubs.

Saturday, May 15. Society Program Meetings.


Wednesday, May 19. Christian Association meeting.

7.30 P.M. Billings Hall. Union meeting. Leaders, chairman of committees. Subject: "Retrospects and Prospects."


Friday, May 21. Recital by the students in the Department of Elocution.


Saturday, May 29. Tree Day.

A. A. ELECTIONS.

The following have been elected to offices of the Athletic Association for 1915-16:

President: Adelaide H. Ross, 1916.

Vice-president: Emma Barrett, 1917.

Secretary: Maria Henre, 1918.

Treasurer: Elizabeth P. Mars, 1917.

Custodian: Ruth B. Helf, 1918.

Barnswallow Announcement Party.

On Saturday evening, May 8, occurred the last Barnswallow affair of the year, an announcement party for the new officers of the association. Margaret Garsed, after expressing her appreciation for the opportunities she had enjoyed as this year's president, made the announcements as follows:

President: Marjorie Seeley, 1916.

Vice-president: Cora Lee King, 1917.

Secretary: Grace Keenan, 1917.

Treasurer: Beatrice Starr, 1918.

A short speech by Miss Seeley, in which she echoed Ruth Rand's sentiments of the "awful honor," was followed by an old-fashioned Barn vaudeville, featuring as the first act a "Heart Talk" by the Charity stock of Utah, in the person of Helen Holladay. An "All-Star" quartette, composed of Georgia Tissout, Edith Winter, Ruth Cummings and Ruth Banning, rendered in various keys such appropriate selections as "Sweet Miss Sally," and "Just a Song to Whistle." Martha Jane Judson, as Uncle Josh, related her experiences in New York in the true manner of the Victor's haskys. The vaudeville closed with a clever scene between Lucie Tausig, as a maniac, and our renowned Wellesley Englishman, Carrie Travers. The remainder of the evening was spent in dancing. A rollicking Paul Jones ended very fittingly the last Barnswallow frolic of 1915-1916.

OrchestrA Concert.

Friday evening, May 7, in Billings Hall, the Wellesley College Symphony Orchestra gave its ninth annual concert. The orchestra worked together closely, showing splendid training as well as much individual talent and good mastery of technique. The program began with a march from a symphony by Raff. This moved with a good swing, and was an excellent contrast to the slow-moving Schubert Symphony which followed. This symphony was the most elaborate number on the program and the orchestra played it in a manner which would have done credit to professionals. The second part of the program began with a group of charming songs by Miss Katherine Diedrich. Her voice was rich and sweet and her choice of songs varied. The climax of this part of the program was reached in Handel's Largo, in which Miss Margaret Prall's violin solo was especially deserving of praise.

The program is as follows:

I. March from Symphony, No. 3 (Leomone), Raff

II. Symphony, No. 8 in B minor (Unfinished), Schubert

"Allegro moderato."

"Andante con moto."

Intermission.

III. Songs:

Shamson Indone (from Thé Legend "Lutik")

Rimsky-Korsakov

"Love Me if I Live."

Artur Fotte

Visioi' arte, visio d'amore (aria from "Tosca")

Giacomo Puccini

IV. Le Cygnes

Saint-Saëns

Extrait

Ganne

Largo

V. Overture "Rosamunde."

Schubert

The Orchestra.


Violas: Hermione Barker, 1917, Helen Lyon, 1918.

'Cello: Edith Ayres, 1914.

Bass: Mr. H. C. MacDougal.

Harp: Charlotte C. Merrell, 1915.

Piano: Dorothy Mills, Sp.

Organ: Miss Gertrude Streeter.

The orchestra was assisted by Violin: Miss Irma Clarke.

Flute: Mrs. K. M. Blake.

Oboe: Mr. C. Bullard.

Clarinet: Mr. G. P. Forlani.

French Horn: Mr. A. Glisch.

'Cello: Mr. L. Dalbeck.

Bass: Mr. C. C. Samuels.

AdeLae H. ROss

President of the Athletic Association, 1915-1916

MARGARET E. Seley

President of Barnswallows, 1915-1916

Song Competition.

