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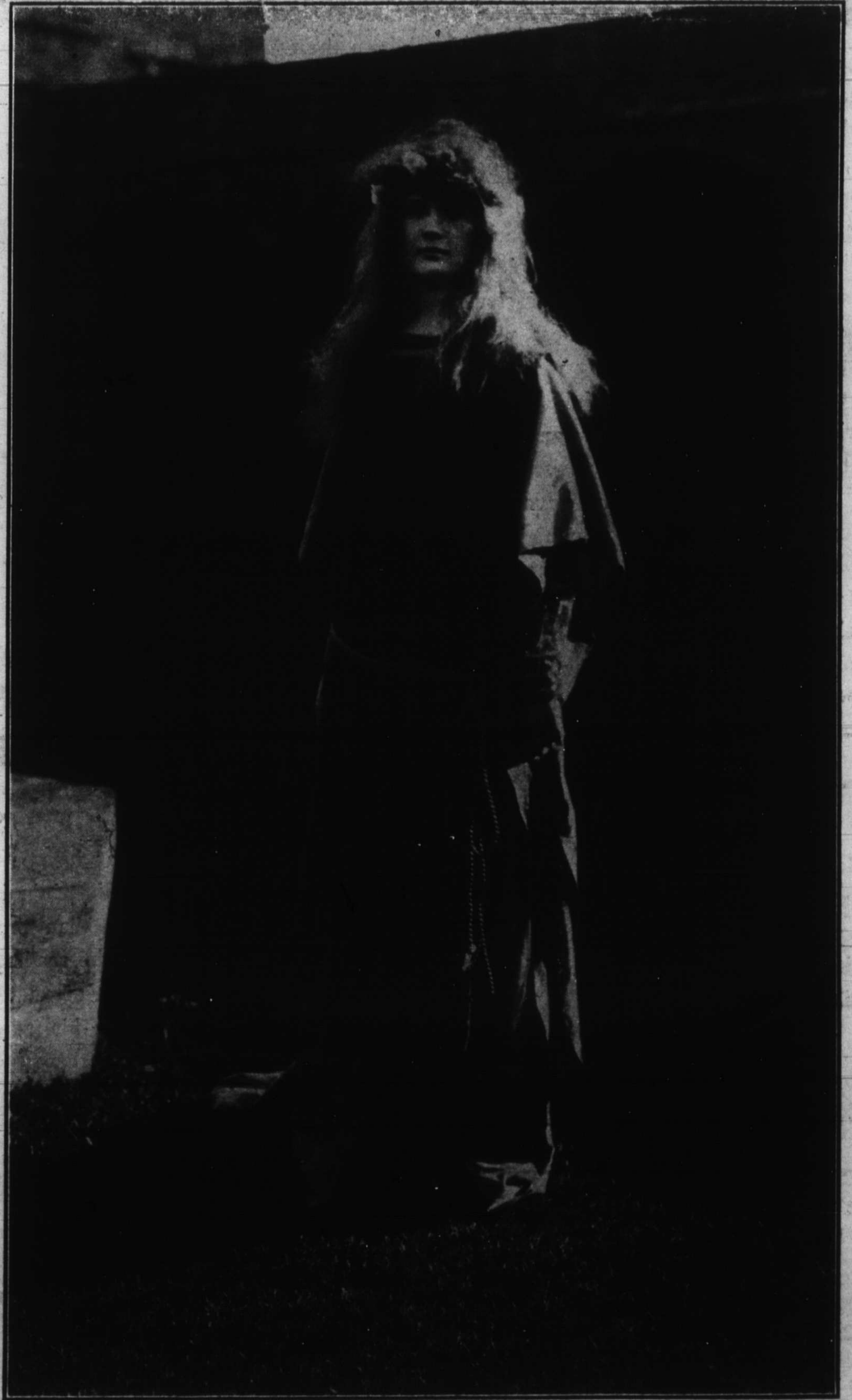
Bryn Mawr to Celebrate May Day



SOME MAY DAY CHARACTERS



May Morril Dunn, '25, as Robin Hood



Margaret Wylie, '26, to be Crowned May Queen

The College News

[Founded in 1914.]

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UNTO ALL

As May Day approaches more closely, form and order take the place of the apparent confusion which existed at first. Gorgeous costumes of velvets and brocades are evolved from much more ordinary materials, and plays and dances are gradually shaped and perfected. For this slow evolution we have to thank many who have devoted their time and thought to working for it. It is natural that those in college should have worked hard, but those to whom gratitude is especially due are the people who have labored as much as we without any prospect of immediate personal glory. We shall have relatives and friends here whose praise of our efforts will be most generous; they, on the other hand, who have come from outside to help will find a more purely vicarious pleasure in the success of their ideas, for it is they who have contributed the plans and created the schemes. With experience and knowledge they have seen ahead clearly to the ultimate, while we have frequently become involved in details and have proved successful in smaller and less administrative duties. To them then we offer our appreciation; first to the director, Mr. King, who has so skilfully and patiently coached and directed the play; to Miss Applebee, too, who has brought order out of chaos on the green by seemingly tireless work. And surely all who are wearing wonderful Elizabethan suits or graceful Grecian draperies thank Mrs. Skinner and Mrs. Abbott, who created so many lovely costumes, and Miss Wilson, who gave them glorious colors, as well as those who helped in the sewing. The chairmen of the original May Day Committees and those distinguished people who have permitted their names to be used as patrons and patronesses of the festival, command our heartiest gratitude. Finally, mere thanks seem slight to give to Mrs. Collins for the immense amount of work she has done to make the consummation of May Day possible.

We are, indeed, very grateful to all those who have made May Day a potential success; it only remains for the weather to make it complete.

Music Department

There will be music in Wyndham on the Monday after May Day, May 12, at 8.30.

EDITH WALTON TO BE EDITOR-IN-CHIEF OF "LANTERN"

The *Lantern* takes great pleasure in announcing the election of Edith Walton '25 as editor-in-chief for the coming year. Miss Walton has been on the editorial board since her Freshman year.

"SOMETHING ACCOMPLISHED"

Radcliffe pays a charming tribute to her alumnae which Bryn Mawr might well adopt. A shelf or so is set aside in the library for the Radcliffe Archives, literary achievements of former students of Radcliffe. Thus the present undergraduates receive enjoyment and possibly encouragement from the alumnae, who have made their mark, and the authors who have gotten into print are thus honored. Surely our graduates have done many things in this line of which we may be justly proud, and a shelf in the New Book Room would not be too much to accord them.

"ALL MANNER OF EVIL AGAINST YOU FALSELY"

"When a man loses love for his country, he is in a worse fix than when he loses love for his friends, his parents, his family, and his God."

This is the sweeping statement made in a pamphlet entitled *Bootlegging Mind Poison*, recently published by the *New York Commercial* and distributed by the Legion of American Watchmen. It goes on to say that "nowadays there is too much howling about brotherly love," a slogan "manufactured in other lands and sent across the water to this country to destroy the morale of the American people, that we, as a nation, might in the end be destroyed." We believe indeed that a certain Nazarene was the original author of this ideal.

The writer continues—enumerating the radical doctrines which are attacking the foundations of this country and the organizations which are spreading them. He is not original when he writes on the former topic, for he says that the radicals desire the "abolition of government, patriotism, private property, all rights of inheritance, religion, and family relations," which has been the conservative interpretation of progressive principles since the time of Jefferson. When the writer comes to tell of the organizations involved, his pamphlet waxes enlightening. We expected to see the Worker's Party, the Farmer-Labor Party, the Non-Partisan League, the paper known as the *Young Worker*, and the American Civil Liberties Union on this patriotic Index. But we confess that when we find the Women's International League for Peace and Freedom, the National Council for the Prevention of War, the *Survey*, the *World Tomorrow*, and twenty-five college groups, including our own Bryn Mawr Liberal Club, accused of being the agents of the "destructionists," we are somewhat surprised.

The whole pamphlet teems with misstatements and exaggerations so flagrant that no one at all informed on the subjects therein discussed, could possibly take it seriously. If, however, the majority of its readers should believe what it says, they will, we fear, consider our harmless Liberal Club a very branch of that iniquitous Communist Party. Worse than this is what such a pamphlet will make readers ignorant of the ideals and aspirations of the Youth Movement think of this new spirit among the young people—perhaps the most encouraging thing in the modern world.

The pamphlet, we suppose, will go out among people and be believed. And we, together with twenty-five other college organizations, who somewhat hesitantly call ourselves part of the Youth Movement, for to us its standards of truth and service are lofty, will be viewed with fear and hatred as the agents of those who seek to destroy America.

