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BRYN MAWR AND WAYNE, PA., MAY DAY, 1936

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Costume Committee Stresses Brilliance, Variation for 1936

English Clothes 350 Years Ago
Were Colorful Assortment
From Everywhere

OLD STYLES SUGGEST PRESENT DAY TASTE

In the *Merchant of Venice*, Portia says of the Englishman: "I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany and his behavior everywhere." In other words, Elizabethan England was a period of travel and discovery in which fashions were interborrowed from other countries and re-created even to eccentricity. So much money left England for brilliant finery that Elizabeth decreed a limitation of expenses. Ruffs grew to such tremendous sizes that ladies and gentlemen necessarily held tête-a-têtes four feet apart.

For the May Day fête the Elizabethans decked themselves out in the brightest finery which they possessed. Miss Grayson has introduced into the 1936 May Day this festive brilliancy, which accords with the modern taste for color. In 1900 the costumes were made of simple cheesecloth; gradually they became richer, although dark in tone, until 1920, when the May Day was more extravagant than it has ever been. When Miss Skinner was supervising in the twenties, the costumes were mainly pastel shades.

Queen Elizabeth's court circle are newly dressed in costumes designed by Miss Grayson in her New York workshop. The Queen's dress with its flame-colored overdress and sunburst of pearls, is a composite picture of the Queen's innumerable gowns—one which her dressmaker, given another opportunity, might have designed. The ladies-in-waiting are dressed from pictures or descriptions of noble Englishwomen of the period, all of whom vied with one another in width of farthingale and embroidered bodices so stiff "that they resembled trussed

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One of New Plays is Old University Farce

Gammer Gurton's Needle Cut
For Campus Ears; Comedy
Spirit Remains

PLOT INCONSEQUENTIAL

"A Ryght Pithy, Pleasaunt and Merie Comedie: Intytuled *Gammer Gurton's Needle*:"; so reads the title page of the first printed edition of one of the plays new to Bryn Mawr with the current May Day. Produced for the first time at Christ's College, Cambridge, in the latter half of the sixteenth century, *Gammer Gurton's Needle* is the earliest university play in English which has come down to us.

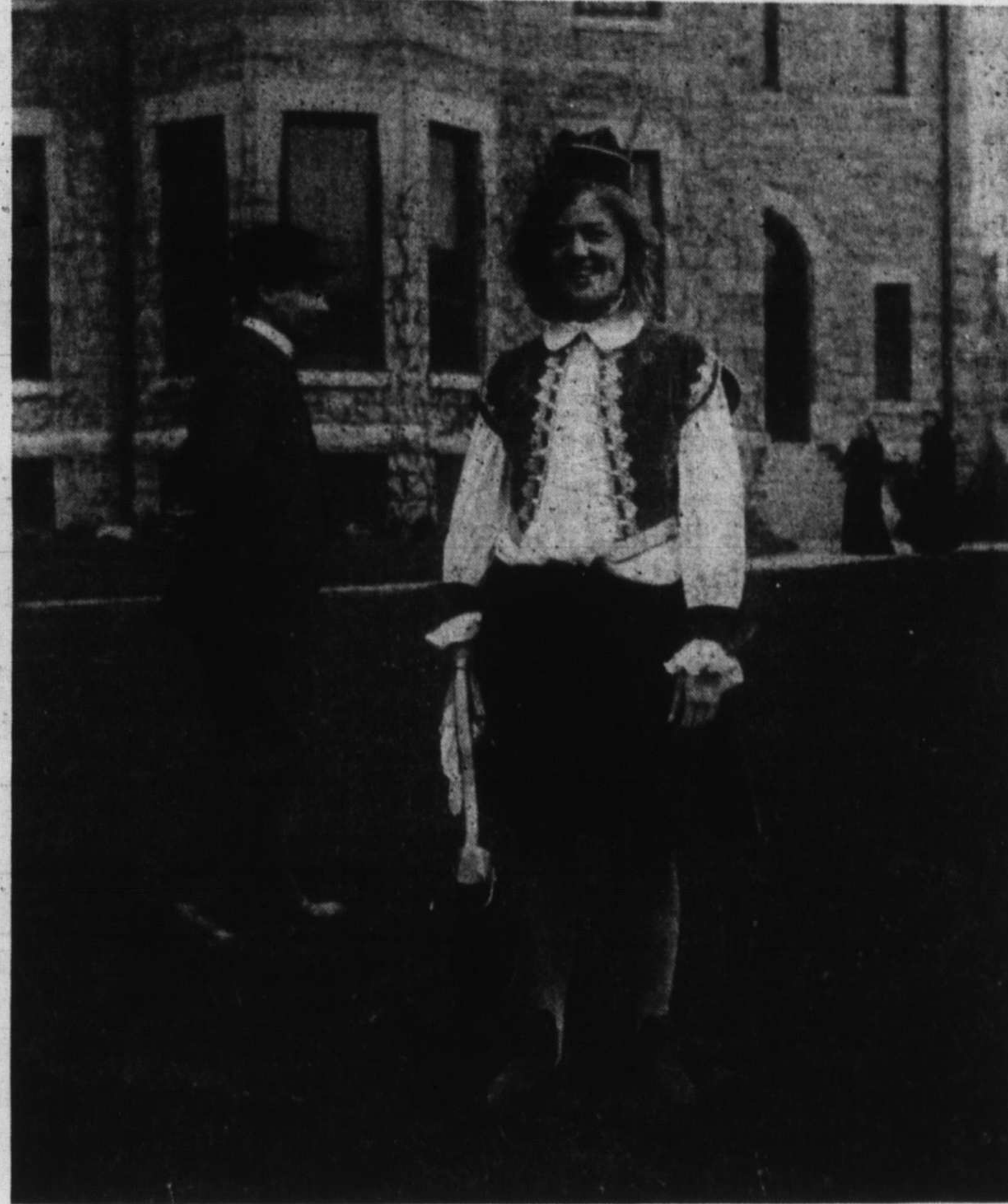
Unfortunately, Elizabethan humor at its best is a little vigorous for the tender sensibilities of a contemporary May Day audience, and frequent expurgations of the original script were necessary before *Gammer Gurton's Needle* could go into production. It will be evident, however, to anyone who stops before Radnor or the Library to see the play performed, that such judicious cutting has not destroyed its native spirit. From beginning to end it is a consistently humorous and vulgar picture of the lowest rustic manners in rural Elizabethan England.

Unlike *Ralph Roister Doister*, its immediate predecessor in the comedy of the period, *Gammer Gurton's Needle* has no plot in the strict sense of the word. The play is made up of a succession of comic incidents which arise from a simple initial situation, and end in a burlesque denouement.

Gammer Gurton loses her needle, and Dame Chat, the ale wife, is accused by Diccon the Bedlam of stealing it. The loss and the accusation

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AS WE WERE



Frances Reane as Maid Marian and Madge Miller as Alan-a-Dale in the first May Day, 1900.

Spontaneous Worship of Spring Season Rooted in Celebration Old As Earth

Joy in Returning Year Expressed in Ancient Fertility Ritual When Man
Symbolized in Dance and Sacrifice His Delight in Sun

ELIZABETHAN FETE EMBODIES PAGAN VITALITY

The May Day celebration is as old as the earth, for it is a symbol of the coming in of spring. From different customs and superstitions, from different times and peoples, the festival we know has gradually sprung, but the beginnings everywhere were rooted in the joy of the returning year. Men paid homage to the gods who gave fertility to the earth and to their bodies; they honored the sun for bringing them light and heat once more; they represented in dance and sacrifice the casting off of winter and of all barren things. As spontaneously as the season itself, the May Day rites to observe it arose.

In pagan times, the Romans held festivities on the last four days of April and the first of May in honor of Maia, mother of Mercury, for whom the month was named, and in honor of Flora, the goddess of the fruitful soil. They danced, they wore garlands, and they scattered flowers along the streets to signify the blessing which the goddess was giving them. When they took possession of Britain, they introduced these customs among the people there, so that the Britons likewise celebrated the return of their summer by praising the Roman Flora. Before the Romans came, however, the natives of the island had originated a practice of their own which they still continued in spite of the new observances they learned. Every May Day they were accustomed to light fires on the Druid's mounds and to draw each other through the flames as if in sacrifice. Although the ceremony was a mere game as they performed it, nevertheless it was probably the result of a tradition of human offerings, a giving up of old and out-worn life for the receiving of new vitality from the spirit thus propitiated.

Both Roman and Celtic ways of honoring the spring were almost forgotten when the Germanic tribes invaded Britain. These tribes had their own observances for May: feasting and dancing to welcome the sun as it came nearer to them from the South,

and a mock battle between summer and winter in which the leaf-crowned summer was always the conqueror. Yet the earlier customs were not wiped out entirely, nor were the Germanic customs when Christianity was at last brought into Britain. Instead, the strains of all three traditions were preserved within the precincts of the new religion. Despite the protests of the clergy, the dancing and singing of the pagan festivals remained a practice of the Christian people.

Chaucer Mentions Old Customs

Until the period of Chaucer, no definite information about the May Day which developed out of these various strains can be found in English literature, but when he spoke of it, he did not imply that it was anything either recently revived or recently begun. Rather he made it a matter of course, a procedure exist-

ing from time immemorial, as indeed it had. He referred to one of the London Maypoles as a thing that everyone must know.