The evening of May 11, when all the classes assembled at 7.30, in front of the chapel for song competition, was certainly Senior night. The Seniors were the first to take possession of the steps. We all knew that 1915's singing was none of which we were released as never before how very well we could sing. "To Spring" and "America the Beautiful" were rendered with such precision and delicacy of tone shading that we were truly moved to admiration. "Fancy, Fact, and Fail" found an appreciative and delighted audience. In the battle that ensued as 1916 moved up to take 1915's place we had time to turn our attention to Professor Hammond from Mount Holyoke, who, sitting with Professor MacDougall in Mr. Perkins' familiar brown car, "held the fates in his hands."

1916's "Song of Days" awoke memories and evoked many a smile by its clever "hits." The rhythm and swing of the music were particularly good. 1915's competition song of the Wellesley A. B. C.'s showed that 1916 is worthy of her fine Freshman reputation. 1915's singing showed excellent promise. Its volume was especially good. 1917 took us around campus with the "confidential guide," who revealed the peculiar attractions of our various abodes. Then "Wellesley's daughters" all joined in singing to "Alma Mater."

The decision of Professor Hammond gave first place to 1915, not only for her singing but also for her song. The songs given "Dickey" Griffin and the composers of the song, Ruth Pierce, Dorothy Huggins, Margarette Whitmarsh, Clara Lifley and Margaret Ayres, and the writer of the music, Ethylene Mather, were hearty. And song competition concluded, no all Wellesley singing should be with "Alma Mater" and "Tra la la."

Alpha Kappa Chi Program Meeting.


Margaret Norton

Scenes from Euripides' "Iphigenia in Tauris." 

Iphigenia...Eleanor Boyer

Orestes...Hilda Larrabee

Pyadic...Myrtle Chase

King Tho...Adahide Ross

Messenger...Elizabeth Van Orden

Athena...Marian Locke

Chorus...Ruth Kittenger

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No. 20.
Now that the end of the College year is almost in sight, "finals" are looming large on the horizon; quizzes and papers are becoming unusually exciting. And at the same time we hear, as never before, the newly-wakened call of the out-of-doors; we feel the insistent charm of the lake, and the half-shadowed woody paths. If we follow the dictates of our academic conscience, a longing that will not be still is disturbing our intellectual pursuits, while if we try to throw duty to the winds, the pleasure is more than the means. If we are ordinary mortals, we fluctuate between the two extremes of long periods of busy floating on the lake, and feverish days of intensive study. But are we, of necessity, ordinary? When we look about us, we behold many a one who, making her serious and valuable efforts, rebukes us. Surely such as she are not of common clay. And yet they seem to be much like the rest of us. Whence then comes their high courage, their consistent purpose? That is a question for great philosophers, and yet we, having been blessed by the gods with a certain degree of disinclination, undertake to make reply: From within. High courage and consistent purpose are only in those who, being for "life," will be for the best—by which we mean, of those who enjoy the sweetness of work accomplished—we must correlate our energies, organize our efforts, and go to work with a will. And what does this involve?

Some of us have an unreasoning fear that serious academic work involves a sort of setting of one's self apart, a dedication, as it were, to the goddess of wisdom, a sacrifice of all else. This fear is not prevalent, and is doubtless never expressed as such, when it does exist, but it seems to us that some fear closely akin to this is at the basis of much of our present procrastination, in fact, the popular attitude towards things academic. We are not afraid of work, nor do we really dislike it. Very likely most of us who are here have cherished, at one time or another, the dream that intellectual work is quite worth while, and even pleasantly exciting. But we are not in the habit of applying our power to our daily lives, and the result is a public disarrayment of honest, hard intellectual labor. If we did a little more of it, perhaps it would attain a position of higher repute that it possesses at present, and we cannot doubt that we would be enriched and strengthened in the process. Nor is it necessarily only to the gifted critics and plebeians, altogether. The time given to them might be slightly reduced, but we would be so much better company, as a result of earnest endeavor, that our friends would come to see the superior caliber of our intercourse made up for the reduced quantity thereof.

We talk a great deal about "culture" and "high ideas." Can't we, according to the degree of our enlightened lives of more genuine intellectual culture and more real idealism, by putting our beliefs into practical use?

CRITICISM VERSUS FAULTFINDING. The subject of Criticism has occupied many of the thinking minds of men of the past generation. Apparently the same subject was occupying many of the unthinking minds of the present age, and particularly those of the age during which we are directly about us. "College girls criticize so much!" remarked an elderly lady the other day, and we heard her blushed a bit and silently acquiesced. No one of us cares to be termed "critical." It is an unpalatable epithet applied to ourselves, and the last word in scorn applied to our neighbors. And yet Criticism has played a most important role in the development of our literature. But the paradox is not altogether bad.