MAY-DAY FACTS AND FANCIES

May-Day—so long lived through in our imagination, has at last become an actuality. In looking back over the last weeks the irksomeness of endless rehearsals fades out of memory and only recollections remain of the rather jolly times we have had dancing to old English tunes of enchanting names—Old Mole, Sellingers Round, Parson's Farewell—names of a picturesqueness not often found in America. Also this last frantic week of almost continuous rehearsal has had its more frivolous side. There is nothing more entrancing than to try to guess who your friends are among mortals dressed in diverse costumes of strange hue. One of the saving incidents occurred when E. Glessner '23, dashed breathlessly into Mrs. Collins' office declaring in fervent accents that the long sought for donkeys, had at last been found, that she had them hitched outside at the moment. The hardworking May Day staff abandoned work and trooped out en masse only to behold in front of Taylor one forlorn and frightened donkey and one bedraggled mule. But to all ironic comments E. Glessner staunchly replied "that it had long ears any way."

That we have indeed had difficulty in procuring the necessary animals can also be seen from the following letter:
To Mrs. Chadwick Collins:

Dear Madam: We received your letter with check for the same, we thank you very much, we have two white men to send with the cattle, but to be candid about the matter we do not think it advisable to send the young roan oxen, we have been using them with our spring work, but today, the 26th, while using them to a roller they got away from our man and broke the roller up completely, will have to get another roller, and to send them to Bryn Mawr before a crowd of people as you say you will have will naturally excite them and I think it unsafe. The red cattle will drive wherever you see fit to put them with our driver. We are very sorry about the young cattle, but if you could see them perform we do think you would not want them.

We will likely be at the May Day fete on Friday, the 9th.

Yours very cordially,

J. FRANK THOMPSON.

While we may have wearied at times of the daily quota of flowers and shivered in the icy blasts that so frequently prevailed during Pageant Rehearsals, we forget this rougher side in the flippant events of May Day, which live longest in our memories.

"THE FOUR P.'s" TO BE PERFORMED ON LIBRARY STEPS

Alumnae to Act Old Comedy by
John Heywood

An interlude of the year 1540, *The Four Ps*, from the pen of John Heywood, "one of the most ancient dramatic writers of the English language," will be acted on the Library steps by Alumnae players, headed by Elizabeth Daly '01.

"In *The Four Ps*, a palmer, a pardoner and a potecary, with a peddler as umpire, engage in a contest to decide who can tell the biggest lie. The potecary does well but is outdone by the pardoner who tells how he rescued Marjorie Corson from hell by promising Lucifer that he would see to it that there would come no more women to hell. To this the palmer replies that he cannot understand why women can be such shrews in hell as he has known 500,000 of them, yet never seen or known one out of patience, a declaration which at once secures him the victory."

Cast:

A PalmerMartha R. White '93
A PardonerEmily R. Cross '01
A PotecaryElizabeth T. Daly '01
A PeddlerAmelia E. White '01
DancerAnne Kidder Wilson '03
SingerAnne R. Taylor '21
FiddlerCharlotte Morton Lanagan '03
AssistantAlice Day Jackson '02
BoyPamela Wright



Betty Howe, 1924's Sunny Jim

SUNNY JIM AWARD GOES TO PRESIDENT OF A. A.

E. Howe, '24, Awarded Prize for Justice, Sportsmanship and Cheerfulness

M. Elizabeth Howe '24 will receive the Mary Helen Ritchie Memorial Prize, which carries with it the title of "Sunny Jim," President Park announced in chapel last Thursday morning.

This award, which consists of a set of books, is given each year to the Senior who in the opinion of a committee of her classmates and the faculty possesses "the qualities of courage, cheerfulness, fair-mindedness, good sportsmanship, whose influence is widely felt, who has the courage to live up to her own convictions and who is respected by all."

Miss Howe has been on the Board of the Athletic Association since her Freshman year and was President in 1923-1924. She was class songmistress in 1922-23 and is Town Crier in May-Day.

Scholarships will be published next week. Maria L. Eastman Brooke Hall Memorial Scholarship. Value \$100. Emily Pepper Watts, of Quincy, Mass.

Charles S. Hinchman Memorial Scholarship. Value \$500. Anne McDowell Shiras, of Pittsburgh, Pa.

Elizabeth S. Shippen Scholarship in Foreign Languages. Value \$100. Barbara Hyde Ling, of London, England.

Elizabeth S. Shippen Scholarship in Science. Value \$100. (Also the Anna M. Powers Memorial Scholarship.) Janetta Wright Schoonover, of Trenton, N. J.

The Sheelah Kilroy Memorial Scholarship in English. Value \$125. Emily Pepper Watts, of Washington, D. C.

The Sheelah Kilroy Memorial Scholarship in English. Value \$125. Anna Clinton Adams, of Philadelphia, Pa.

Horace White Prize for Greek Literature. Value \$50. Kathryn Mae Elston, 1924, of Woodland, California.

Mary Helen Ritchie Memorial Prize. A set of books. Martha Elizabeth Howe, of Fulton, New York.

CALENDAR

Friday, May 9

2.30 P. M.—May-Day Festival.

Saturday, May 10

2.30 P. M.—May-Day Festival.

Saturday, May 17

8.00 A. M.—Monday's lectures held on Saturday.

8.00 P. M.—Junior-Senior Supper.

Sunday, May 18

7.30 P. M.—Chapel led by Dr. Stephen S. Wise, Founder and Rabbi of the Free Synagogue, New York City

Monday, May 19

Vacation.

Tuesday, May 20

9.00 A. M.—Final Examinations begin.

Saturday, May 31

11.00 A. M.—Final examinations end.

MASQUE OF FLOWERS TO BE GIVEN FOR FOURTH TIME

Play by Gentlemen of Gray's Inn to Be Performed in Cloisters

Masques, which consisted largely of songs and dances, frequently allegories in substance, were very popular in England during the 16th and 17th centuries. They were performed on many festive occasions and were, in a way, a development of the Italian allegorical pageants, which had been introduced into England in the reign of Henry VIII.

The *Masque of Flowers* was written by the Gentlemen of Gray's Inn, one of the four great inns of court or guilds of lawyers in England, which was instituted about the beginning of the 16th century. The occasion for the first performance of this masque was the marriage of the Right Honorable the Earl of Somerset and the Lady Frances, daughter of the Earl of Suffolk, Lord Chamberlain. Of the many ceremonies and celebrations at the time of the marriage this was the last; it was performed on twelfth night, 1614 "at the Court of Whitehall, in the banqueting house." In the celebration of May Day here at Bryn Mawr. The *Masque of Flowers* seems to have been one of the favorites, for this year will be the fourth time on which it has been given. The cast is:

Ben Jonson Mr. Horace Alwyne Spring, Primavera G. Leuba Gallus E. Neville '24 Winter, Invierno M. Robinson '27 Silenus A. Sanders '27 Kawasha S. Posey '27 North Wind M. Talcott '26 A Faun G. Hayes '27 The Ass G. Batchelder '27 Flowers—N. Benoist '27, M. Brooks '27, H. Brown '26, J. Cheney '27, J. Green '26, G. Jenkins '27, M. B. Miller '27, A. Parker '25, F. Thayer '27 and M. Waller '26.

Bacchantes—E. Hinckley '25, R. Rickaby '27, E. St. John '25, D. Tinker '25, C. Cummings '25, E. Tuttle '24, S. Wood '24 and A. Long '26.

Indians—A. Armstrong '24, E. Comer '25, K. Conner '24, B. Simcox '27, J. Lee '27, S. Peet '27, C. Vanderlip '27 and G. Sewall '27.

Garden Gods (Model School)—M. Foerderer, F. Hally and D. Waples.

"ST. GEORGE AND THE DRAGON" TO BE PERFORMED NEAR PEMBROKE

Bryn Mawr Version Comes From Two Old English Rustic Plays

The play of St. George, comprising the Oxfordshire St. George play and the Lutterworth Christmas play, two old English rustic plays, has been one of the most frequently enacted plays at Bryn Mawr May-Days.

It was given at the first May-Day and the original costumes used then, in some instances, are the identical ones used in the May-Day of 1924. The text of the first play was written down by the Reverend Frederick George Lee, who obtained it from the lips of one of the performers in 1853. He said that he first saw it acted in the hall of the old Vicarage House at Thame, in the year 1839. The man had performed it as far back as 1807, and his father had done the same in the previous century. Dr. Lee neither changed nor added anything in the text.

The Lutterworth play comes from W. Kelleys *Notices of Leicester*, London, 1865, and was previously performed at Lutterworth at Christmas, 1863.