Going out into the woods to gather flowers, especially the hawthorn or the "may," continued to be an essential part of the May Day rites even when, as time went on, these rites were elaborated with countless other activities. By the reigns of Henry VIII and Elizabeth, the morning of the first of May had become an occasion for a grand pageant, yet still "both most and lest" rose before dawn and sallied forth into the country. They made wreaths of blossoms and broke off sprays from the blooming trees to decorate their houses. While the peasants walked, however, blowing on whistles, shouting and tustling with each other on their way, the nobility rode horseback and made a dignified excursion. It was not decorous for kings and counsellors to descend from their horses and wash their venerable countenances in the hawthorn dew. Yet by this means, the peasant girls firmly believed they could keep their cheeks rosy and comely all the year, and every May morning they pressed their faces among the wet flowers of the hawthorn trees.

Maypole Important Feature

Still another purpose than making garlands and touching the dew prompted all sorts of people to go wandering in the forests. They had to cut down some straight, tall tree and make their Maypole from it. This, "their chiefest jewel," as an old writer called it, they dragged home with twenty or forty yoke of oxen, every ox having a nosegay tied to the tip of his horns. When they had bound the pole with flowers and pennants and sometimes painted it in diagonal stripes, they reared it on the village green and fell to dancing wildly about it.

Although the poles were sometimes permanently set up in the villages instead of being freshly cut and carried

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Eight Choir Members

Broadcast Over WOR

Otis Skinner Relates His Experience
With Pageant of 1920

Friday, May 1.—Eight members of the Bryn Mawr Choir with their leader, Mr. Willoughby, paid a flying visit to New York to sing seven songs from Big May Day on a special Bryn Mawr broadcast from WOR. The following students went on the expedition: First sopranos: Agnes Halsey, '36; Maryallis Morgan, '36; Doris Russell, '38. Second sopranos: Esther Hearne, '38; Lois Marean, '37; Eleanor Shaw, '38. First alto: Cornelia Kellogg, '39. Second alto: Helen Kellogg, '36.

Upon arrival in New York they were whisked to the WOR studios at 1440 Broadway, where they were ushered into a sound-proof room and told to practice their songs. So that the proper relation of voices would be heard over the air, each singer had her own special square of the patterned linoleum floor on which to stand around the microphone.

At 3.15 sharp, the man in the control room signalled to Mr. Willoughby, who struck a chord on the piano, and the singers sang one verse of *Now is the month of Maying*. Mr. Skinner then told the history of Bryn Mawr's May Day, dwelling especially on the 1920 performance, when Mrs. Skinner was the Director, Cornelia Otis Skin-

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Art Club Exhibit

The college Art Club will hold an exhibition of drawings and sculpture made during the past winter, over May Day weekend, Friday and Saturday, May 8 and 9. Common Room. No admission. Everyone welcome.

Morley Impressed By Intricacy, Art Of May Day Revel

Old English Custom at Quaker
College Termed "Pleasant
Paradox"

MAN FROM STRATFORD WOULD FEEL AT HOME

By Christopher Morley

(Reprinted with permission from
the *Saturday Review of Literature*,
May 2nd "Bowling Green.")

When fields were dight with blossoms
white and leaves of lively green,
The May-pole reared its flowery head,
and dancing round were seen
A youthful band, joined hand in hand,
with shoon and kirtle trim,
And softly rose the melody of Flora's
morning hymn.

Which reminds me of the pleasant paradox that Bryn Mawr College, founded by Quakers, has in its May Day revel the prettiest paganism to be seen anywhere. It comes every four years and turns the whole college into a Merry England seminar. Was it the influence of Miss Thomas, herself so Queen Elizabeth in temperament, that started this unique pageant? It began in 1900; I myself haven't seen it since 1906, but I know by photograph and hearsay that it has grown steadily both in scholarship and sprightliness. Perhaps it's as well it comes only every fourth year, for Bryn Mawr always does what she does with the brio of Pallas Athene, and a May Day annually would leave faculty, students and alumnae little time for anything else.

*Merrily danced the Quaker's wife
And merrily danced the Quaker*
says the old song. It pleases me to think of the great-granddaughters of those old Philadelphia squareroes doing their tumbling on Merion Greene. "Among the pastimes on the Greene," says the program, "the tumblers perform certain pretty feats of agility . . . turnings and castings, springs, gambauds, somersaults, ca-

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Every Undergraduate Performs on Greene

Dances Began in Olden Times
From Religious Ceremonies
And Ritual Games

MORRIS DANCE COMPLEX

A great cheer goes up, rising again and again; hands are clapped and more cheers echo over the campus. And then a milling, swarming group of May Day revellers, having paid homage to Maid Marian, their queen, stroll off in groups and pairs, all singing *The Twenty-ninth of May*. By the end of the song the aspect of the mob is miraculously transformed: along the Greene stretch perfectly straight lines of gaily-clad couples, framed by the four Maypoles with their circles of revellers who hold brightly-colored streamers. For a moment the lines and circles are completely still; then with apparent abandon (which never is allowed to disrupt the perfect symmetry of the groups), the dancers swing into action — whirling, skipping, whirling again. The traditional preface to May Day, in which the whole college takes part, has begun once more, setting the tone of the celebration by an elaborate and colorful spectacle.

The dancing on the Greene, has, since the very first May Day, been an integral part of the festival and its character has changed little, although new dances are added from time to time. Thus this year, after the general dances, *Twenty-ninth of May*, *Peascods*, *Sellinger's Round* and *All In*, are concluded and the "Little Greene" entertainment has begun, a new Sword Dance and a Horn Dance will be introduced into the program of Morris, Sword and special Country Dances and tumbling.

Continued on Page Seven

Musical Effects Coordinate Different Spectacular Activities in Varied Programs

Heralds' Trumpets Sound Again As Precedent Decrees for Queen's Coming

BAND INSPIRES DANCING

Unrivaled in the history of Bryn Mawr May Day in its vividness and in its responsible position, this year's music has made significant advances over former pageants. In 1932, for the first time, the band for the pageant and the Greene dances was directed by a member of the faculty rather than by a professional musician. The change was so enthusiastically received that it resulted in a re-engagement this year of its director, Mr. Ernest Willoughby. He has been ably aided by Mr. Hans Schumann, who is responsible for the music in the cloister dances, and by Miss Laura Richardson who with a helpful eye for detail, has directed the music in the plays.

Mr. Willoughby has chosen and arranged the music, conscious not only that the comparative success of each May Day may be accurately gauged by its musical effect, but also that music is of paramount importance in blending the varied activities.

Dr. Miller Prepared 1900 Music

As far back as 1900, when May Day was first instituted at Bryn Mawr, those in charge were anxious for its musical success. At that time, Old English folk music was practically impossible to obtain in a version which had not obscured its natural charm. Accordingly, the late Dr. Hugh Miller of the University of Pennsylvania prepared some of the music besides directing various musicians. There were a few dances, such as the Morris, Sword and that of the Chimney Sweeps, all managed by the freshmen.

From then on music has kept logical pace with the extension of the general preparations. With the publication in 1920 of Mr. Cecil Sharp's *Old English Music* the scope of pieces widened, and in 1924 the number was again increased.

More Musicians This Year

In connection with the amplified plans for this year the Greene band has been enlarged from 14 to 21 instruments and the orchestra for the Cloisters have added four, making a total of ten. The flutes, oboes, clarinets, horns, trumpets, trombones, tubas, and percussions, which comprise the band, are as far as possible parallel to instruments used by the Elizabethans.

In consideration of the increased instrumentation it has been necessary for Mr. Willoughby to rearrange all of the 20 Greene dances, except the four which are published.

Marches Play for Procession

According to precedent, the audience of 1936 May Day will be thrilled to attention by a fanfare of trumpets which will be simultaneous with the appearance of the Queen's champion. During the procession to the Greene the band plays the four marches: *Come Lasses and Lads*, *Chelsea Reach*, *Bobbing Joe*, and *Haste to the Wedding*.

A second sounding of trumpets heralds the approach of Queen Elizabeth and her court. They are ushered in to the *Trumpet Tune in D Major* by Purcell. Events are climaxed by the raising of the Maypole which is accompanied by the sprightly *Now is the Month of Maying*.

Haste to the Wedding introduces Maid Marian and Robin Hood. After the crowning of the May Queen the cheering folk sing *To the May Pole Let Us On*, and then dance to this same air. A second dance, *Gathering Peascods* immediately follows.

The most significant and certainly the most representative music in May Day is the last dance, *Sellingier's Round*, or *The Beginning of the World*. It was used as a hymn as late as 1613 and a modern variation of it is still used on Palm Sunday.

Special Dancers on Greene

The company breaks up after this and only special dances remain on the Greene. These groups perform: *Newcastle*, *Old Mole* and *Parson's Farewell*, the traditional Morris dances of *Lads a Bunchum* and *Leapfrog* and the new Horn dance, the tune of which will be played by two students with violin and triangle.

Two amusing jigs performed by

RENOWNED MUSICIANS WATCHED PLAYS HERE

Two distinguished visitors were interested onlookers at the May Day rehearsals on Sunday afternoon. They were Sir Granville Bantock, famous English composer and conductor, and Dr. Allt, of the Music Department of Edinburgh University and Master of the Music at the Edinburgh Cathedral. They expressed great admiration of the beauty of the campus, considering it the most beautiful of all the many they have seen, and also a feeling of envy of the resources of the Music Department in Music, Orchestra Scores and Records, and the concerts which it has been able to present in the past. They are making an extensive tour of the country in connection with Trinity College, London, and were the guests of honor of the English Speaking Union at a dinner on Monday evening in Philadelphia.