Matthew Arnold in his Essays in Criticism solves the problem for us. "To see the object as it really is," he tells us, "and to make the best ideas prevail," is what Criticism is about. "To see the object as it really is"—that is the purpose of our careless, unthinking, irrational faultfinding, which we grace with the title Criticism. Are we honestly attempting to find the real boot-rock foundation when we view our neighbors with analytically half-closed eyes and pronounce the verdict: "She is so insignificant," or "I don't like her attitude," or any of those petty little remarks which fall so easily here and there in our everyday conversation? What is our object in aggraveliciously remarking that "I don't see why the New Administration Building wasn't placed on College Hall hill," and "I think that rule is worthless anyway." But few of us could answer with Mr. Arnold. There are few things more enlightening and helpful to our general welfare than sane, intelligent discussion. We all recognize the inestimable value of viewing a question from all sides and hearing all opinions on the subject, and if our Criticism took this form, there would be no need for us to blush when we are tagged "critical" by those who, like the critic, have come in contact with our habit. Unfortunately, it is seldom that we find a group of girls who are interested enough in their own criticism to probe the question any deeper than the mere faultfinding statement. And this is connected with the necessity of such a habit. What good are we doing ourselves or our neighbors when we say, "Oh, well, everyone knows she doesn't take any interest in class affairs," and thus summarily dismiss the object of our scorn. It is our natural propensity for "just talking" which leads us to voice our ideas the moment they are half-formed? Given a chance to develop, this newly-erected idea might be entirely changed—might be influenced by a very different point of view, which would be of some real value; our anxiety to let the world know that we have a thought, however trivial, lies on us this fault-finding attitude which has become so general and so unnecessary.

An effort on our part to "make the best ideas prevail" might put an end to this temetious habit, and thoughtful conversation would surely help bring about a better state of affairs than that which we insist on criticizing.
LECTURE ON NEO-REALISM.

At 8:30, Tuesday night, May 4, Professor Perry of Harvard gave a lecture on Neo-Realism in which he outlined the position taken by Neo-Realism as opposed to Idealism. There are, he said, various kinds of Realism, some differing more from Idealism than others. But the basis of any system of Realism is the Theory of Independence. This is a very important doctrine, because it determines the place of the human being in the universe as merely an observer, and in no wise a creator, of objects, for this Theory of Independence is the theory that what is known is independent of the act of knowing it.

Most, but not all, contemporary realists accept the second of the five theses (all of which Professor Perry accepts), namely, the doctrine of Platonic Realism. That is, they believe that universals, principles, exist in their own right, analogously in sense to things of the physical world. Thus both mind and sense are conceived by the Realist as receptive. The third thesis is the Eternal Theory of Relations. That is, a theory to the effect that there are relations, as opposed to the view which either destroys relations altogether or transmutes them into something else. The reasons for accepting this doctrine are logical, metaphysical and epistemological. Symmetrical relations, Realists hold, can be explained logically only in accordance with this view. The metaphysical reason is to escape monism and materialism. In the epistemological realm, the Theory of Independence involves this theory also. Moreover, this theory gives the hopeful possibility of knowing a little about everything.

The fourth doctrine, which is the subject of much disagreement among Realists, Professor Perry called Epistemological Monism or Presentationism. According to this doctrine, there is no such thing as "mental state." It abandons the notion of the transience of the soul, and maintains that the thing which is to be known appears directly to the mind. Like Idealism, it rejects the notion of the existence of distinct mental and external reality. It insists on the conjunction of mind and reality and, unlike Idealism, holds that this conjunction is accidental as far as the object is concerned. And yet, it does not disagree with the view that knowledge is sometimes representative.

The fifth thesis presented by Professor Perry is one that distinguishes American Realists from the European school. It is the Relation of Consciousness. That is, American Realists maintain that consciousness consists in some sort of arrangement of terms, but not in any peculiar or inherent quality in the terms themselves. The kind of consciousness is thus dependent on the organization of the terms. The test of this Relational Theory is whether the subject can ever become object, and according to Realists, it can.

THE COLLEGE GRADUATE IN THE PRIVATE SCHOOL.