The cast is:
King Alfred M. Constant '25
His Queen J. Palmer '24
Saint George M. Palache '24
The Dragon M. Z. Pease '27
Giant Blunderbore C. Remak '25
Little Jack M. Whitcomb '25
Captain Slasher E. Lomas '25
Turkish Champion C. Gehring '25
A Noble Doctor R. Godefroy '24



M. Villard, '24, Takes the Part of Alan-a-Dale, in "Robin Hood"

PLAY BY BRYN MAWR ALUMNA TO BE GIVEN ON MAY DAY

"Robin Hood" Adapted From Old English Plays and Ballads

Robin Hood will be given on May-Day just above the upper hockey field. This, the only modern play in existence with Robin Hood for its hero, was adapted by Elizabeth T. Daly '01, from plays written by Anthony Munday in 1597 and Robert Greene in 1587, and founded principally on old ballads. In the 1910 May-Day this version of the outlaws' merry life in Sherwood Forest was acted at Bryn Mawr for the first time.

The Earl of Huntington, known as Robin Hood, is pictured deprived of his lands by Prince John, who has usurped the throne of his brother, King Richard I, and taking refuge in Sherwood Forest, where his love, Maid Marian, a lady of the court, has joined him. We see his encounter with Little John, his rescue of Fair Ellen the bride, for the minstrel Allan-a-Dale, ending in the lovers' wedding procession.

Then Prince John appears, fleeing from the punishment of the king who has recovered his throne. He is discovered and protected by Robin Hood, whom he had wronged. Whereupon King Richard, disguised as a monk and accompanied by the Sheriff of Nottingham and Sir Henry of the Lea, arrives upon the scene. Robin Hood stops him and exacts the tribute he claims from all travelers, only to discover whom he has robbed when Sir Richard of the Lea comes to warn him of the King's presence.

But Richard, convinced of Robin Hood's loyalty, restores him to favor and pardons

Prince John when the latter has shown his remorse.

Cast, in the order of appearance:

Little John A. Boross '25
Robert, Earl of Huntington, Robin Hood, M. M. Dunn '25
Will Scarlet K. Sihler '25
Friar Tuck J. Gregory '25
Maid Marian M. Wylie '26
Allan-a-Dale M. Villard
Sir Stephen of Trent A. Good '26
The Bishop of Hereford M. Hale '25
Fair Ellen M. Hand '27
Fair Ellen's Father M. Nagle '25
Prince John, brother of King Richard, H. Grayson '25
Fitzwater F. Watriss '27
The Sheriff of Nottingham B. Dean '25
The Earl of Leicester V. Hill '27
Sir Richard of the Lea E. Glessner '25
Merry-Men—A. Adams '26, N. Bauer '27, L. Coffin '24, C. Dennison '26, A. Eicks '25, M. Fischer '24, E. Hale '24, L. Howitz '24, A. Johnston '26, D. Lefferts '26, J. Loeb '26, S. McAdoo '26, E. Nowell '26, A. Pantzer '25, M. Pierce '25, A. Sanson '27, E. Smith '25 and E. Waddell.

"CAMPASPE" REVISED FOR MAY DAY PERFORMANCE

Romantic Comedy by John Lyly Has Been Given Before

John Lyly's romantic comedy *Campaspe*, will be performed in the cloisters of the Library on May-Day, alternately with the Maske of Flowers.

The first edition of *Campaspe* had this title: "A moste excellent Comedie of Alexander, Campaspe and Diogenes, played before the Queene's Maiestie on twelwe day at night, by her Maiestie's Children and the Children of Paule's. Imprinted at London for Thomas Cadman, 1584." The subject of the play comes from Pliny's "Natural History." Though essentially Elizabethan in its representation of classic antiquity, *Campaspe* seems to have been well known, if not popular in more modern times, for there is rather a bitter caricature of Apelles and Campaspe by Goya, an artist of the last century.

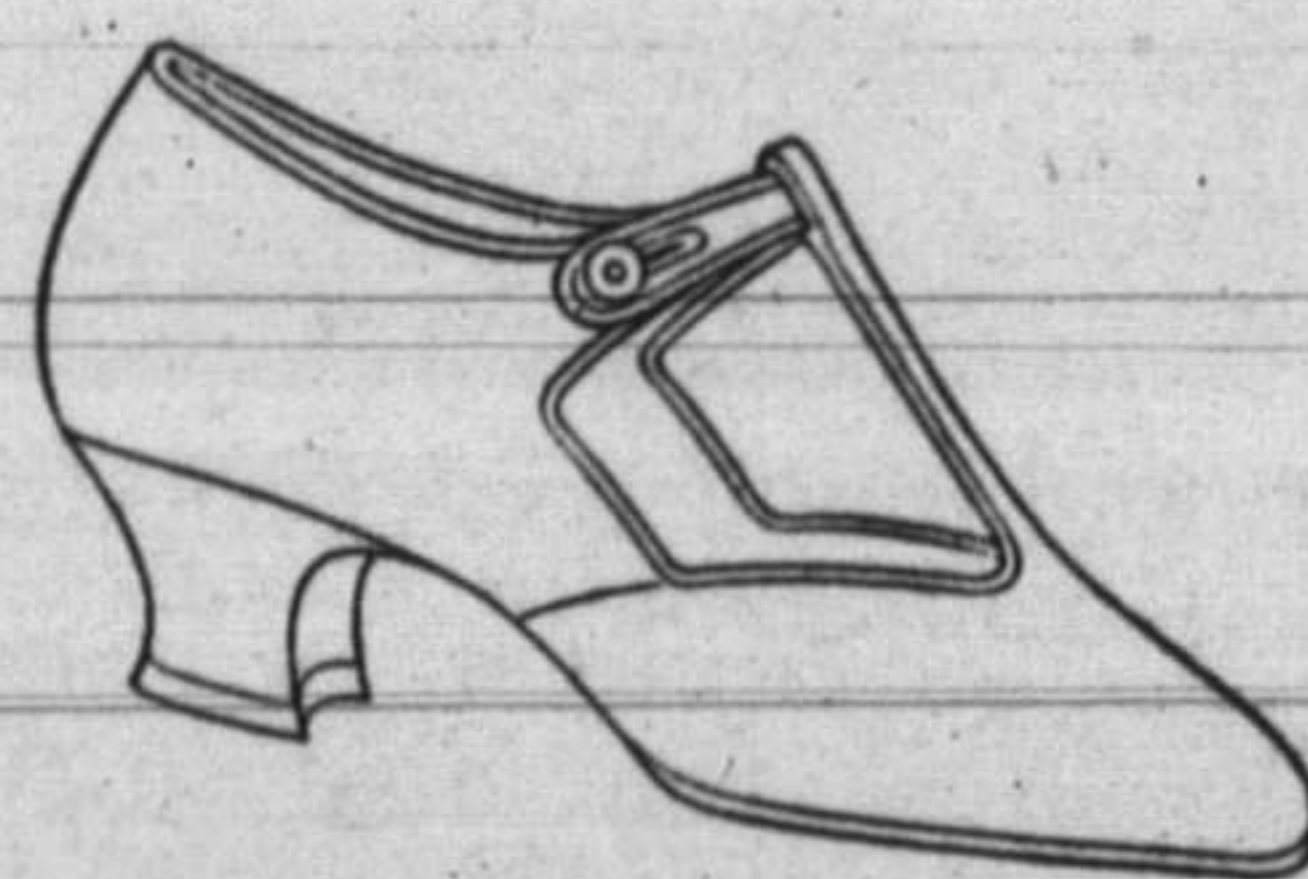
Campaspe was played once before in the May-Day of 1914, but in a somewhat different form, for it has since been revised and changed by Beatrice Constant, of the class of 1924.

The cast is:

Clytus M. Stewardson '25
Parmenio L. Garrison '25
Timoclea E. Molitor '24
Campaspe B. Constant '24
Hephestion M. Castleman '25
Alexander V. Lomas '25
Melippus E. Follansbee '26
Plato A. Parmelee '26
Aristotle K. Fowler '25
Diogenes A. Shiras '24
Manes D. Sollers '25
Page C. Hatch '26
Silvius E. Lawrence '25
Perim M. Eberbach '25
Milo J. Dunham '27
Tricb M. Minott '24
Psyllus C. Hardy '26
Granichus C. Lewis '24
Captives (men)—A. Dixon '27, E. Dunne '26, A. C. Thomas '27, E. Malaun '25.
Captives (women)—Annabelle Dixon '27, M. A. Cheston '27, E. Cunningham '27, E. Mosle '24.
Captives (children)—V. Carpenter '25, G. Gates '25.
Foot Soldiers—M. K. Holcombe '27, J. Snell (graduate), M. Mandeville (graduate), D. Durling (graduate).
Barbarian—A. Lingelbach '26.
Priestesses of Hymen—M. Bissett (graduate), H. Converse (graduate), J. D. Cooper (graduate), S. Duchemin (graduate), B. Framery (graduate), E. Miller (graduate).