Miss Grant and Miss Collier are arranged to the tunes of *Bacca Pipes* and *Old Mother Oxford*. All the special groups then join in *Dargasson* and *Circassian Circle*, which was so popular that all stops in the music were eliminated in order that the dancers might continue until they were exhausted.

Schumann's Original Compositions

A more aesthetic aspect of the dance will be presented in the cloisters. Mr. Hans Schumann has composed nine original dances for this group, subtly combining the character of the individual dancer and the formal conception of the figure. *The Masque of the Flowers*, despite its capricious moods, is harmonically combined by related keys.

The Gypsies, which is the next dance, has a peculiarly apt beginning when all the instruments tune loudly. The music of the last group, *The Shepherd and the Shepherdess*, accurately portrays the narrative spirit of the dance.

In *A Midsummer Night's Dream* a professional sextet will play a portion of the Mendelssohn score. Miss Agnes Halsey, '36, is to sing a solo, *Ye Spotted Snakes With Double Tongue*.

Traditional Tunes on Greene

Three recorders, a form of flute, will provide a background in *St. George and the Dragon* for the traditional song of *Hold Men, Hold*. The sword dance, *Flamborough*, played by the band, also adds to the gaiety.

Even the Library of Congress could not ferret out the original tune to the song in *Gammer Gurton's Needle*, *Back and side, go Bare, go Bare*. Accordingly, it has been fitted to the tune of *John Dory*.

Of all the plays, *Robin Hood* has the greatest amount of singing. The chorus sings *Willie Waddikin*; *Courtiers*, *Courtiers*; *Follow, Follow*, and *What Shall We Have That Killed the Deer?* The solos are *The Bailiff's Daughter* and *In Sherwood Forest*, sung by Alan-a-Dale, Dorothea Wilder, '37, and by Will Scarlett, Doreen Canaday, '36, who pleads, *Now Robin Hood Lend Me Thy Bow*.

Plain-Songs for Wagon Plays

A fittingly liturgical note is introduced into both the *Creation* and the *Deluge* by the use of plain-song melodies. This solemn mood is introduced into the *Deluge* when Mary Mesier, '38, plays such a theme on the 'cello during God's speech. The gossips' rowdy chorus is more in the spirit of levity in which the play proceeds. Both these have been specially written by Mr. Willoughby. A Gregorian tune, traceable to biblical days, again provides gravity at the end of the play.

Its sister play, *The Creation*, likewise has a theme for 'cello played this time by Naomi Coplin, '38. The Holy Ghost is also ushered in by music and the finale of the play is the singing of the Psalm, *With Heart and Voice*, arranged by Mr. Willoughby to a plain-song setting.

Itinerant Singers and Bell-Ringers

By an extremely lucky circumstance the family of Alice Shurcliff, '38, has made the difficult art of bell-chiming their hobby. Miss Shurcliff has trained five fellow Denbighites and with them will wander about the campus sounding their agreeable "changes," tunes and even harmonizations.

Mr. Wyckoff Launched By Edwardian Costumer

Taught at Carnegie and Michigan, Will Give Course Here

When Mr. Wyckoff graduated from grade school he was undecided whether to study for the bar or to go into theatrical work. At first it seemed as though he would choose the second alternative. Brought up in an "arty" atmosphere, he had always fooled around with the theatre and had stumbled into Maurice Herrmann during his last years at school. Mr. Herrmann was a leading costumer of the Edwardian era, working for Booth and the actors who succeeded him. He owned studios in New York and his squat little figure, his toupé and dyed moustache were familiar sights to the theatrically minded. Through him Mr. Wyckoff met other people who were connected with the stage. But the year of America's entry into the war found him studying law at Columbia.

The war decided his career for him. A top sergeant in the last draft, Mr. Wyckoff met just enough lawyers in the army to convince himself that he wanted to study the theatre. Accordingly, when he got back to America he took courses at the Carnegie Institute of Technology, making settings with Mr. Woodman and Mr. Thompson. He then applied his knowledge to *The Scandals* and *The Follies*. When Mr. Thompson retired, Carnegie Institute persuaded him to return and teach there for three years.

Mr. Wyckoff never went in seriously for either acting or playwriting. He sometimes "walked on" when a company was stuck, and once collaborated in the writing of a play which he says was "mercifully never heard of." He has done tryouts in Leonia, New Jersey, and has mounted two or three hundred plays. He mounted the production of *Good Hope*, the first since Ellen Terry's appearance, that aroused Eva Le Gallienne's interest. He later produced this and many of the other plays that he had mounted. He has done all of the well known Shakespeare plays at least once, with the exception of *Romeo and Juliet* and *King Lear*. He directed Nance O'Neill in Racine's *Phedra*. He is interested in interior decoration as well as the theatre and designs rooms complete from the panelling to the furniture.

Mr. Wyckoff spends his summers teaching at the University of Michigan. The course in the production of plays that he is giving at Bryn Mawr next year will be connected with Miss Latham's course in playwriting. Students will produce their plays in order to see how their work stands the test of practical production. There will also be exercise work in other plays. The course will be his third point of contact with Bryn Mawr, for he arranged the present lighting system on Goodhart stage. He directed *Gammer Gurton's Needle*, *A Midsummer Night's Dream* and the two wagon plays.

SINGERS, BELLRINGERS ARE NEW THIS YEAR

Two of the innovations this May Day, introduced according to the policy which demands that the audience be entertained every moment while on campus, are the strolling singers and the bell-ringers.

Starting directly after the dancing on the Greene has concluded and armed with six songs, the three strollers are given free choice in the places where they will sing, with the sole provision that they be in the Deanery at tea-time to serenade visitors there. The songs which they sing are: *Robin Hood and Little John*, *Down in a Leafy Dell*, *There Was an Old Couple*, *Old King Cole*, *Seventeen Come Sunday* and *There Were Three Ravens*.

The art of scientific change-ringing (ringing hand-bells in a definite variation) is peculiar to England, where there were many guilds of bell-ringers of all sorts dating from the thirteenth century. The bells used here were made in England and are carefully tuned; they are rung each time with a light touch for three minutes, after which they ring again in scale and stop.

Another group, consisting of three singers, will stroll about the campus, fill in any gaps in the entertainment and sing at the Deanery during tea.

One of New Plays is Old University Farce

Continued from Page One

throw the village into chaos, and much berating, cudgeling and headsplitting ensue before the needle is found sticking in the breeches of Hodge, Gammer's farm-servant.

Diccon the Bedlam, the mischief-making rogue whose agile tongue creates and maintains the confusion, was a familiar figure in rural England when *Gammer Gurton* was written. The dissolution of the monasteries had turned loose upon the land a crowd of idle and dissolute beggars who had formerly lived upon their doles and were now forced to live upon their wits. Some of them affected madness, and wandering from place to place, were called Bedlam Beggars, Abraham Men and Poor Toms by the country folk. From such a type character, the author of *Gammer Gurton's Needle* is believed to have created his Diccon.

A good deal of discussion has gone on, in the four centuries since *Gammer Gurton* was written, in an effort to discover just who this author was. In Baker's *Biographia Dramatica*, a compendium which was published in its completed form in London, 1812, a certain John Still, Bishop of Bath and Wells, is recorded as author of the play. Since that time the authorship of *Gammer Gurton*, although generally attributed to Still, has been bandied about among him, John Bridges, Bishop of Salisbury, and one William Sanderson, of Christ College.

A large part of the evidence attributing the play to Still, and incidentally to Sanderson, rests upon the notice on the title page of the first printed edition of the play which says "Made by Mr. S. Master of Art." In

an article appearing in *Modern Language Notes* for June, 1892, Charles H. Ross dismisses this piece of evidence as invalid in view of the seemingly irrefutable testimony to the contrary which he has gathered from various sources. He is unable to declare positively, but shows that there is a strong probability that John Bridges, not John Still, was the author of *Gammer Gurton's Needle*.

The play is being produced this year in the traditional manner of the strolling players who roamed the countryside during the reign of Elizabeth. The actors carry what properties they need in a wheel barrow, but the scenery is simple—two "slapstick" house fronts and a rickety wooden gate—and gives free play to the vigorous Elizabethan imagination, which we hope is extant today.

Human Bear Performs

The introduction into Elizabethan pageants of a human bear, who performed under the guidance of his trainer, resulted from the popularity of real bears in the sixteenth century. In addition to the popular sport of bear-baiting, trainers taught the animals to dance and do tricks which were enjoyed so much by the populace that human entertainers began to imitate them with great success.

Underworld Characters Present

The Elizabethan underworld is represented in the pageant by a rogue, a poacher and a beggar, as well as by the Black Dog of Newgate.

Meet your friends at the
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THE COLLEGE NEWS

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"Gentles, Perchance You Wonder at This Show—"

Friends new and old, parents and cousins, returning alumnae and prospective fellow-students—to all of you the undergraduates of Bryn Mawr offer their heartiest welcome. We trust that by now you have forgotten the train or motor car which brought you here and that you firmly believe the ox and horse to be noble beasts of transport. We hope that even if the day is hot you do not long for air conditioning or that even if it is raining you find this Elizabethan world a pleasant one. It has been glorious fun preparing it; it is even more fun to perform for you; we only hope that you enjoy it one-half as much as we ourselves.