In Billings Hall, at four-thirty, on Thursday afternoon, May 6, an interesting talk was given by Miss Bigelow, one of the principals of the West End Hill School, for girls at Natick, where she has last year attended her course in the "College Graduate in the Private School." While any pecuniary advantage to a teacher was not mentioned, the private school does give a teacher opportunity to put her own ideas into practice, since it is the purpose of the private school to furnish a training adapted to individual needs. She also has a greater reputation than a public school teacher, as both ideals of thought and of conduct must be developed in her pupils. To create the right sort of atmosphere in which to mold plastic personalities, the private school needs the college graduate, inexperienced and young though she may be. The teacher can sympathize more keenly with their perplexities, and in this way the graduate forms the connecting link between the older faculty and the girls.

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CAMPUS NOTES.

The New Building

For the sake of the Alumnae, let us report progress on the new building. Five floors are up, trimmings and all, and the roofing-in is commenced on the wing toward the G. L. R. Hopeful students announce, with pride, that they have "been up three flights," and picked out their rooms for next year. The view of the lake from the double windows is enchanting—and, of course, everybody has picked out a room with a lake view. Great excitement prevails when someone rushes in to luncheon, crying, "I saw the elevator-shaft for the building," or "I've found a radiator list just went up!"

The Alexandra Gardens.

One of the joys of the Campus just now, is the court of the Quadrangle. Golden forsythia banks against the walls of the buildings, hyacinths, jonquils, tulips and pansies, border the beds and play "ring-around-a-rosy" about the evergreen bushes. Springtime in the Quadrangle will be a consolation for those who cannot live in the new building next year.

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COMPETITION SONGS.

1918. (This Song Won the Prize.)
Why do we rush to center to cheer the same old cheer,
Wear head ache bands, and fancy spots, and harem veils this year?
Why do we go along with a simple Harvard kid?
It isn’t that we like them—but it’s sad, sad, sad.

Let breakfast hour begin at nine, our classes start at ten.
The Fullman come at six o’clock, and every hour from then.

No Sunday rules! No quiet hours! All lectures and no themies!
Also, this is but fancy, ’ds the Wellesley of our dreams.

E does not stand for excellent, nor G for good, alas!
And poor folks on probation cannot go to Boston, Mass.
To judge in competition too—requires a lot of tact.
The worst of all this is, it’s fact, fact, fact.

Chorus.
Our College world’s divided up like Gaul into three parts,
There’s Fact and Fact and fancy each tugging at our hearts.
Oh, we’ll tell you the secret of our Wellesley’s fascination,
’Tis the magic combination of Fancy, Fact and Far.

1918. The A B C of Wellesley.
1st Verse and Chorus.
Theo! you talk of Trigonometry and Spherical Geometry,
Of Gym. and English, and Chemistry, and Zo.
Kappa Keys, and the social life of College, of the way to get more Knowledge.
These are merely minor details of our Wellesley .A.B.C.’s.

2nd Verse.
A stands for Athletics,—tennis, basket-ball and crew,
For training rules, and call-outs every day,
For hard-fought cups and trophies, for W’s in blue.
For team-work and the spirit of fair-play.

3rd Verse.
B denotes that organ which in Wellesley atmosphere.
Develops to a most prodigious size.
’Tis to cultivate our minds which we’re sojourning here;
So B is for the Brains that students prize.

4th Verse.
Athletics and brain culture seem only at their best.
When viewed in comradeship’s glad golden hour;
C represents a phase more precious far than all the rest.
For C connotes our Chums of College days.

LECTURE ON GREEK DRAMA.

On Monday evening, May 10, in the Art Lecture Room, Mr. Will Hutchins, stage manager for Mr. Granville Barker, gave an interesting and instructive lecture on “Modern Presentation of Greek Drama.”

Mr. Hutchins, who has studied the Greek drama as an art form, said that this drama is the most highly organized art form which the world has ever produced; and this is due to the fact that it had its roots embedded in reality, for it was a religious institution. The spontaneous song and dance, in which the Greek drama originated, soon divided itself into two elements—the play element and the choricle element. The Greek chorus represents one of the most difficult problems in modern presentation, because of its origin—the spontaneous singing and dancing. Mr. Barker is attempting to solve the problem by having the chorus chant in unison; and this is most difficult because of the complicated metrical system. The difficulty is one which has to be met, however, for in Eschylus two-thirds of the drama is chorus, and he is practically modern. A second difficulty is the messenger speech which seems to be an attempt to produce unity of place; but since the plays as in the fifth century recitation was still common, such speeches are not violation of experience, but the natural thing.