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DOROTHY LEE NEW ATHLETIC HEAD

Dorothy Lee, '25, has been elected president of the Athletic Association for the coming year.

Miss Lee was a member of the Freshman Committee in her Freshman year. Last year she was on the Athletic Board. She is now vice-president of the Junior class, and will be varsity hockey captain next year.

HISTORY OF MAY DAY, FROM THE BEGINNING IN 1920 TO 1924, TOLD BY ORIGINATOR OF IDEA

Mrs. Andrews Tells Difficulties of First Performance and Later Growth of May Day

FOR STUDENTS' BUILDING FUND

EVANGELINE WALKER ANDREWS, 1893

Almost a quarter of a century has passed since the first "Merrie May Games" were given "by Ye Scholars of Bryn Mawr on Ye Colledge Greene, Ye first day of May, Anno Domini 1900;" and at that time, I venture to think, no one dreamed that this historic revival of Elizabethan sports and revels would become as traditional a part of the life of the Bryn Mawr undergraduates as Lantern Night or the Sophomore Play. This production of 1924 is the sixth of a series begun twenty-four years ago, and produced, on an average of once every four years since that time.

One afternoon in March, 1900, a group of students, mainly seniors, came to my house on the campus to discuss the possibility of giving an out-of-door entertainment by means of which a substantial sum of money might be raised towards a Students' Building, needed almost as much then as now. For two hours or more we discussed plans without producing any that seemed to express what we liked to call the spirit of Bryn Mawr; and the meeting broke up, all of us promising that we would try to think of something concrete and entertaining to present at the mass-meeting to be held the following evening.

Then while I stood watching my guests as, talking and laughing, they crossed the athletic field, climbed the steps on the opposite side, and drifted—a charming little procession—across the campus towards Denbigh and the Pembroke—at that very moment the inspiration came, literally out of the blue sky of Bryn Mawr. Of course! With an English setting all made for us—rolling hills and well-tilled fields; grey stone, ivy-covered buildings of Elizabethan architecture; with spring and May coming over the hills, and youth, almost 500 strong, waiting merely for the word—why not an Elizabethan May-Day? Not the gambols of the court with which everyone was familiar—but those of the common people with their planting of the may-pole on the village green, their country dances, games, and plays, and pageants; with Robin Hood and his band, Maid Marian, the hobby-horse, the worthies nine, and all the gay, grotesque, and charming festivities and characters beloved by the rustics of Elizabethan England? It was entirely suitable that the May-Day sports and pastimes, suppressed by Puritan Old England as well as by Puritan New England, should be revived, without its evils, by the adventurous and talented young Elizabethans of Bryn Mawr. Such was the idea that took possession of me, as I stood enjoying the color and rhythm of that little procession of students crossing the campus on a bleak afternoon in March of 1900.

Idea of May-Day Well Received

The suggestion that we should revive an Elizabethan May-Day on the Bryn Mawr campus was received by cheers that made the gymnasium ring with an enthusiasm that promised success from the start; and from that moment until May 1—six short weeks, one of them a college holiday—every undergraduate, and many Alumnae, both in New York and Philadelphia, worked incessantly, giving most generously of time, interest, and labor. Having the idea was a simple enough matter, and more or less familiarly with the period made not too difficult the necessary research work and the arrangement of the programme; but had it not been for the fine spirit of co-operation on the part of groups and individuals, who subordinated personal preferences and worked for the glory of the College as a whole, the task of casting, training, and costuming almost 500 persons in so short a time, would have been im-

possible. The great danger that college work might suffer and the opposition of faculty and authorities thereby be justly incurred was minimized by the fact that the undergraduates, as a body, agreed not to cut classes for any cause except illness, and that the available Alumnae assumed the responsibilities of costumes, properties, rehearsals, business and financial arrangements. Thus the undergraduates were left more free to devote themselves to training for the parts they were to take in the production, although the four who served on the Executive Committee not only served as class chairmen and maintained at a high level the *esprit de corps* of the student body, but contributed largely to the general work of organization, and to the solving of the new and difficult problems that confronted the Committee from moment to moment.

May-Day in 1900 Was Unusual Program

A special feature of the first May-Day, and one calculated to create atmosphere, as we say today in the Moving Picture world, was the programme, the cover of which is made of a soft, tinted paper and printed in black, yellow, red, and green from a design by Miss Violet Oakley. In the background are the towers and arch of Pembroke, and one of the old wild-cherry trees in full bloom; while in the foreground vivacious Elizabethans weave in and out the gay streamers of the may-poles. The spirit of the English Renaissance and of a Bryn Mawr spring breathes in every detail of this design, which was used for the programmes of 1900, 1906, and 1910, and again in 1914 for the cover of the May-Day Announcement.

It is a cause for great regret that the original of this design was lost, for it was to have been one of the cherished possessions of the much-wished-for Students' Building; but in 1900 the best color work was done in Boston and our programme had to be printed there. The hand-made plates from which were printed the inside sheets—Elizabethan as to form, lettering, and spelling—were returned in safety; but unfortunately for all of us, Miss Oakley's delightful design never found its way back to Bryn Mawr. Some day, perhaps, we may be able to induce her to reproduce it for all of us from one of the old programmes.

Music and Dances Carefully Planned

Elizabethan music proved to be difficult to assemble and arrange, and we should have fared badly in this respect had it not been for the expert knowledge and assistance of the late Dr. Hugh Clark of the University of Pennsylvania, who not only orchestrated the music for the songs and dances, but trained and directed the various musicians and directed the orchestra on May-Day. In this connection I recall with real gratitude the fact that when some of the union musicians struck because of the long hours of the Elizabethan revels—they were not Elizabethans—the musical clubs of Haverford College came to the rescue, donned cloaks and caps, marched in our pageant, and furnished much of the music with which we made this May-Day an historic, as well as a very merry, one.

Then, too, the dances of the milkmaids and chimney sweeps, as well as the sword and morris dances, had to be worked out painfully from such books as Brand's *Observations of Popular Antiquities*, published in 1813; for not until many years later did a Cecil Sharpe arise to give us invaluable books of accurate music and the detailed figures of the traditional country and morris dances of England. The many and varied dances of this sort which were given for the first time at the May-Day of 1920 added a new and very beautiful feature to the spectacle, and are to be given again, in even greater numbers, in this production of 1924.

And then the questions of costumes and publicity. Bryn Mawr was about to appear in a new and very public way, and it was

CONTINUED ON PAGE 5



Kathryn Elston, '24, as Oberon in "Midsummer Night's Dream"

"MIDSUMMER NIGHT'S DREAM" TO BE GIVEN IN HOLLOW

Shakespeare's Play Still One of Most Successful Comedies

Ever since the first May-Day, the play within "A Midsummer Night's Dream" has been given as "The Tragical Entertolude of Pyramus and Thisby."

This version opens with Titania asleep in the forest. Oberon, angry with her because she refuses to give him one of her attendants, weaves round her a spell, so that she will upon awaking love the first thing she sees. While she sleeps, five rustics enter and plan to act the play of Pyramus and Thisbe in honor of the marriage of Theseus, Duke of Athens.

Puck, the fairy servant of Oberon, sees their rehearsal, calls aside the weaver, Bottom, and claps an ass head on his shoulders. When the rustics see this apparition they run away in terror. Titania wakes, and, seeing Bottom first, falls in love with him. The last scene is in the hall of Theseus' palace, where sits Theseus surrounded by his court. There the rustics enter and give their play. Because it is so incredibly absurd, the Duke is delighted. Midnight ends the revels.

"A Midsummer Night's Dream" was first acted by the Lord Chamberlain's servants, and is mentioned in the Palladis Tamia of Francis Meres in 1598. It has always been, in its abridged form, one of the greatest successes of May Day.

In 1906, Miss Schenck was cast for the part of Bottom, but did not play it. Miss Cornelia Skinner, ex-1922, who is now playing in Otis Skinner's company in New York, took the part of Moth in 1910. In 1914, Frederica de Laguna, Audrey Sanders and Gladys Leuba played respectively Pease-blossom, Cobweb and Moth.