What you see today is a curious blend of sport and scholarship, of tradition and spontaneity. May Day has become so completely a part of Bryn Mawr that its growth has followed closely that of the college itself. This year it is undoubtedly more authentically Elizabethan than ever before, but the costuming has advanced with the modern theatre and the spirit of the entire pageant is definitely that of Bryn Mawr, 1936. The principal inspiration and the form are, of course, traditional to the college, but three new plays and a host of new ideas make with the production itself an entirely original performance.

Despite the predominance of their presence on the Greene, the students are not the primary reason for May Day's success, if such it prove to be. These laurels belong not to us, but to the able directors who have handled every difficult problem and have labored night and day to create these revels at the appointed date. Particularly we wish you to realize our gratitude to those regularly at Bryn Mawr who have given freely and willingly of their time. Mrs. Chadwick-Collins, after a strenuous year raising money for the Fiftieth Anniversary Fund and managing the Celebration, shouldered this new task and with unflagging enthusiasm has marshalled all forces to a united production. Miss Petts, Miss Brady and Miss Grant have spent long hours preparing the Greene, and their tolerance with our antics and stupidities at endless rehearsals is duly appreciated. Mr. Wiloughby has this year been taxed more than before with music for plays and the Greene, and the result will make this May Day outstanding in the quality of the music. Mr. Wyckoff and Miss Dyer have not only coached the plays with skill, but have volunteered their services and advice wherever they could be of use. Without Miss Sherman's ingenious and willing handiness and Miss Grayson's artistic brilliance, there would be no pageant and no plays. The debt of gratitude which everyone owes to the many assistants who at every turn have given kind attention and help, can never be estimated. Miss Terrien is one who without official May Day title has been a constant and accurate source of information, and has saved by her knowledge and enthusiasm hours of time for every student and assistant. Most of all, to a faculty tolerant of spring revels, who have so arranged their courses that May Day has not decreased the amount or quality of work and at the same time has not inconvenienced us unduly, we make a grateful bow. All of these and many others have been so integral a part of May Day that their importance cannot be overlooked even by parents anxious only to see the efforts of their offspring. The pageant is partly tradition, partly the cooperative effort of the students, but predominantly the result of these skilled directors, coaches and managers.

In Philadelphia

Theatres

Broad: *Fresh Fields*, Ivor Novello's feeble comedy played by Miss Margaret Anglin—in a return appearance after several years absence from the stage, during which time she seems to have forgotten none of the old, old tricks of the acting trade.

Garrick: The hilarious *Three Men on a Horse* continues its successful run.

Movies

Aldine: *Things to Come*, H. G. Wells pessimistic but spectacular prediction of the future, acted by a fine cast headed by Raymond Massey.

Boyd: Beginning Friday, *Till We Meet Again* with Herbert Marshall his usual inarticulate self.

Arcadia: *Robin Hood of El Dorado*, a highly romanticised and incredible

version of an old bandit story with Warner Baxter as the desperado.

Chestnut: *The Great Ziegfeld* carries on.

Earle: *Florida Special* with Jack Oakie. A dish of odds and ends.

Europa: *Maria Chapdelaine* starring Madeline Renauld, begins Thursday.

Fox: *Under Two Flags*, Ronald Colman stages a *tour de force* by giving a perfect performance in a sloppy Ouida role.

Karlton: Beginning Friday, *Panic in the Air*, with Lew Ayres, which explains it.

Keith's: *Mr. Deeds Comes to Town*, Gary Cooper, who has the perfect lips for the part of a rustic tuba-player, has the lead. Quite worthwhile.

Stanley: *I Married a Doctor*, Sinclair Lewis' *Main Street* unsuccessfully disguised in modern dress. Jos-

WIT'S END

THE UNCOOPERATIVE SENIOR

Sumer is icumen in,
Lhude sing cucu!
Gosh yes! and while I vainly seek repose

I ask myself, "Couldn't it even have waited until Phoebus gan arose?"
Scram cucu!

I might be Elizabethan about this and encourage it to cheep,
But I won't. And I want to go back to sleep.

I postively refuse to open the window and show my head to you girls
As I still have some pride and don't like to publicize the mechanics that are responsible for the success of my curls.

Furthermore I should like to state that I feel that anyone who makes noises lhudely

Before 8 A. M. is beyond the pale socially and behaving extremely rhudely.

I like to lie thus musing,
Life's sweet delight refusing.
I find it very agreeable and it's none of your business if I linger so long in bed,

And what do I care anyway if over the meadows the sun comes red
And nature calls to work and play.
Shut up then, my comrades and for heaven's sake GO AWAY!

Erp Wuzzy

Our Janie's in a Pagan Festival

Oh, May Day's so authentic dear. You know Janie says we couldn't miss it. It's only given every four years and everything even the stilt walkers has tradition behind it. That's what she says. Doesn't it interest you to think that all those lovely dances and pretty Maypoles were once parts of wild pagan festivals? Aren't you glad that our Janie has a chance to be in a wild pagan festival—Oh, Bill, you never did have imagination. It's not a waste of time. After all, you weren't going to do anything but play golf this afternoon.—What's this play, *Old Wives Tale*? . . . Well, dear, I don't understand it either. A wizard is entangled with some forlorn lovers, he's practicing necromancy or something on that lovely girl. . . . Of course, it's hot. I'm hot, too, and naturally the ground is uncomfortable. You shouldn't mind a few rocks while you're watching your own daughter act. If I can stand it you certainly can. Now this is *Gammer Gurton*. Bill—really this is all the scenery they ever had. Yes darling. Those screens they're rolling out are houses. There that man goes stepping all over us—you'd think people could watch where they are going. I know, my shoes are filthy too. But you shouldn't mind, this is May Day. Enter into the spirit of things more, Bill. Here's *The Deluge*.—It isn't a bit foolish, it's traditional. God always sat up there. You have no appreciation for anything. Touches like that make the art of a play. I don't see why everyone has to push so. Even the Elizabethans couldn't have liked their audiences on the verge of a stampede as this one is. Where do you suppose all the chairs are? The sun here isn't any worse than at one of your football games, and this is a much more worth while thing to see. Oh, be careful. There goes your hat. Over there, by those two ladies with parasols. Goodness, don't knock them over while you're getting it. Do be careful. Bill, Bill, where are you going? Oh, well, wait a minute and I'll come with you. But, it was authentic, wasn't it, dear?

Cheerio,
THE MAD HATTER.

ephine Hutchinson and Pat O'Brien.
Stanton: *Preview Murder*, a very minor program piece with Reginald Denny.

Local Movies

Ardmore: Thursday, *Love Before Breakfast*, with Carole Lombard; Friday and Saturday, Dick Powell in *Colleen*; Monday and Tuesday, Mae West in *Klondike Annie*; Wednesday and Thursday, Robert Montgomery and Myrna Loy in *Petticoat Fever*; Seville: Thursday, *Wife vs. Secretary*; Friday and Saturday, Eddie Cantor in *Strike Me Pink*; Wayne: Thursday, Friday and Saturday, *Little Lord Fauntleroy*.

TUMBLING FOR GIRLS
LIVELY, INSTRUCTIVE

The keynote of Marna V. Brady's book, *Tumbling for Girls*, is that tumbling is fun. Miss Petts says so in her delightful preface to the book. Miss Brady says so in her introduction, and it is implied throughout. A book that is little more than a series of instructions might reasonably be expected to be dry and catalogued; but Miss Brady has performed the difficult feat of transferring her enthusiasm to the printed page so that the whole book fairly lives.

The body of the book is concerned with instructions as to how to do the various stunts. The author begins with a description of basic feats for

individuals. Then she goes on to more advanced ones for individuals, to pair stunts, to feats requiring three or more people and finally, to pyramids. Besides her actual instructions, she gives suggestions of the sort that can be learned only by long experience with tumbling and tumblers. The book very fittingly ends with a description of the Bryn Mawr tumblers' performance in the 1932 May Day.

Many of the stunts have been worked out by Miss Brady and the Bryn Mawr tumbling class, and the book is profusely illustrated with excellent photographs of the Bryn Mawr tumblers. The amateur, as well as physical education teachers in girls' schools and colleges, will find this book instructive and inspiring. S. H. E.

Tradition of Big May Day at Bryn Mawr
Progressed to New Magnificence in 1932

Peasant Atmosphere is
Dominant Feature
of Greene

FIRST HELD IN 1900

In the year 1900 a group of Bryn Mawr seniors met in the home of Elizabeth Walker Andrews, '93, to discuss ways and means of raising funds for a students' building. It was Mrs. Andrews who first recognized the possibility of transforming the campus into an Elizabethan village and suggested that the college give an Old English May Day.

This suggestion was enthusiastically accepted by the student body and in order not to interrupt the regular academic routine, all agreed not to take any cuts. The alumnae took charge of costumes, properties, rehearsals and financial arrangements so that the undergraduates could devote their time to rehearsals.

Six weeks of intensive work followed, under the guidance of Mrs. Andrews. She revived the peasant sports and dances of sixteenth-century England, after painstaking research into the period. (Years later Cecil Sharpe gave the college books of accurate music and figures of the traditional country dances, more authentic and more lively than those of the first May Day.)

The graduates and the alumnae presented *Ye Tragical Interlude of Pyramus and Thisby*, *Ye St. George Plays and Florizel and Perdita* (from *A Winter's Tale*). The undergraduates were divided into groups according to classes, and the seniors began rehearsal on *Ye Lady of Ye Maie*, the juniors on *Some Mery Gestes of Robin Hood*, the sophomores on *The Arraignments of Paris*, and the freshmen on *The Reevesby Sword Play or Morris Dances*. The pageant was brought to a close by an old English supper—"sallet of chickenys" and jamme tartes."