The Greek theater was built on the slope of a hill, and the altar stood in the exact geometric center of the orchestra circle. The stage, which Mr. Hutchins said was “an afterthought,” was approached by steps on either side and must have three doors in the background. The scenery consisted in a temporary background painted with a symbolic design, which, as a rule, was architectural; but the Greeks also had two devices for changing the scene when necessary. The first was a revolving three-sided post with a different scene on each side; and the second, the movable platform stage from which our present movable stage is a development. The stage, which was very shallow, was formed in large mass and great proportions; and it was not until the Roman period that a roof and curtain were introduced. It is interesting to note the relation between the Chinese and Greek play. The Chinese chorus stands behind the actors, but still keeps the overhead stage for the gods as the Greek play had. Mr. Barker’s stage, which also uses the three doors and the gods’ platform, is one hundred feet long and thirty feet deep, but only fifteen feet of depth is used in the operation of the play.

(Continued on page 5.)

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SOME QUESTIONS WE HAVE ASKED OURSELVES.

As, on these balmy spring days, they are answered by scientific investigation.

1. Is a knowledge of history essential to the girl who wishes to become an intelligent observer of, or a valuable participant in, the political events of the day?

Investigation answers this question by reproducing here the train of thought suggested to the mind of the student at the mention by the professor of King Henry VIII.

"Picture of aloof and gentleman in Andrews—countenance—intake of excessive amount of calories—enjoyment of great caloric value—carbohydrates—sugar—candy—Huyler's—Saturday night—Jack!"

Just here the thought became so inarticulate that it was impossible to trace it further.

II. Is an understanding of English literature essential to true culture?

To answer this question in a similar manner, we turn to a chise in Literature I. The instructor has just made the remark that, after having surfected on the richness of Milton's philosophy, we find with relief in Dryden's work "all the charm of a crackler." Immediately this imaginative student mind sets to work.

"Cracker—cheese and jam—Saturday lunch—RUSH—jack—solar eclipse—hand bag too small—Hooray Marian's—new rose evening gown—red party cups—horrors!—Catherine's new black evening dress—2:02 train—Cambridge—D. U. Jack!—Jack!

Here the consternation and despair of the student became so great that no more definite associations could be recorded.

III. Does the study of mathematics tend to make logical the "fuzzy feminine intellectсалі?

Again a train of associations seems to furnish a conclusive reply. The instigation of the following line of thought was a class discussion concerning the "degree" of a quadratic.

"Degree—shovel—Room 13, Ad. building—98°F.—cooked, cozy Lake Waban—cushions, candles, and the Cosmos—excellent view of the crew—910th Crew Song!"

(Here the student sizes a pencil and after a few moments of profound thought, writes—

"Slipping over the lake so blue, Nineteen-eighteen's true to you, "

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"—float—hh, float—guests—Jack!"

Suggestions for Relieving the Strain of Work During the Next Few Weeks.

1. Get those final papers postponed until next September.

2. Ask your instructors to give you cuts when your social schedule interferes with the academic.

3. Change your examination schedule to suit your convenience.

4. If you have more examinations than you care to take, drop a course.

A Word of Advice to Seniors Who Expect to Flunk a Course.

Begin now to tell all your underclass friends that you will see them again next fall when you come back to visit. Then if you do, they will ask no embarrassing questions.

L'ALLEGRO.

Why so still and lamy, my novice?

Prithee, why so lamy?

Why, when megaphones can't guide them,

Silence steer their course?

Prithee, why so lamy?

TALE OF A TUB.

Why so husry and silent, cow'n?

Prithee, why so husry?

Will, when megaphones can't guide them,

Silence steer their course?

Prithee, why so husry?

RELIGIO MEDICI.

Come, come to their aid! good doctor,

Randage up their wounds.

If plasters, balm, and lotions will not succor;

Seek pardon where the tub—rose blooms!

HARK, HARK!

Hark, hark! the lark at heaven's gate sings

The student gins arise,

And all too soon the warning bell rings

For one who longer lies,

And weary girls all begin

To ope their sleepy eyes,

Hear that loud bell that changing is,

Oh maidens sweet, arise!

Arise, arise!

(Continued from page 4)

Because of the distance from the audience, the Greek actor increased his height by buskins and an immense head piece; and to change his expression, he changed the mask which he wore. Mr. Hutchinson concluded his lecture with a brief sketch of "The Trojan Women," which he considers the most poignant scene in Greek drama.