The cast of the play, which will take place this year in the hollow, is as follows:

Theseus, Duke of Athens	V. Newbold '27
Lysander	L. Barber '25
Demetrius	M. Ferguson '24
Philstrate, master of the revels to Theseus,	N. Bowman '27
Quince, a carpenter	H. Chisholm '25
Snug, a joiner	G. Schuder '26
Bottom, a weaver	B. Ling '24
Flute, a bellows mender	K. Brauns '24
Snout, a tinker	B. Linn '26
Starveling, a tailor	M. Pierce '26
Hippolyta, queen of the Amazons, betrothed to Theseus	J. Sullivan '27
Hermia	M. Dunham '27
Helena	E. Watts '25

CONTINUED ON PAGE 7



The "Ladie of the May," Played by Sylvia Walker, '27

MASQUE OF "LADIE OF THE MAY" TO BE GIVEN

Performance to Alternate With Those of St. George

"The Ladie of the May," written by Sir Philip Sidney and arranged by Elizabeth T. Daly, '21, for performance at Bryn Mawr, will be given in the angle of Pembroke-East alternating with St. George. There will be three or four performances of the masque each afternoon on next Friday and Saturday.

The masque was written by Sir Philip Sidney for an Elizabethan May-Day. Queen Elizabeth was at Wanstead making one of her frequent visits to her favorite, the Earl of Leicester, who made great entertainment for her. The revels were very elaborate and nearly rivalled the magnificence provided for the Queen on her famous journey to Kenilworth. Among Elizabeth's train was Sidney, young, noble, gallant, and devoted to his sovereign. Desiring to please her, he wrote "The Ladie of the May" in one night.

The first masques were merely dances done in costume, which later came to have songs and dialogue. The story of "The Ladie of the May" is rather slight, being the tale of the love of Therion, a Forester, and Espilus, a Shepherd, for the lovely Ladie of the May. She is unable to decide between them, saying "I like them both; and love neither." She takes her problem to Queen Elizabeth to solve, accompanied by her lovers, and many country folk.

Therion and Espilus, the lovers, sing in turn before the queen, each telling of his great love, in the hope that she will choose him as the husband of the May Ladie. The Queen decides on Espilus, the shepherd, a cautious, wealthy man, in preference to the adventurous Therion, whose only fortune lies in the forests.

The Ladie of the May and Espilus then lead a country dance joined by the shepherds and shepherdesses and the play is at an end.

The cast is: Queen Elizabeth, M. Cooke '24; The Mother, A. Linn '26; The Ladie of the May, S. V. Walker '27; Therion, E. Nelson '27; Espilus, C. Swift '27; Rombus, A. Woodworth '25; Lalus, M. Woodworth '24; Dorcas, M. Du Four '27; Rixus, M. Boyden '25; Ladies always with Queen Elizabeth, P. Brown '26, H. Hopkinson '26; Courtiers, E. Duncan '27, C. Keyes (graduate); Court Ladies, L. Anderson (graduate), M. Castellani (graduate); Guards, M. Angell '24, R. J. Lustbader (graduate),

CONTINUED ON PAGE 7

**HISTORY OF MAY-DAY
TOLD BY ORIGINATOR**

CONTINUED FROM PAGE 4

for the May-Day committees to see that nothing was done that was not highly creditable to her. Newspaper reporters who appeared on the campus during the last days of rehearsals were told that they could not take photographs, but that they might use some of the official photographs, provided that every plate be returned to the committee, and that students taking part in the plays, etc., should not be identified by name in the printed accounts. Personal publicity, they were told, was to be scrupulously avoided; and what seems most extraordinary, considered from the angle of today, is that both photographers and reporters promised to regard the wishes of the committee and kept their word.

Today, when we are accustomed to see women of all ages wearing street gowns fourteen or more inches from the ground; or dressed for sports in bloomers or breeches; or dancing rhythmic and ball-room dances in the scantiest of clothing—it is difficult to realize that as late as 1900 such things were not only "not done," but that storms of criticism were aroused because college girls even ventured to wear their sport skirts an inch above their shoe-tops. At that time Bryn Mawr students playing men's parts in men's costumes were not allowed to go out on the campus to have their photographs taken; and at Vassar, the students met the various prohibitions by wearing men's coats and vests with their own long dark skirts, or by masking the unmentionable trousers by means of small black aprons.

As I look over the photographs of the first May-Day, I find that the Bryn Mawr Elizabethans were, if anything, overburdened with clothes, even the most daring of them, such as Robin Hood and his merry men, wearing leather leggings and garments coming well to the knees. However, many were the hours spent over the troublesome questions as to whether girls should wear men's costumes at all in public—fortunately the period that offered smocks and cloaks helped greatly at this point; whether materials were too gaudy or too diaphanous; and whether the shepherds and rustics should wear their smocks one inch or four inches below the knee. And even though all the costumes had been designed with great discretion and passed upon in every instance by an efficient and wise costuming committee, it was possible for a Philadelphia critic to say that the Elizabethan crowd at Bryn Mawr was "as leggy as young colts"; and for the delightful old farmer who came all the way from Lancaster to drive his handsome belted oxen in the pageant to exclaim, as the procession started, "Never again will I allow my oxen to see such a sight as this."

First May-Day Has Fair Weather

May-Day of 1900 dawned bright and clear, and almost with the sun, students, faculty, neighbors, and college workmen, were assembling to help decorate the floats, and to give the finishing touches to the may-poles, especially to the rose-wreathed pole that was to have the place of honor in the middle of the green. Neighboring farmers arrived with sheep and lambs for the Senior play, *The Lady of the May*; and children from far and near were on hand with their donkeys and ponies, proud to have them ridden by the Nine Worthies, without whom no English May-Day was ever complete. By noon the campus presented the appearance of a village fair.

Thanks to the generosity of the late Mr. Theodore N. Ely, always a staunch admirer and supporter of the College, the procession was allowed to form in his beautiful grounds of "Wyndham"; and just as the bell in the tower of Taylor Hall struck three, a blare of trumpets sounded, and twelve heralds came through the arch of Pembroke, announcing the approach of the pageant. The first May-Day revels at Bryn Mawr had begun. Many of those who took part in the May-Days have said that the thrill they experienced when for the first time they found themselves transformed into Elizabethans and saw the pro-

cession about to move, made them forget everything except the fun of the experience and the real joy of living.

Banners Lend Atmosphere

Such was the character and spirit of the first May-Day, and the second was much the same; but quite aware of our shortcomings in 1900, we took six months for the production, and put more thought and time on costumes and the coaching of the plays and dances. The Elizabethan banners which now decorate the towers of the various buildings date from 1906, and do much toward creating the proper atmosphere. Then owing to the fact that by May of 1906 the beautiful cloisters of the new library were finished we yielded to the temptation of using the cloister garden, and departed from our May-Day of the common people of the court—the *Masque of Queens*, the *Masque of Flowers*, and the *Masque of Cupid*.

Thus, although the May-Day of 1900, both in its choice of plays and dances, and in the crudeness and simplicity of its costumes, was more accurate from an historical point of view, that of 1906, with its costly masques and more elaborate costumes, has proved to be the type to which the Bryn Mawr May-Day conforms. From time to time, a play here and there is

omitted in favor of another not tried before, and special features, like dances, are added which enhance the beauty of the whole, but the essential form and spirit remain the same from May-Day to May-Day. The productions of 1910 and 1914 were most ably directed by Miss Elizabeth Daly of the Class of 1901, who not only helped with the original production, but arranged the version of the Robin Hood plays which has been used from that time to this. The fifth and sixth productions owe their direction to Mrs. Otis Skinner, who though not a Bryn Mawr student, academically speaking, interprets our ideals so sympathetically and is so entirely one of us in spirit and association that we claim her as one of our very own.

Many of the more conservative friends of the College who refused to lend their names for the first production, became later most enthusiastic supporters of the May-Day; but from the moment of its inception there was one who has always had faith in Bryn Mawr students and stimulated them to put forth their best efforts for the College. Anyone who has had the privilege of studying the Elizabethans with President Emeritus Thomas, and has seen the lovely campus and the beautiful buildings grow as if by magic under her hand, knows that

at heart she herself is a great Elizabethan, and that in the last analysis, the inspiration of our Elizabethan May-Day sprang from the atmosphere and environment which she has created at Bryn Mawr.

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Lyric: "Top Hole."

Garrick: "Running Wild."

Broad: On Friday and Saturday, the Mask and Wig Club in "That's That."

LEILA BARBER TO BE UNDERGRADUATE HEAD

The president of the Undergraduate Association for the coming year will be Leila Barber '25. Miss Barber was on the Publicity Committee of the Christian Association, Sophomore year, and this year was secretary of the Undergraduate Association, chairman of the College Poster Committee, and a member of the Advisory Board of the Self-Government Association.