It was difficult to suit the traditional May Day costumes to the rigid Victorian standard of dress. Doubt whether girls should wear men's costumes in public was partly appeased by covering them with smocks and cloaks. The costumes were passed by a costuming committee, and yet the farmer who brought his oxen from Lancaster exclaimed, "Never again will I allow my oxen to see such a sight as this."

Newspapers were not permitted to take photographs, but had to use the official plates of the college. These had to be returned and no participants were to be identified in the pictures or in the printed accounts, because the committees wished to avoid personal publicity. (It is worthy of note that the papers gave their promise and kept it.)

Violet Oakley, of Philadelphia, designed the cover for the program, and this was so popular that it was used again in 1906, 1910 and 1914. Since the best color printing was then done in Boston, the design for the cover was sent there and through some error was never returned. Since then the program has become far more elaborate and complete.

One of the difficult tasks of the first pageant was to organize the Elizabethan music. The late Dr. Hugh Clark from the University of Pennsylvania kindly aided in orchestrating the music for the songs and dances. He trained and directed the musicians and directed the orchestra. At this point some of the musicians who belonged to the union went on

strike against the long hours of the Elizabethan revels. The music clubs of Haverford College averted the near catastrophe by donning cloaks and caps and furnishing the pageant with music.

The procession formed on the grounds of Wyndham with permission of the owner, Theodore N. Ely. The pageant, marshalled by two heralds from each class, started from Pembroke Arch, and thus the first May Day at Bryn Mawr began.

In 1906 six months of preparation were devoted to the pageant, and Masques were first presented in the newly-completed Cloisters. The Elizabethan banners flying from the towers also date from this year.

The pageants of 1910 and 1914 were directed by Elizabeth Daly, 1901, who was during her college career Editor-in-Chief of the *Philistine*. She dramatized the life of Robin Hood in Sherwood forest, making the adaptation from plays written by Anthony Munday in 1597 and Robert Greene in 1587.

Cornelia Otis Skinner made her debut in the 1910 May Day as Moth in *A Midsummer Night's Dream* and appeared again in 1920 as Sacrapant in *The Old Wives Tale*. With her began the tradition of using an alumna, successful in dramatics, in the role of Queen Elizabeth. This was begun in 1932.

In 1918 the War interfered with the usual performance which was therefore given in 1920. This fete was the first occasion in which the faculty took part; it was directed, as was also the next, by Mrs. Otis Skinner, mother of the actress, to whom in great part the present magnitude and beauty of the pageant is due.

Mrs. Chadwick-Collins, Miss Applebee and Mr. King, who has been directing plays at Bryn Mawr since 1906, managed the presentation of 1928. This festival coincided with the completion of Goodhart and also introduced Katharine Hepburn as an actress in the role of Pandora in *The Woman in the Moon*.

Unfortunately it was necessary in that year to use brown oxen which were shipped from Baltimore by truck. They arrived in the middle of the night, and the driver awakened the warden of Pembroke East in his attempt to deliver them. The animals caused further consternation by developing a case of homesickness and refusing to eat.

In 1932 white oxen were procured from Virginia, and after all arrangements had been made, a second pair were offered. Their ninety-year-old attendant wished to accompany them as an added attraction.

Elizabethan tents were erected to serve as headquarters for refreshments, and genuine thatched roofs were provided by an old Irishman who lived near the campus. Five big movie companies were upon the scene to make sound recordings of the events. For the first time selected parts of the festival were seen all over the country and helped to verify the statement that a Bryn Mawr Big May Day is "one of the few really beautiful spectacles in America."

Jugglers Pleased Elizabethans

Dressed in suits with bells on them, and sometimes ringing hand-bells, the sixteenth century jugglers or jocolators did sleight-of-hand tricks which were sometimes attributed to magic or to the agency of the devil. The entertainers were often so popular that they were given apartments in the royal household and had many privileges.

Old Wives' Tale Is Favorite With College

Hodge-podge of Rustic Humor, Romance, Sorcery by Peele Printed in 1592

PLAY GENTLY SATIRIC

May Day would not be May Day without the presentation of *The Old Wives' Tale*, by George Peele. This quaint hodge-podge of rustic good humor, romance and sorcery has been a regular part of Bryn Mawr's traditional pageant since the third May Day 1910.

The Old Wives' Tale, written about 1592 and printed in 1595, is the story of the rescue of a princess and her two brothers, whom a sorcerer has enchanted, by a valiant knight and his friend, the ghost of a dead man. The plot unfolds by means of a play-within-a-play in which a tale begun by a good-wife to two little boys is acted before the eyes of the audience. The action progresses in short, isolated scenes, producing an intricate and somewhat confusing whole. The suffering and ill-fortune of the romantic characters are relieved by the introduction of comics of a rough and ready kind and in the end all are restored to happiness except the sorcerer, who meets his just deserts in death.

The play was written as a gentle satire on the much abused vogue of heroic romance then at its height in the Elizabethan theatre. It contains much direct sarcasm about celebrities of the time, the most notable being the ridicule of Gabriel Harvey in the character of Huanebango, a blustering fool. Peele not only jeers at Harvey's hexameters, but actually quotes them, as in the line:

"Oh that I might? but I may not: woe to my destinie therefore."

This line is lifted bodily from Harvey's *Encomium Lauri*. *The Old Wives' Tale* was a forerunner of Beaumont's *Knight of the Burning Pestle*, which is a similar attempt to satirize heroic romance. The most profound influence of Peele's play, however, was exercised much later when Milton borrowed the plot and the characters for his *Comus*. In *Comus* Sacrapant, the sorcerer, Delia, the princess, her two brothers and Jack, the ghost who kills Sacrapant, are transformed into Comus, the Lady, her Brothers, and the Attendant Spirit, with little change except in name.

The play is given at Bryn Mawr in a perfect setting formed by a hollow and a natural amphitheatre, a background of trees and, most important of all, an old well of grey stone. The well was built in 1924 as a permanent part of the scene and is large enough to allow the Head in the Well, a significant character in the play, to sit quite comfortably inside.

Of the numerous difficulties encountered in the production of the play the greatest have been those concerning the death of Sacrapant and the final disappearance of the Ghost of Jack. It is imperative that Sacrapant die offstage, since at the end of the play he enters again (to the consternation of the audience) in the person of Erestus, a handsome youth whose form the aged sorcerer had assumed by magic. The original idea was that the dying Sacrapant should jump over a hill at the back of the outdoor stage; but, since the hill is only a scant two feet high, the scheme was abandoned in favor of his staggering into his cell.

Jack makes his first entrance as a corpse on a stretcher, but after killing the sorcerer returns once more to the grave. The problem of how to make him disappear convincingly was nicely solved by the suggestion that a real grave be dug in which he could hide until his entrance as a ghost and into which he could leap at the end of the play.

Another difficult and much-rehearsed scene is that in which three Furies with long, disheveled hair, wildly waving arms and ghostly moans carry off the bodies of the two brothers who have been enchanted by Sacrapant. After long practice the Furies have developed a speed, an ease and a precision in removing the corpses that is truly remarkable.

No rehearsal has been without at least one minor tragedy or amusing incident. The Head in the Well was horrified to find that the well in which she must sit throughout the play was inhabited by small black worms. The bench at the Cross-road completely gave way under the energetic bounces of "the great and mighty" Huanebango. Both cast and audience broke down at dress rehearsal when Jack, due on the stage with the aged head of Sacrapant, entered carrying the large brown head of a bear, recalling memories of *Cymbeline*.

Brill Version is Used In St. George Play

Mumming and Sword Dancing Combine to Form Jumbled, Stylized Drama

ANACHRONISMS OCCUR

The play of *Saint George* given in May Day is not the typical Saint George play, but follows the unusual and more interesting Brill version, which links the play to its parent, the sword dance. All these plays have a common origin or combination of origins: folk mumming, religious "riding" and the sword dance.

The character of Saint George originated in folk mumming, and was taken over and incorporated into the religious "riding," a custom derived from the pagan perambulations into the fields in spring to pray to Terminus, the guardian god of the fields. This custom was adapted by the Christians, and the bishop or some member of the church rode out into the fields in spring to bless the people and pray for good weather and crops. The "riding" became more elaborate, the image of Saint George and later that of "the King of Egypt's only daughter" and the snap dragon were added to the procession. The procession finally took on the nature of a play and drew on the sword dance for its plot.

Sword dancing is an ancient custom common all over Europe. Tacitus mentions it as a German practice, and it occurs in Beowulf as "sweodagelac." The central theme of the dance was the annual death of the

year or the fertilization spirit and its annual resurrection in spring. The dancers usually were dressed as clowns, and in the dance there was a fight in which all the characters were killed. A doctor then appeared on the scene and brought the dancers back to life. One of the common incidents was the fight of a fool with a "wild worm." The similarity of this and Saint George's fight soon drew the character of Saint George into the dance and also the other characters associated with him. The dance became less important and the clowning of the characters remained only in one fool, who was sometimes a devil, often appearing with a blackened face. In the Brill version he is Little Jack.

One or two characters are found in all the versions. Either a foppish knight, who in Chiswick is given the name of "Swish, Swash and Swagger" and who in our play is Captain Slasher, or the Turkish knight, is the chief opponent of Saint George. In most of the versions Saint George fights the characters one after the other; the Brill Version is unusual in that there is a general mêlée. The characters, aside from these three and the fool, vary widely. Some versions have common townsfolk, tailors, vinters and sailors; others take characters from folklore, such as King Cole and Giant Blunderbore; and still others have historic and literary characters. (In one version Nelson and Wellington have roles!) There are extraordinary anachronisms in the mixture of characters, such as the presence of King Alfred, King William and King Cole in the play, and also in the speeches, as in King Cole's: "Hurrah for King Charles and down

with old Noll's rump!" This latter type of anachronism is usually due to the additions of schoolmasters.