DR. G. GLENN ATKINS.

Do you know that the first price of $1,000, offered by the Carnegie Church Peace Union for a peace essay, was awarded to the "Rev. Dr. Glenn Glenn Atkins," who is to speak to us on Sunday? For a synopsis of his essay, you may see page six of the New York Times for Monday, 3 May. Dr. Atkins argues that all wars are brought about by aggression. He says that the "brave man turns the other cheek."

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Dr. Potter.

Dr. Rockwell Harmon Potter, of Hartford, Conn., preached the "World Challenge of Christianity" at the morning service, May 9. People have a way of turning to Christianity—its churches and its ministers to demand an explanation of the God whose world rings with war, and moans after great earthquakes and sea disasters. The church cannot explain them, for that would mean justifying the "God of things as they are." Christ, the representative of the "God of things as they ought to be," challenged the world in its imperfection—nature, religion, politics, economic and social problems. He did not aim to set aside or overcome the laws of nature, but to adapt man's lives to them. Christ did not bring religion. He challenged existing religions. Likewise, our missionaries cannot bring religion to India or China, for it already exists in its own form there; but they work to reform it, to substitute for its dullness and slumber the light of Christ.

We must beware of a "religion that makes us uncomfortable," and "hymns that soothe us." They indicate the loss of love, the "stagnation of society." Love is revolutionary. Without it the work toward the kingdom of brotherhood stagnates; by its power the will of the "God of things as they ought to be" rules over all, bringing all under His subjection.

VESPERS, MAY 9.

Bishop Lawrence in a brief address at Vespers on Sunday evening, reminded his hearers how very responsive Christian character is to a desire for growth. He likened humility to the tree and plants that grow in an Oriental garden. As some plants refuse to bear fruit, so some characters seek to evade their opportunities and responsibilities. Such a weakness may be due to heredity and we must therefore realize more deeply our responsibility in shaping the characters to come. Another kind of character is the formal, unidirectional type, which is soporific to give, but only gives in exact return for what is received. The good character is like the vine that is eager to grow in spite of all hindrances; not money, but sympathy, hopeful, generosity and self-sacrifice produce a beautiful and generous nature, more similar to that of God. If we would find joy in sacrificing His dearly beloved Son for the comfort and help of humanity, we can at least show our gratitude by being like Joseph, "a fruitful bough, a fruitful bough by a fountain; his branches run over the wall."

CHRISTIAN ASSOCIATION.

Campus Meeting.

We heard about "Summer Vacation Opportunities" at the campus meeting in Killick's Hall, May 5. Caroline Taylor, '15, spoke about camps for working girls, organized, as is "Treasure Island," to give a healthy two-weeks' change to girls who work throughout the year. College girls, to be leaders of such camps, must be self-confident, somewhat athletic, and alive to opportunities to unify the campers, and to teach them co-operation with each other.

"Camp-Fire Girls" was Mary Palm's, '15, subject. The purposes, to stimulate healthy activity, and to organize daily life, are coined in the watchword "Woehlo," work, health, love. Now is the time to join some camp-fire group as a girl, to work for the same end. "Sagebrusher," "greenheart," or "torchbearer," so that later, as a leader, one can sympathize more closely with the desires and attainments of the girls.

Elia Hill, '16, spoke of the results of work in Daily Vacation Bible Schools, where, for six weeks, between certain hours, children of all ages come together for music, Bible study of every healthy kind, and industrial work. Any individual thought put into these will surely be repaid.

Miss Strelbert told us briefly of the "Eight-week Clubs," easily organized in country communities. Sunday-school work offers another opportunity during the summer for the exercise of ingenuity, and for a study of human nature of a totally different type from that at college.

Village Meeting.

"The Practice of the Presence of God" was the subject of the service at St. Andrew's, Wednesday evening, May 6. Margaret Howe, 1918, was the first speaker. She said that in order to live for others we must first find ourselves, and recognize that the very best spirit in us is the Holy Spirit, which is love. We must seek love, for "God is love," and looking for the best in everything, we may find God in nature, or in the beautiful characters we come into contact with. Inspired by love, our services will be the greatest possible.

The universality of God was emphasized by Virginia Alcock, 1918. He is with us always and ready to help,—a living, personal God. If we trust in Him we may have a calm assurance that what we do is right. Such a faith is tested by service to others; if it is lacking, it may be obtained by desiring it greatly and earnestly praying for it.