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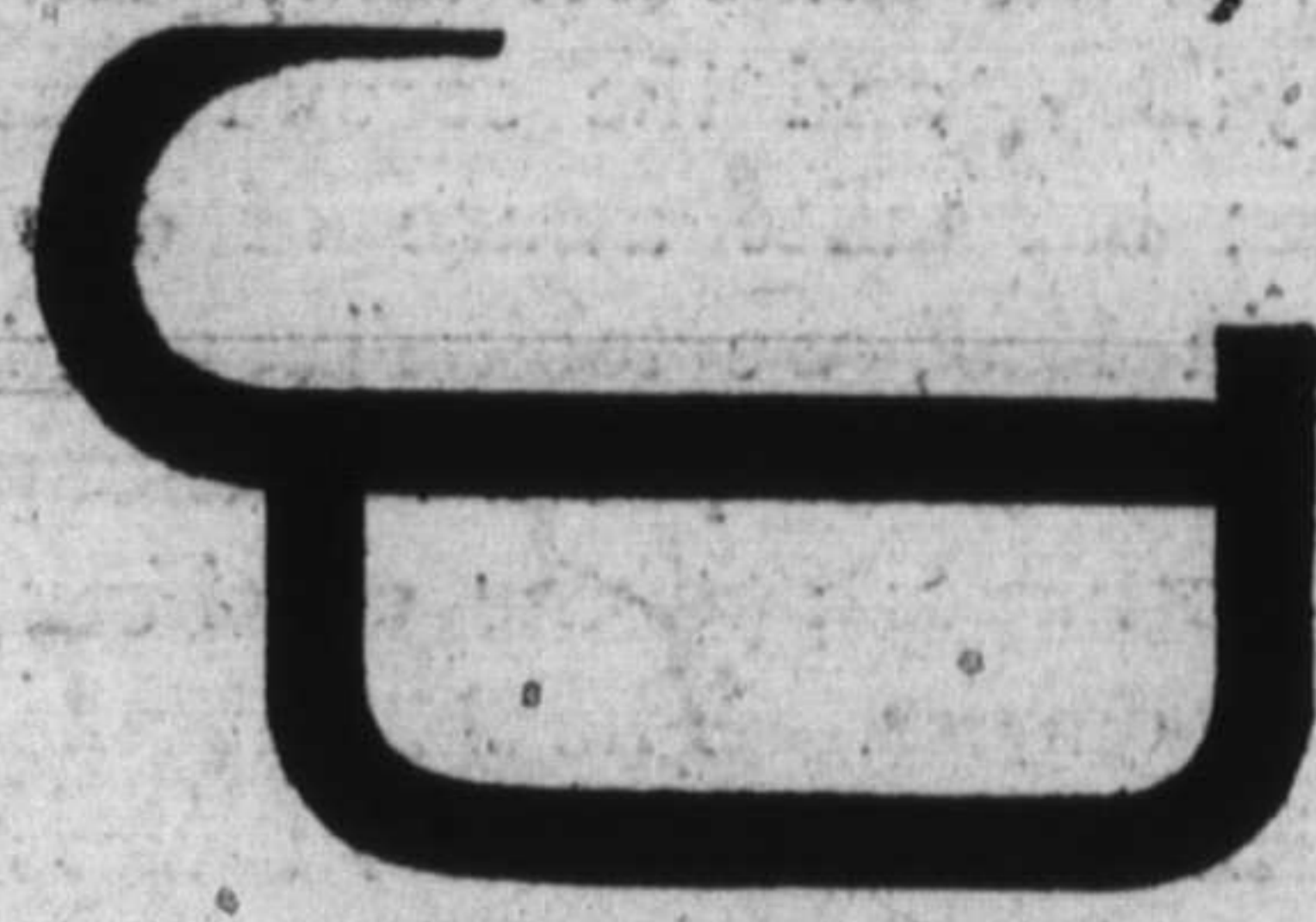
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MORRIS DANCERS

MAY DAY AUDIENCE TO SEE OLD ENGLISH SWORD PLAY

Dance With Traditional Characters to Be Performed

The *Revesby Sword Play*, to be played on the Green, is an adaptation of the sword dances which the Anglo-Saxons took over from their German forbears, and which they danced without hope of remuneration, except in the form of applause, at Revesby.

The preface to the play reads: "The morrice Dancers acted their merry dancing, etc., at Revesby, in their ribbon dresses, etc., and two men from Kirtley, without any particular dresses, sung the song of the Landlord and Tenant." The play as it will be given on May-Day has been cut to include only the parts that have direct bearing on the dance. The original dance, called Old Nag, has been lost, and the sword dance has been substituted. Originally, also, the players did the dance, which was continuous, but this has been changed so that there are dancers apart from the characters, who do the dance interrupted by the action of the cast.

The fool prefaces the play with an invitation to the "gentle lords" to see his play, and then introduces the characters. Finally he calls in the Music Man, who plays for the dance. The dancers form and execute their first movement, which ends in their intertwining their swords to form a star-shaped figure, called "the lock," which is proudly exhibited to the audience by one of the dancers. The fool gazes with surprise at it, and the second time it is formed, he snatches it away, much to the annoyance of the dancers, and holds it aloft, claiming that it is a looking-glass in which he can see the face of a fool. While he argues this with Pickle Herring, a dancer regains the "lock," and they continue the dance triumphantly. When the fourth "lock" is made, the fool has stepped inside the circle, and it is popped over his head. In fulfilment of the threat made by Pickle Herring, and in spite of his protest, he is killed, and the dancers stick their swords into his dead body, but he miraculously comes to life and carries off the heroine, Cicely. The dancers, joined by two more, jig, while the actors slip away, and the dancers finally go off, carrying the "lock" in triumph.

- Sword Players:
- Pickle HerringD. Ames, '27
 - Ginger BreechesH. Parker, '27
 - Blue BreechesP. Dodge, '27
 - Pepper BreechesJ. Schoonover, '25
 - Mr. AllspiceM. Pennell, '25
 - CicelyE. Lippincott, '27
 - The WormE. Norton, '27
 - The FoolB. Sindall, '26
 - Music ManM. Wyckoff, '27
- Sword Dancers: M. G. Anderson '25, H. Herrman '25, D. Hawkins '25, E. Wilbur '26, K. Hendrick '26, P. Kincaid '26 and E. Bradley '25.

INTRICATE MORRIS DANCES TO BE PERFORMED ON MAY DAY

Dances Collected by Mr. Sharpe From Old English Villagers

Among the sweeps, the "hobby horses" and milkmaids, three sets of Morris dancers will perform before Queen Elizabeth on May-Day. Four dances never before done by women, Bean setting, The Flowers of Edinburgh, from Oxfordshire; Leapfrog, from Bledlington, and Lads a Bunchin from Adderbury, will be executed.

Mr. Charles Rabald, the representative in this country, of Mr. Cecil Sharpe, who is head of the English Folk Dancing Society and has encouraged the custom of Green dancing among the English villagers, has been the coach, assisted by Miss Applebee and Miss Trevelyan.

The origin of Morris dancing is a matter of dispute. Some authorities have suggested that it originally came from the Morisco, the dance of the Moors, which was supposedly introduced into England by John of Gaunt; while others claim it was French or Flemish in origin. The most generally accepted theory, however, is that the Morris is a survival of some early pagan festival, perhaps in honor of Spring. Morris dancing has had a chequered history. It was attacked first by the early missionaries and then temporarily abolished by Cromwell; revived with new enthusiasm under the Stuarts and continued until the middle of the Victorian period, when it began gradually to die out.

As late as 1898, however, it still survived in the minds of one or two old men in little villages in Gloucestershire and Oxfordshire. Mr. Sharpe succeeded in collecting and piecing together the tunes and fragments of the steps from these old dancers, who seeming to have forgotten the dance, knew again the steps when they heard the tune. If he could not get the tune, he usually found it impossible to reconstruct the dance.

Handkerchiefs are waved in some of the dances, while in others sticks, peeled willow wands, are clashed together. All the dancers wear bells bound to their legs which jingle merrily during the intricate figures of the Morris. In olden times, the dancers blackened their faces, and the tradition still survived in the smudge worn "for luck" on the cheek of many Morris men. It is thought that the name Morris originated due to this tradition, as at that time all negroes were Moors to Englishmen.

Besides the three Morris sets, which are each accompanied by a hobby horse, William Kempe, the Nine Daies Wonder, and his partner, will do individual morris jigs. In 1600 Kempe danced the Morris from London to Norwich in nine days.

William Kempe is impersonated by M. Buchanan '24, and his partner by Miss Trevelyan. The first set is: K. Galloway

'24, E. Pearson '24, B. Jeffries '26, A. Matthews '27, E. Scott '27, H. Stokes '27; the second: F. Begg '24, W. Dunn '25, F. Jay '26, G. Leewitz '26, M. Cruikshank '27, M. Leary '27, H. D. Potts '25; and the third: M. Faries '24, S. Leewitz '24, H. Cornish '25, H. Hough '25, M. Spaulding '26, F. Waite '26, J. Bensberg '24. The hobby horses are: M. Hammond '24, N. Du Pont '25, and M. Huber '26.