The *Saint George* play is a May Day stand-by, due largely to the appeal of the dragon, and it has been given every May Day. An entirely new set of costumes has been designed for this year's production, and they are more elaborate and colorful than ever. (Domestic note: the warlike Saint George knitted his "metal" hood himself.)

As it is a short drama, *Saint George* requires relatively few rehearsals. The difficulty in the play is to keep it moving continuously. The first part is a number of disconnected speeches, in which each character states who he is, and only by the other characters' responses to what is said can the whole be united. The timing and arrangement of the fights presented another difficulty.

Vices Fools' Ancestors

The history of the Elizabethan fools, who possessed an astonishing degree of popularity, is somewhat obscure, but it is believed that they were descended from the character of Vice or Iniquity in the Moralities. The other characters in the Moralities represented the virtues and were serious; Vice, a descendant of the Devil in the Mysteries, was the character who made the audience merry.

In Elizabethan England the delight of the people in the fools led to the election of a bishop or archbishop of fools in each of the cathedral churches. Later there was a pope of fools, and the mock pontiffs sang indecent songs and danced about the church, frightening or amusing the crowd.

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Brilliance Stressed In Costumes of 1936

Continued from Page One

chickens set upon a bell." The courtiers, each of whom had a particular color, are costumed from pictures of noblemen in the court at the same period.

Maid Marian Has New Dress

Maid Marian appears this year in a bouffant dress, more Elizabethan in interpretation than formerly, so that it fits her part as the village May Queen as well as the mediaeval maid of Sherwood forest. The rest of the costumes are drawn from Howard Pyle's authentically illustrated *Robin Hood* of Richard I's time, ca. 1200. Prince John's velvet costume is more elaborate than the Merry-men's because it is a princely conception of a yeoman's attire. King Richard, instead of wearing black and gold and the English coat-of-arms, appears this year in a scarlet tunic with his personal coat-of-arms—three lions looking backward. Heraldic records prove this to be correct. His mail is made of milliner's stuff which an assistant of Jo Mielziner's remembered having seen several years ago in a milliner's shop on Thirty-seventh Street.

Costumes for One Dollar

Costumes for *Gammer Gurton's Needle*, costing only one dollar apiece, are modelled from pictures of country folk of the Elizabethan period. Monk's cloth, resembling homespun, has been used, although Hodge needed hardly a yard of anything.

Numerous rumors were current before it was learned that Adam and Eve in *The Creation* were to be jointed lay figures from Durer and that the tone of the play would be that of an old fresco on wood. Therefore the Creator's beard and gown are dusky gold. To distinguish the first man and woman from each other, Eve has a wig of jute (because jute looks more like flax than flax) and Adam has a black beard. According to early English tradition the serpent is costumed with a woman's head and arms, the better to tempt the young couple.

The gossips and Noah's family in *The Deluge* are mediaeval peasant costumes which would not be much changed even in Elizabethan times. Deus, more realistic than the Creator, is a magnified version of Noah.

Careful Mixture of Styles

Because a band of strolling players would have performed *A Midsummer Night's Dream* at an Elizabethan May Day, the costumes are not entirely Greek as they were formerly. Instead, they are a subtle intermixture of Greek and Elizabethan, as the players would have conceived them. Oberon's costume is based on a sketch by Inigo Jones, the famous Elizabethan designer. Titania and her fairies wear fragile flower dresses, because their position in the pageant before Maid Marian demands that their costumes accord with her type of dress.

Renaissance Italian designs, familiar to the Elizabethans, have been used for the romantic characters in *The Old Wives' Tale*. Huanebango's gaudy attire is patterned after a swashbuckling captain of the *Comedia del Arte*. Eumenides' silver armor is that of the typical romantic knight of the fifteenth and sixteenth centuries. Delia, the lovely lady, is dressed as a young Italian maiden. The lower class characters wear homespuns.

St. George Styles Mediaeval

The new costumes for *St. George and the Dragon* are in the mediaeval period of its long evolution. Blunderbore, the Dragon, the Turkish champion and Captain Slasher, presented an opportunity for the creative imaginations of nineteenth century May Day costumers as well as to sixteenth century designers. Miss Dickey, the Dragon in her sewn-on-singly scales, is larger than period pictures of puny lizards slain by heroic knights.

Of necessity Miss Petts has designed the costumes for the *Masque of Flowers* to give ease and vitality to the dancing. They endeavor to blend Inigo Jones and Italian Renaissance designs. Patterns for the 1932 masque are the basis of the dancing costumes, but all of them are authentically brighter and strike the modern eye for color, which has changed since 1932. Cock suggests Inigo Jones' sketches, while Primavera suggests Italian Renaissance.

Elizabethan gypsies accumulated during their travels elaborate clothes resembling those of ladies and gentlemen, but more jagged and pointed in

Photographic Acknowledgments

The photographs used in the Pictorial Section were secured from the following sources: Thirty-two pictures were taken by Philip Atlee Livingston, printer of the *College News*; six by Euretta Simons, '36; the picture of Mrs. Chadwick-Collins by Miss Grace R. Kitselman; the scene from *Gammer Gurton* from the Philadelphia Inquirer and the photo of the May Queen from Edward Quigley, Philadelphia.

appearance. The Indian costumes have been remade to give a less Americanized and more Elizabethan aspect than before. On May Days, chimney sweeps decked themselves out in tinsel and finery given them by their betters. Having discarded their sooty rags they appear at Bryn Mawr in especially made Argentine cloth with slashed sleeves through which ribbons can be seen.

Country Dancers

Country dancers on May Day changed their brown homespuns for festive clothes if they could afford them. Otherwise they adorned themselves with trinkets and ribbons. The Morris Men, who were the best village jiggers, wore the same costumes from year to year. These include the traditional bells, billowed upper hose and slashed sleeves of the period. Their eccentric style of cross-gartering was an Elizabethan fad which was eventually relegated to Morris dancers only. The sword dancers' costumes represent the fishermen's of Scarborough, England.

Miscellaneous characters roaming on the Greene are dressed from authentic pictures and descriptions of specific types. The exciting new Black Dog of Newgate emerged from a book on the Elizabethan underworld. Research allows the Nine Worthies to have colored gowns instead of black and brown ones. The apothecary is a combination Italo-Elizabethan type.

Miss Grayson and her assistants have accomplished a mammoth and detailed task with brilliant results. They have costumed realistically and according to characters who would be participating in the May Day Fete of Elizabeth's reign. Mrs. von Erffa, '26, is Miss Grayson's chief assistant at Bryn Mawr. Betty Bryan, '38, head of the undergraduate Costume Committee, has done research and designing for many of the Greene costumes. Polly Schwable, '38, is the chief archivist and recorder of accounts for future May Days. If it were not for Miss Terrien's knowledge of books and her research ability, the costumes could never have been so authentic as they are this year.

Nine Worthies Popular Feature

After their first appearance in Paris in 1430, the Nine Worthies emigrated to England, where they took part in pageants with increasing frequency. Sometimes they were painted figures, sometimes living, and the usual nine were biblical, historical and romantic: Hector, Alexander, Caesar, Joshua, David, Judas Macabaeus, Charlemagne, Arthur and Godfrey of "Billon." In some of the English pageants, British figures of Lords' men or Aldermen, as well as kings and queens, were substituted for the original nine.

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Masque is Enriched By Contrasting Mood

Elizabethan Tradition Blends With Modern Expression For Effect

EACH DANCE ORIGINAL

The *Masque of Flowers* as produced today in the Cloisters is a careful blend of Elizabethan tradition and modern expression, and the subtle effect of the whole is achieved by striking contrast in mood, costume and movement. Masques have been presented at Bryn Mawr May Days since the completion of the Library in 1906, but not until 1932 and the coming of Miss Petts and Miss Cooper did dancing assume the finished predominance which it now holds in the *Masque*. After Miss Cooper left two years ago, Miss Petts continued to develop her own truly original mode of the dance, molded on the general outlines of the Duncan school.

Many masques were perused before the decision was cast a second consecutive time in favor of the *Masque of Flowers*. Although the *Masque of Queens* and *The Woman in the Moon* have both been successfully produced here, neither text offers an opportunity for the entrance, exit and group dances which the present text provides. Few other masques can be adapted with equal ease to the demands of the Cloister setting and the modern dance.

The masque form began crudely with the mummings in procession of mediaeval guests in masquerade of exotic state and pomp. From this to

a mimic show with fiction was but a short step. With Inigo Jones and Ben Johnson the masque became the most brilliant of court spectacles. The *Masque of Flowers* was first given by the Gentlemen of Gray's Inn (one of the corps of lawyers who patronized the Stuart theatre). Bacon is reputed to have spent 2,000,000 pounds in one production of it. The first decor in 1614 is described by contemporaries as "a garden of a glorious and strange beauty." The characters are throughout popular figures of mediaeval legend and romance.

This year the canvas of the dance has been made richer and fuller than ever before and each dance, as well as each musical composition with its characteristic *leit motif*, is entirely original. It is Miss Petts' principle in teaching the dance that the movement and the music should grow out of one another into a single harmony.