PEACE DAY.

Tuesday, May 18, is Peace Day. On that day Wellesley will have one more chance to buy Peace Pins and to declare on the side of peace. Now, as never before, a strong public opinion is needed in the United States, and it is the educated classes which mould public opinion. Think over the question seriously, and make Peace Day mark the epoch in your life when you join the cause of peace.

LOST FIELD GLASSES.

Will the one who has the Observatory Field Glasses kindly return them at once or report. They are marked in white with Observatory.

AT THE THEATERS.

Curt: Edward Abele in "The Last Laugh." Wilbur: "A Pair of Sissors." (20th week.)

SHUBERT: "The Revel," last week.

JORDAN HALL: Harold Bauer and Osip Gabrielowitsch in joint piano recital, May 15, at 3 p.m.

HARVARD STADIUM: Lilith McCarthy. Granville Baker will present "The Iphigenia in Tauris," May 18, at 3 p.m., and "The Trojan Women of Euripides," May 19, at 5 p.m.

CASTLE SQUARE: Craig Players in "Maggie Pepper."

PARK: Mary Pickford in "Fancin folk the Cricket." TREVONT: "The Birth of a Nation," moving picture.

MAY DAY PROCEEDS.

The Silver Bay proceeds from the Wellesley May Day celebration amounted to approximately $250.

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ENGAGEMENTS.

MARRIAGES.
05. STRANGE—TROVILLI. Besse Trovillo to Edward H. Strange.

BIRTHS.
04. On April 29, 1915, at Alexandria, Va., a daughter, Barbara, the second child, to Mrs. Harry B. Caton (Adele Ogden).
10. On May 2, 1915, in New York City, a son, the third child, to Mrs. Louis J. Hale (Rita Zulbacher).
11. On March 22, 1915, in Schenectady, N. Y., a son, a daughter, to Mrs. Lewis F. Church (Marguerite F. Brick).
12. On April 20, 1915, in New York City, a son, Giles Franklin, to Mrs. Frank H. Filley (Mary Cole).

DEATHS.
At West Newton, Mass., on March 28, 1915, Mrs. Mary T. Rowe, mother of Alice H. Rowe, 1909.

CHANGES OF ADDRESS.
15. Mrs. Archibald M. O'Brien (Helen James), to 219 Vose Ave., Swampscott, Pa.
15. Mrs. C. Davis Farrar (Cora Davis, 1901-02), to 34 Harrison Ave., Northampton, Mass.
2d. Anna M. Scott, to 129 East Clifton Ave, M. Aisy, Germantown, Pa.

ALUMNÆ DEPARTMENT.
05. Mrs. Herbert J. French (Myrtle S. Good- man), to 2775 East Ist St., Long Beach, Calif.
06. Mrs. Clifford Burton (Theresa Murrell), to 2410 Forest Ave., Kansas City, Mo.
16. Mrs. Earle W. Childs (Mildred E. Cardman, 1902-03), The Leestonworth, Syracuse, N. Y.
19. Mrs. R. B. Field (Sue Aman) to America Union, New York.
19. Mrs. Charles F. Lubenger (Ruth F. Pinney), to 1239 Fourth Ave., Cedar Rapids, Iowa (after July 15).
10. Mrs. Edgar L. Bailey (Margaret H. Wilber), to 294 Pine St., Detroit, Mich.
10. Mrs. Hugh H. Dyer (Marie L. Kasten), to 1278 Crawford Rd., Cleveland, Ohio (after June 1).
10. Mrs. E. B. Rowe (Marion Howlett, 1906-07) to 1527 Terrace Road, E. Cleveland, Ohio.
10. Mrs. Arthur Yates (Dorothy Hazelette) to 1007 Redfield St., Victoria, B. C., Canada.
11. Mrs. H. C. Houghton, Jr. (Dorothy Dooney) to Red Oak, Iowa.