"MIDSUMMER NIGHT'S DREAM" TO BE GIVEN IN FOLLOW

CONTINUED FROM PAGE 4

- Oberon, king of the fairies...K. Elston '24
- Titania, queen of the fairies...S. Walker '26
- PuckS. Morse '24
- Fairies { Pease-Blossom...Mary A. King
- { CobwebAlice V. Welsh
- { Moth ..Eloise Chadwick-Collins
- { Mustard Seed...Norah J. King
- Greek Guards {J. Leonard '27
- {A. Mongan '27

MASQUE OF "LADIE OF THE MAY" TO BE GIVEN

CONTINUED FROM PAGE 4

- M. Lytle '25; Pages, Marian Barber (Model School), Mildred Barber (Model School); Shepherds, A. Anderson '24, M. L. Freeman '24, E. Henschen '27, K. McClenahan '27, E. Ryan '27, L. Sanford '24; Shepherdesses, E. Briggs '24, F. Chase '26, L. Andrews '26, R. Pearce '24, M. Pilton '27, C. T. Robinson '27; Huntsmen, M. E. Gantenhein (graduate), E. Pillsbury '27, E. Nichols '26, E. Reynolds (graduate), G. Schoff '27, R. Tatham '24; Goddess of the Horn of Plenty, M. Storrs (graduate).



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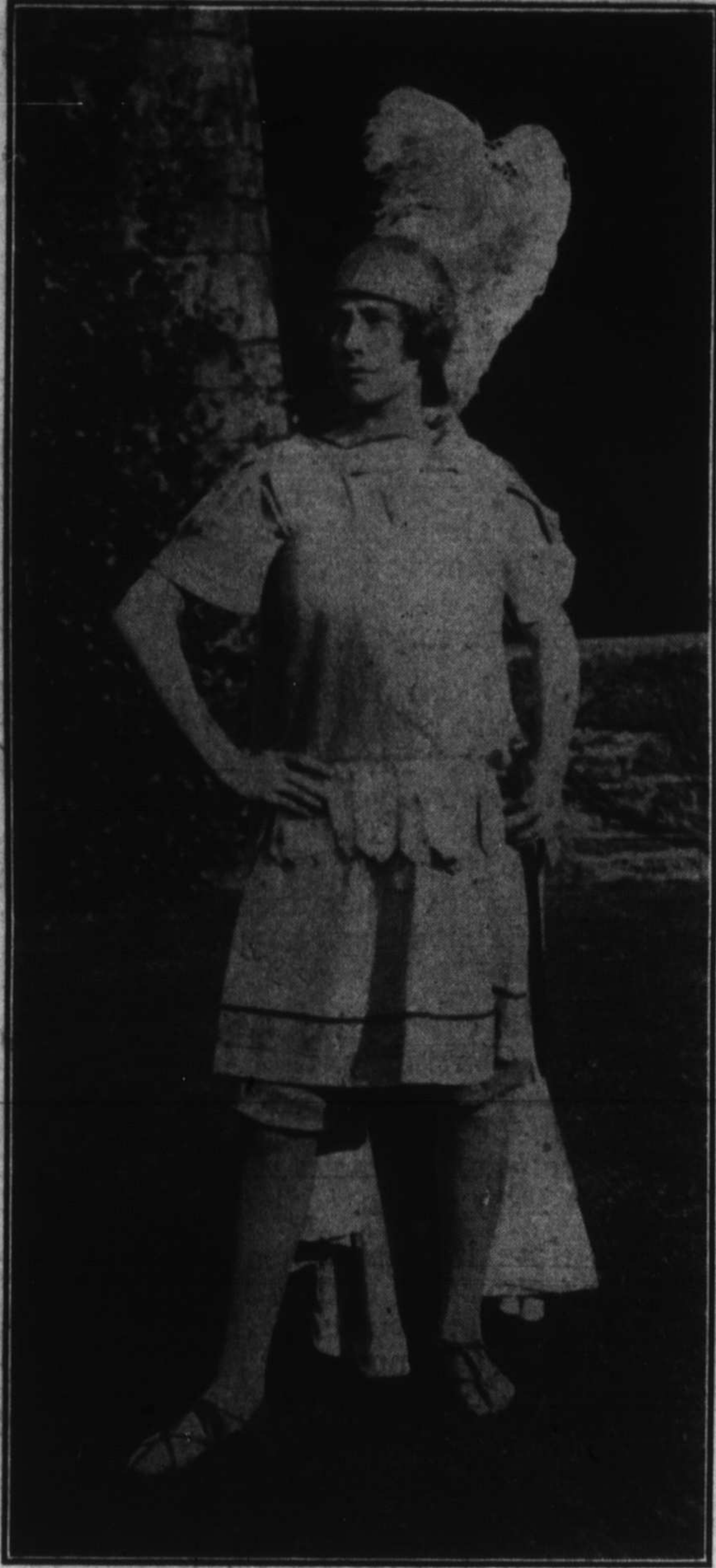
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Pamela Coyne, '24, in "Old Wive's Tale"

PEELE'S "OLD WIVE'S TALE" TO BE GIVEN IN HOLLOW

Large Cast to Enact Story of Sorcerer and Two Lovers

A play within a play, *The Old Wive's Tale*, will be presented as it was in Elizabethan times, on Bryn Mawr's May-Day, in the second hollow, above the Varsity hockey field.

Its author, George Peele, was one of the famous writers in that period of prolific verse and prose and eight years before Shakespeare had begun to produce he had won applause for his *Arraignment of Paris*, which was followed by some five plays, of which one was *The Old Wive's Tale*. Peele was described as a gentleman who had gone to Oxford and attained some reputation as a poet there. It is probable also that he was an actor as well as a playwright.

This play had fallen into oblivion, but was revived and described in Warton's edition of Milton's minor poems, where he calls attention to the fact that Milton probably borrowed part of the situation for *Comus*. Later commentators believe that both adopted the incident from a common source. The play is of the type of romantic comedy that delighted Elizabethan audiences, with stock characters such as Sacrapant who might have been a model for any of the sorcerers of the time. The name is misspelled, and should be Sacripant as in Ariosto according to Alexander Dyce. The play arises from a tale told by "the old wife," Madge, to two boys who have come to her house for shelter for the night, and is seen entirely from her viewpoint. The sympathy is supposed to lie with the swaggerer, Huanebango, and Corebus. The characters who act Madge's story are first two brothers, wandering in search of their sister, Delia. She has been carried off and bewitched by the wicked sorcerer, Sacrapant, who has also changed shape with a young man and compelled him to be man by day and bear by night. His sweetheart has been made mad, and wanders aimlessly through the woods.

The brothers receive advice in cryptic prophecy from Erethus, who appears as an old man guarding the cross, and as a bear at night. To Eumenides, a wandering knight, he also gives advice, and through it Eumenides is prompted to pay for the burial of a dead man, whose spirit returns to help him in his quest for the lost Delia.

Needless to state, the enchanter is ingeniously slain, those under his spell released, and the wandering knight and Delia, as well as the rest, live happily ever after.

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 E. Brodie '27

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Facial and Scalp Massage Superfluous Hair Removed
Manicuring Shampooing