In training the Cloister dancers for May Day, Miss Petts has rigorously adhered to this principle. She did not make up the Chimney Sweeps'

dance. It grew out of the group of people which is doing it and is the expression of a beginning group of dancers. Likewise, Primavera's dance couldn't possibly have been done by anyone but Primavera herself, since it is composed of her inspirations and her energies.

This principle has produced highly effective results in the contrast and varying mood of movement and music. While seeking always to suggest the Elizabethan, Miss Petts, Mr. Schumann and the dancers have succeeded admirably in satisfying a modern audience's demand for color, harmony and technique.

Conjurors Invoked God or Devil

Elizabethan conjurors were usually either exorcists or magicians. The exorcist might have to invoke the divine authority either over persons possessed by the devil, or over persons plagued by external evil spirits. The magician usually was one who called demons to serve him, in return for which he yielded them his soul.

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IN FRANCE it's *la culotte*, in Bermuda it's *the culotte*, and now in Pennsylvania we cheer for those wonderful divided skirts. There's absolutely nothing better for bicycling! But that's only the half of it. For strenuous sports like tennis you'll find that a culotte gives you plenty of freedom, and yet it's easy on the hipline. For lounging around and general summer loafing, get into a trim divided skirt ensemble—something really knockout in linen, shantung, pique, or cotton jersey. \$2.95 to \$10.95.

SECOND FLOOR

Strawbridge & Clothier's MAIN LINE STORE

How to be happy though a Junior Miss in the Merry Month of May!

Being a Junior Miss isn't a matter of size—it's really a state of mind! It's being young, and gay, and vivid in all kinds of new ways that the staid old world around you hasn't thought of yet! It's the way you wear your clothes, and where you wear them, and with whom—it's stepping lightly instead of treading solemnly, no matter what the occasion!

We've watched you on the campus, in town, chattering away at lunch, a bit more formal at teas and parties, dancing on light feet—we've watched you, and listened to you pretty shamelessly—for the express purpose of gathering for you in one snug little shop the clothes you told each other you needed.

We're not going to be a bit more solemn about this than you are about things—but we want you to know that we know what you want...and we've got it here for you! In other words, the first stop on the road to popularity is on the First Floor, at Wanamaker's, in the gayly complete Junior Miss Salon.

Here's what you'll find: simply dozens of individual and different prints—jacket types and little suits for town or travel (remember, week-ends are pretty important) and divine short-sleeved button-down-the-front types blooming all over with eccentric flowers.

Dark, stark, smart sheers, spiced with dazzling white (remember any man from seventeen to seventy prefers something dark with "white around your neck")—or prettied up with alluring baby pink, or baby blue—probably of crisp pique.

Romantic Chiffons—and you'll have them for days as well as evenings, if you've kept an eye on what's what in fashion. Big, splashy, sprawling prints or neat, prim designs—they're both here, in absolutely the very newest versions. See yourself in one or two, you'll get an idea of why a floating wisp of chiffon may be more effective in winning your way in the world than a brain that really works!

Don't fail to see the Powder Puff Muslins (for that demure Nell Gwyn effect) in soft, simply rhapsodical colorings and patterns; the dimities that manage to do two things for you—keep you cool and make a slightly quaint look the most desirable thing in the world; and the batiste frocks that will see you in practical comfort through a very smart summer!

Well, time's almost up! And we haven't said a word about the new "air-spun" linens, or the nubby, rough-looking peasant linens, the new culottes that everybody's going to "take up" within the next five minutes probably, or the angelic-looking organdies, or the jackets and skirts that you can buy to match or contrast. There's only one thing to do—come and see for yourself!

John Wanamaker
PHILADELPHIA

Warwickshire Fairies Frolic in the Dream

Play Written in Celebration Of Noble Marriage Which Elizabeth Attended

GIVEN HERE SINCE 1910

For the play of *A Midsummer Night's Dream* to be performed on May Day seems at first a little inappropriate, and yet actually no play could be found more appropriate to the season. The flowers and dew, the courtly show and rustic antics of the first of May are all included here; the duke Theseus himself goes with his bride Hippolyta "in the vaward of the day" to observe the May rites in the woods; and the marriage of these two repeats the fairy custom of wedding one another in the first nine days of May. It is true that Oberon and Puck perform their tricks during the night, the hours of June magic, while the May festival needs the sun; but there is no need on this account to suppose a gap in time. By far the simpler way, the way which anyone who believes in the play follows without a thought, is to count the night of midsummer as the eve of May Day and the events brought on by the spells of June as solving themselves naturally when the light of May Day dawns. Then nothing could be more suitable to this morning than the acting of a play called *A Midsummer Night's Dream*.

Because of the royal wedding in it and the two pairs of lovers who wander in the forest, because of its brevity, too, and its end with the fairies' blessing, the play is as suitable to a marriage celebration as to May Day. It must have been produced to honor some noble marriage entertainment, probably that of the Earl of Derby in 1595 or that of Sir Thomas Berkeley in 1596. At Derby's wedding, Queen Elizabeth was present, and it is very likely that she was at Berkeley's also if it was this ceremony that the *Dream* was meant to celebrate, for the comedy contains several flattering allusions to her power and her chastity. Yet in spite of references to marriages and queen, it is not really for these that Shakespeare wrote the play. He wrote it for the fairy creatures in it, the awkward rural artisans, and the feeling of an English May.

Exotic Origin of Names

Although there are no known sources for the story of the *Dream*, the origin of its fairy names and characters can be traced quite clearly. The name "Oberon" which Shakespeare gives to his elfin king comes from an old French tale, *Huon of Bordeaux*, and from this tale likewise comes Oberon's association with some eastern region, some place of "Indian steppes." For the name of his queen, "Titania," Shakespeare had no precedent in fairy literature, but chose it from the *Metamorphoses* of Ovid, who uses it for Diana. "Puck," as the jester and mischievous ambassador of these two sovereigns is called, was a word commonly used by the country folk to denote the whole race of fairies whether of high or low degree. Among the country folk, indeed, was a great store of knowledge as to the doings both of Puck and of his master and mistress; so that Shakespeare had no need of books to tell him what pranks the tiny spirits played. He took the tradition familiar to his own Warwickshire and to all of England, and by refining and concentrating he made his Puck, Titania and Oberon the very embodiment of the tradition. Now

that we have them, we need no other fairies.

When May Day was first celebrated at Bryn Mawr, these really indispensable figures were neglected; but by 1910 the error of such an omission was realized. Ever since then, *A Midsummer Night's Dream* has been one of the plays prescribed for Big May Day. Because the time for presenting it is so short, it has necessarily been cut in a drastic way; the troubles of the four lovers in the forest have been discarded entirely until only the scenes with the fairies and artisans and the last scene at Theseus' court remain to be the *Dream*. Even when so shortened, however, it retains with its merry Puck, its comical interlude of *Pyramus and Thisbe*, and its final display of wealth and splendor, all its original May Day spirit. In spite of the modern difficulties its actors here encounter when rehearsing, such as the necessity to shout above the roar of airplanes or through an ice cream cone, when they present it on May Day itself, they have all the far-famed gaiety and vigor of the Elizabethans. Airplanes then no longer exist; only the galleys of Sir Francis Drake and the river boats of the Thames.

Miss Josephine Petts Prefers Modern Dance

1936 Marks Second Time as Chief Director of the Greene

For the second time Miss Josephine Petts, head of the Bryn Mawr department of Physical Education, is the chief director of the Greene for Big May Day. Miss Petts has had experience in teaching all fields of physical education, but her specialty is modern dancing.

Miss Petts has been exceedingly fortunate in having the rare opportunity of studying with Elizabeth Duncan personally for six summers, for Miss Duncan herself will work with only the favored few. Miss Petts has often danced in recitals abroad and she, with a group of other experts, once danced in a Max Reinhart production of *Midsummer Night's Dream*. She now has the honor of being one of the ten authorized teachers of Elizabeth Duncan's dancing and is Miss Duncan's Philadelphia representative.

Dancing, like all other art, Miss Petts feels, must grow out of the period in which we live. We must find the fundamental technique which is eternally correct and which grows out of life, and use that technique to bring out all modern feeling. This "fundamental technique" comprises certain principles which must be adhered to; but these principles may be interpreted along any slant fancied by the individual.

The human body and the human spirit are the mediums through which the art of dancing is expressed. Certain physical and social laws govern that medium and we must conform to those laws. Since we are modern people, the dancing which grows out of us must of necessity be modern art. All art, and dancing especially, must inspire both oneself and one's audience.

Miss Petts in teaching dancing never gives any set rules as to what to do or how to do it. She tries to make the students look within themselves and bring out what is in them. "That," she says, "is art and that is education."

Animals Play Speechless But Important Part as Actors or Beasts of Burden

Horses, Mules, Cocks and Dogs Are Invaluable Additions To Procession

CALLING - WHITE - OXEN!!

Among the many non-speaking or walk-on parts in May Day, few are more important than those played by the numerous animals. There are, of course, the oxen, who supply both decoration and usefulness, in that they carry the Maypole in the procession and to its place on the Greene. Besides these there are: a mule named Therese (who is the proud parent of an offspring named Papillon); a white horse who carries the May Queen; two Scotch fighting cocks; a falcon; horses for riding and cart-pulling purposes and various dogs.