FACULTY NOTES.
In "The New Poetry Series," published by Houghton Mifflin Company, appears a volume "War Poems," by Josephine Preston Peabody (Mrs. Lionel Marks), formerly in the Department of English Literature. The poems present "War and the war spirit considered from the various points of view."
"The Dean of Women," by Lois K. Matthews, formerly in the Department of History, and now Assistant Professor of History and Dean of Women at the University of Wisconsin, is "a study of the duties and problems of the dean of women in women's colleges and re-educational institutions," published by Houghton, Mifflin Company.
Mrs. Jesse K. Flanders (Harriet Noyes Randall, M. D.), a member of the gymnastic staff at various times from 1904 to 1912, writes from Las Cruces, New Mexico, where she is well and very "happy with a large family of wise chickens, kittens and puppies."
Miss Young, Professor of Astronomy at Mt. Holyoke College, spent a week-end at Observatory House. Professor Whiting gave a reception for her at which she spoke most delightfully on Variable Stars.
In the Riverside Educational Monographs, issued by Houghton Mifflin, appears "Trade and Professions," by George Herbert Palmer, "an appeal for the improvement of the material condition of teachers and a larger recognition of the dignity and obligations of the profession."

THE LIFE OF SAMUEL BILLINGS CAPEN.
"Samuel Billings Capen: His Life and Work," by Chauncey J. Hawkins (Pilgrim Press, Boston) is a volume of interest to Wellesley women mindful of the debt of the College to one who served it so admirably as President of the Board of Trustees. The volume contains a record of Dr. Capen's life and personality, and of his activities in connection with the Boston School Committee and the Municipal League, with the Congregational Church, the American Board, the Mohonk Peace Conference, as well as with Wellesley College and other educational institutions.

NEWS NOTES.
05. Mary Barrows, of the Whitcomb and Bacon Publishing Co., spoke on March 29 at the fifth annual conference held at Radcliffe College, on Journalism, discussing newspaper, magazine and publishing house work.
02. "Readings from American Literature," edited by Mary E. Calhoun and Emma L. MacAlarney, an anthology of prose and verse from colonial days through the later national period, is published by Ginn & Co. The "Nation" says of it: "Pretty nearly the best of its kind which has been put out."
02. Dr. Mary Alice Emerson of Boston University is giving a series of lectures on "The Art of Writing Plays," at the Woman's City Club, under the auspices of the Boston Playwrights Club. Each member of the class submits a play of her own for criticism and discussion by the class in the hour following the lecture.
03. Adelaide Smith is to open her house in Berkeley, Calif., to summer visitors to the Exposition, and all Wellesley people will be most hospitably entertained at reasonable rates.
04. Stella M. Osgood is studying at Boston University this year for her Master's Degree in Latin and History.
06. Mrs. Harry Lockwood (Mary Chase), has returned from her winter in Bermuda and is now at the Wiscasset Bungalow, Mount Pennon, Pa.
08. Cedella May Cox, '94-'95, will reopen her summer school for singers this year at her country home, Sylv-a-of-the-Pines, Intervale, N. H.
06. "Early English Hero Tales," by Jeannette Marks, is published by Harper's as the first volume in a new series of English masterpieces told for young readers. Her "Vacation Camping for Girls" is published by Appleton.
02. Ethel Putney received in February encouragement from the Board of Education of the City of New York, and she is to teach in the Girls-Pasha School in Constantinople, and will begin her work as soon after June as conditions permit.
02. On the evening of April 26, the officers of the State Industrial School at Lancaster, Mass., observed the fifth anniversary of the coming to the school of Amy Ford Everall, the superintendent, with a reception and dance. Mrs. Everall was the recipient of gifts, flowers and good wishes from trustees and other friends connected with the school.
02. Jessica J. Hadley recently won one of the prizes offered by the "Lewiston Journal" to the club women of Maine for the best essays on historical subjects.
02. Elizabeth Bass recently visited Wellesley. She is busy with arrangements for the re-opening of her successful camp at Wilton, Maine.
02. Addie E. Flanders is head of the Latin Department in the Julia Richmond High School, New York City.
08. Mrs. Jay R. Prizell (Edna Holmes), has been substituting in the Hallowell High School, Lewiston, Maine, and is now principal of the Winthrop, Maine High School. Her husband is a senior in Bangor Law School.
08. Margarette MacIntosh has a studio at 101 Newbury St., Boston. She has been engaged in a considerable amount of concert work throughout New England, and sang on May 2, at musical vespers at the Houghton Memorial Chapel, giving great delight to those attending the service.
02. Among the bridesmaids at the wedding of Marie L. Kasten were Ruth L. Blacker, Harriet R. Blodgett, Virginia Daniel and Anne Gilmore, all of 1910. The color scheme carried out the 1910
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