M. E. Rainsford

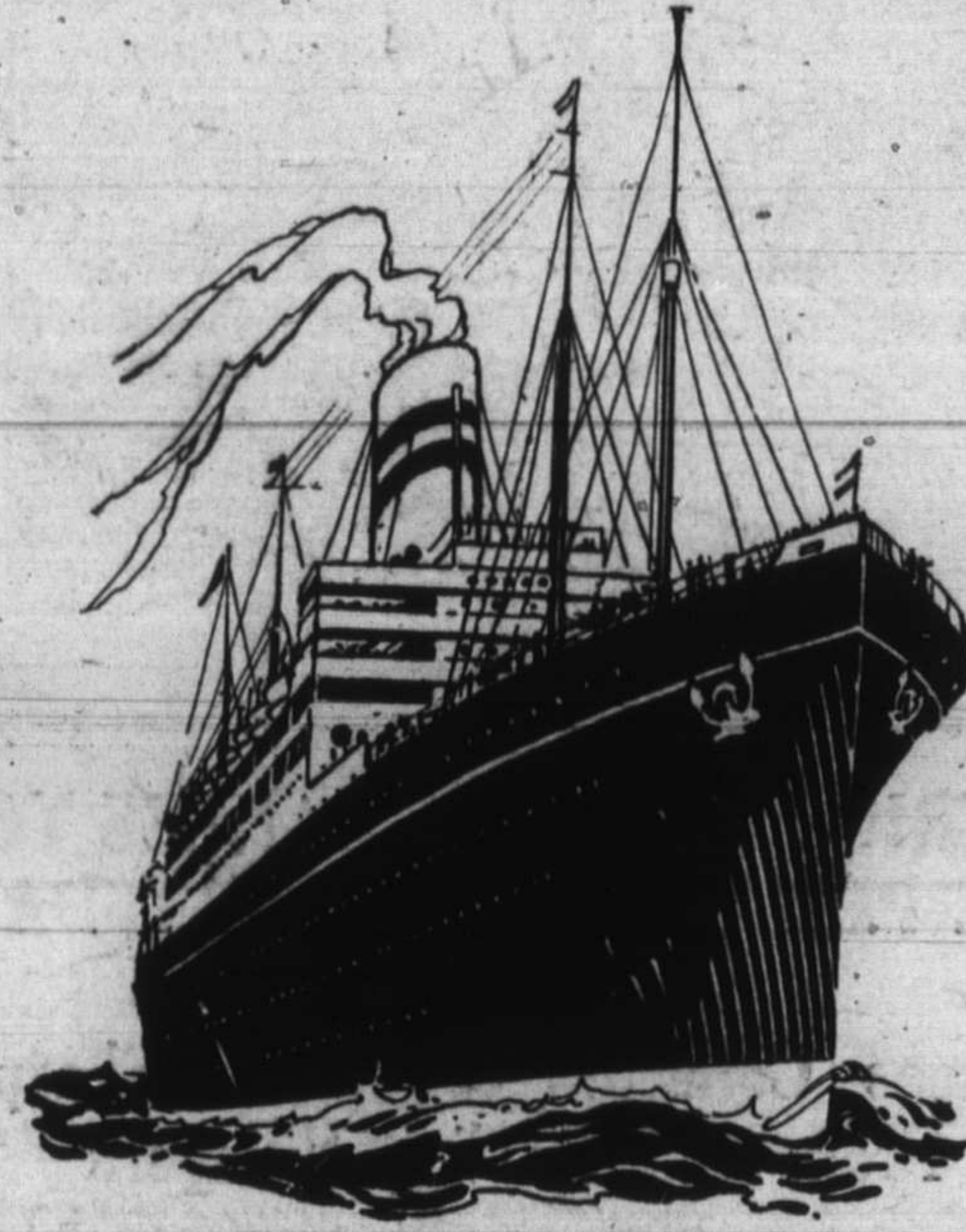
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TELHOEPNE 1822

COLLEGE to EUROPE and STUDENTS Return

at the low rate of \$162.⁵⁰ in the third class of the palatial S.S. "NEW AMSTERDAM," sailing from New York, June 28, 1924

To PLYMOUTH, \$85, 4 hours from London | To BOULOGNE-SUR-MER, \$ 90
From SOUTHAMPTON, \$77.50 | From BOULOGNE-SUR-MER, 100
2 hours from London | 3½ hours from London

U. S. war tax additional



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HENRY CAVENDISH

1731-1810

English chemist and physicist, of whom Biot said, "He was the richest of the learned and the most learned of the rich. His last great achievement was his famous experiment to determine the density of the earth."

He first made water from gases

Henry Cavendish, an eccentric millionaire recluse, who devoted his life to research, was the discoverer of the H and the O in H₂O. In fact he first told the Royal Society of the existence of hydrogen.

He found what water was by making it himself, and so became one of the first of the synthetic chemists.

Cavendish concluded that the atmosphere contained elements then unknown. His conclusion has been verified by the discovery of argon and other gases.

The Research Laboratories of the General Electric Company have found a use for argon in developing lamps hundreds of times brighter than the guttering candles which lighted Cavendish's laboratory.



In this age of electricity the General Electric Company has blazed the trail of electrical progress. You will find its monogram on the giant generators used by lighting companies; and even on the lamps and little motors that mean so much in the home. It is a symbol of useful service.

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Pamela Coyne, '24, in "Old Wive's Tale"

PEELE'S "OLD WIVE'S TALE" TO BE GIVEN IN HOLLOW

Large Cast to Enact Story of Sorcerer and Two Lovers

A play within a play, *The Old Wive's Tale*, will be presented as it was in Elizabethan times, on Bryn Mawr's May-Day, in the second hollow, above the Varsity hockey field.

Its author, George Peele, was one of the famous writers in that period of prolific verse and prose and eight years before Shakespeare had begun to produce he had won applause for his *Arraignment of Paris*, which was followed by some five plays, of which one was *The Old Wive's Tale*. Peele was described as a gentleman who had gone to Oxford and attained some reputation as a poet there. It is probable also that he was an actor as well as a playwright.

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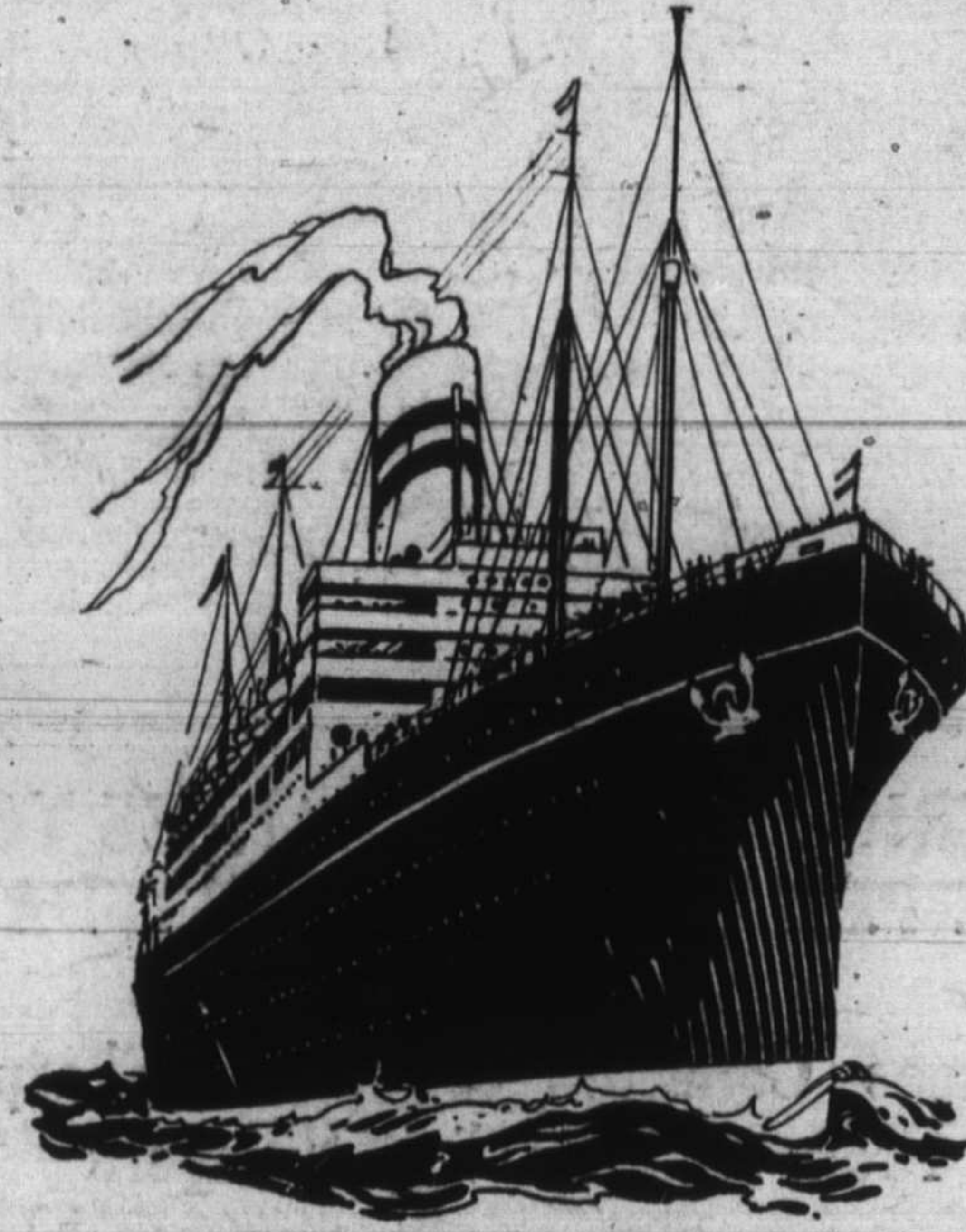
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