On February 12 a triumphant announcement was made that four white oxen had been found. When these unfortunately developed broken ankles and perishing hips and shoulders, it was found necessary to send out a call for more. As the situation grew desperate, a plea was made over the National Farm and Home Hour, as well as through advertisements in farm journals. Responses proved that white oxen reside in regions from Nova Scotia to Louisiana and from New England to South Dakota. They come in varying degrees of whiteness, and "with and without barn itch." On April 8 a pair was at last discovered in Massachusetts and reserved for May Day; and on April 29 the welcome news was received from Mr. Fuller, who got the first pair, that another yoke had been found at Tunbridge, Vermont.

Originally there were two falcons to be carried by the Queens' courtiers and provided by Mr. Daniel Mannix. One of the birds escaped recently, however, and as efforts to find another have been unsuccessful, the remaining one rides in solitary splendor, wearing an elegant hood adorned with gold leaf and pheasant feathers.

The two fighting cocks, "borne aloft" in their cages, are provided by Mr. Colin Campbell and come from his native Scotland. They represent a sport as popular in sixteenth century England as falconry.

Besides the white horse, Eleanor B., a show horse, fourteen years old and owned by Frances Schaeffer, which carries Maid Marian, there are ten other riding horses in the pageant, provided by the Fox Livery Stables in Wayne, four of which carry characters in *Robin Hood* and six of which carry pages. Eleanor has been accommodated at the Baldwin School stable through the courtesy of Miss Johnson, while the others are brought back and forth from their home each day. Therese, the donkey who carries Frier Tuck in *Robin Hood*, belongs to Sarah and Mary Meigs and comes from Radnor, Pennsylvania.

The goat which follows Silenus in the *Masque*, is owned by Jane Morris and led by her in the procession. During its stay at college, it has been quartered in the college garage behind the Gymnasium. The three little lambs which accompany the shepherds are owned by Ellen Scattergood; and after their triumphant performance

in the pageant, plan to return home to become mutton.

The three dogs in the pageant are of very different ancestry, experience and appearance. The Cairn, Bocker, which is led by Starveling in *A Midsummer Night's Dream*, came to America from the Highlands of Scotland, where he was born six years ago, and is owned by Miss Ellenor Morris. The Dalmatian attached to the court of Elizabeth bears the name "Poppaea" (Nero's wife in ancient Rome). She is a year old and was bought by her present owners, Dr. and Mrs. Cameron, from a horse farm in Vermont, where she was the only survivor of a stable fire in which all the horses were killed. The Great Dane, Sigurdson of Erindane, attached to the court of *A Midsummer Night's Dream*, was given to Isabelle Seltzer by the owner of the Erindane kennels; he is a seven-year-old show dog and doubtless enjoys the excitement of the crowd.

Students Represented By Eleanor Fabyan, '36

Ranking Daughter of Boston Alumna Was Junior President

Eleanor Fabyan, of the Class of 1936, is this year's President of the Undergraduate Association and *ex officio* Undergraduate Representative on the May Day Executive Committee. A graduate of the Winsor School and a resident of Boston, she has a strong Bryn Mawr tradition behind her, for her mother was Eleanor McCormick, of the Class of 1904, and her aunt, Mrs. F. Louis Slade, of the Class of 1897, is chairman of the Fiftieth Anniversary Fund Drive.

Since Miss Fabyan entered college, her interests and her honors have been widespread and numerous. In her freshman year she was elected to the Self-Government Board, and she was instrumental in founding the International Relations Club, of which she was president during the next two years.

In her sophomore year she was a member of the League Board as head of the Industrial Group. At the session of the Bryn Mawr Summer School in 1934 she was one of the two undergraduate assistants.

She was president of the Junior

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Class and as First Junior Member of the Undergraduate Association she was Chairman of the Cut Committee. Last spring she was elected president of the Undergraduate Association, an office especially important in the May Day year. She has been associated with Mrs. Collins in casting the plays and arranging the complicated schedules and has done a vast number of odd jobs connected with the pageant. Academically she ranks high, having maintained her *cum laude* average since the middle of her sophomore year. She is majoring in economics and politics, taking honors this year in economics. She is greatly interested in Mexico and China. In the summer of 1931 she accompanied her aunt, Mrs. Slade, to the Far East, and in 1933 went with her to Banff to the conference of the Institute of Pacific Relations.

Miss Fabyan has been particularly impressed by the cooperation and willingness of the undergraduates in preparation for May Day. She is most interested in the generous use of color this year and in the new plays which are being given for the first time—*Gammer Gurton's Needle* and the two wagon plays.

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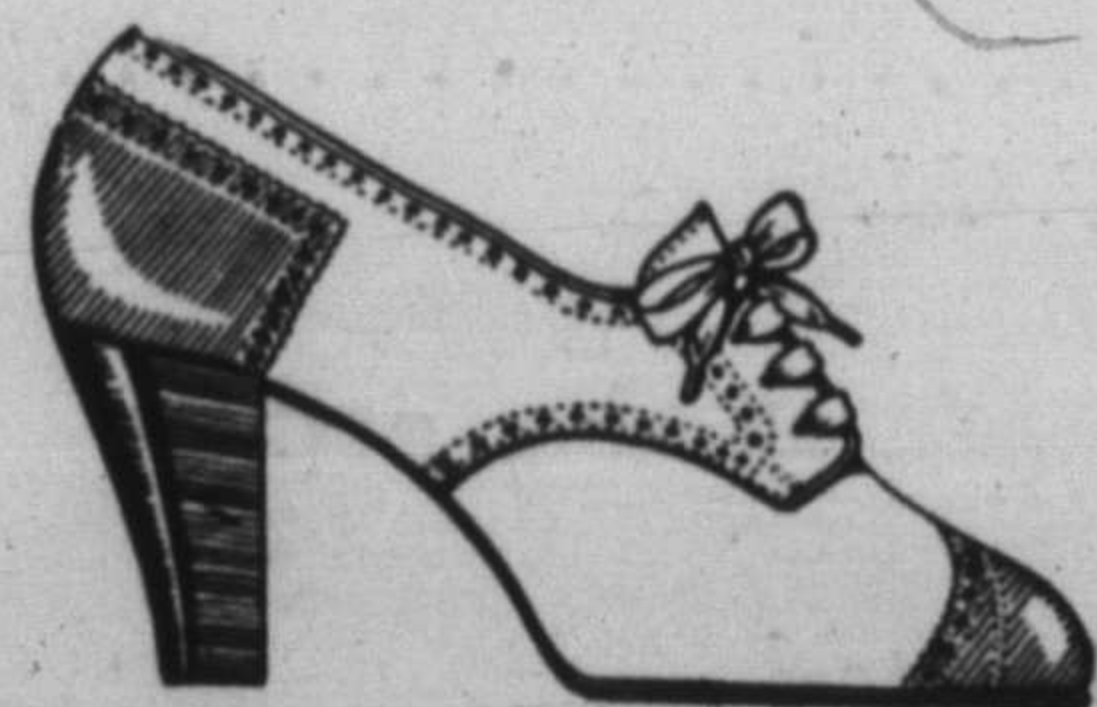
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SAVE AFTER SEVEN

THE BELL TELEPHONE COMPANY OF PENNSYLVANIA

**Morley is Impressed
By May Day Revel**

Continued from Page One

prettings and flights. These gyrings and circumflexions they do with so much ease and lightness that you may guess their backs to be metalled like a lamprey that has no bone." If I should happen to see, on some Long Island beach this summer, any damsel as flexible as a lamprey, I'll know (and envy) her for one of Bryn Mawr's May Day tumblers.

Bryn Mawr's May Day is indeed what the Oxford colleges call a *gaudy* (a rejoicing) and true to her Minerva instinct learning has kept pace with fun. In these 36 years she has gathered a unique library of source-material on Elizabethan pageantry, music, folk dance, and the mystery plays. Costumes have been sedulously reproduced from old prints, and when unblemished milk-white oxen proved scarce (to draw the great Maypole to the Greene), they found some by broadcasting. If the Man from Stratford stopped in at Bryn Mawr on the afternoons of May 8 and 9, 1936, he would feel very much at home (except for small beer; though I see by the program that he can get tea in the garden of the Deanery). He would see the May Queen crowned; Elizabeth herself present in the person of some distinguished alumna; and then the players separating for their various doings. *The Old Wives' Tale* (by George Peele, 1595; not Arnold Ben-

nett), *The Maske of Flowers* by the Gentlemen of Gray's Inn, *The History of Robin Hood and Maid Marian*, and *Gammer Gurton's Needle*, these are among the proved favorites. A *Midsummer Night's Dream*, of course; and this year there are to be two Wagon Plays, *The Creation* (as done by the Grocers of Norwich) and *The Deluge* (appropriately, as acted by the Watercarriers of Chester) which haven't been publicly performed before. And beside those lamprey tumblers there are sword and Morris dances on the Greene; bowling, juggling, bell ringers, madrigals, and strolling motleys and mountebanks. I don't know of any other "project" (this being the master-word of education nowadays) that brings together a whole college body, past and present, in such unity of zeal. It is as intricate, as artfully put together, as an Elizabethan sonnet or the acrostics they loved.

There's a little-known poem on this

theme that has escaped research; post-Elizabethan, but still in the right spirit:—

THE OLD MORRIS DANCER
SALUTETH CERTAIN VIRGINS
AT THEIR MAY DAY REVEL
Blithe and bonny be your play,
Regimented past mischance!
Youths in ribands and array
Nymph it in the Maypole dance.

Mazed anon in gambols moe
And unpracticed circumstance,
Wot you then of weal and woe:
Reckon it a Maypole dance!
And that too seems to be an acrostic.

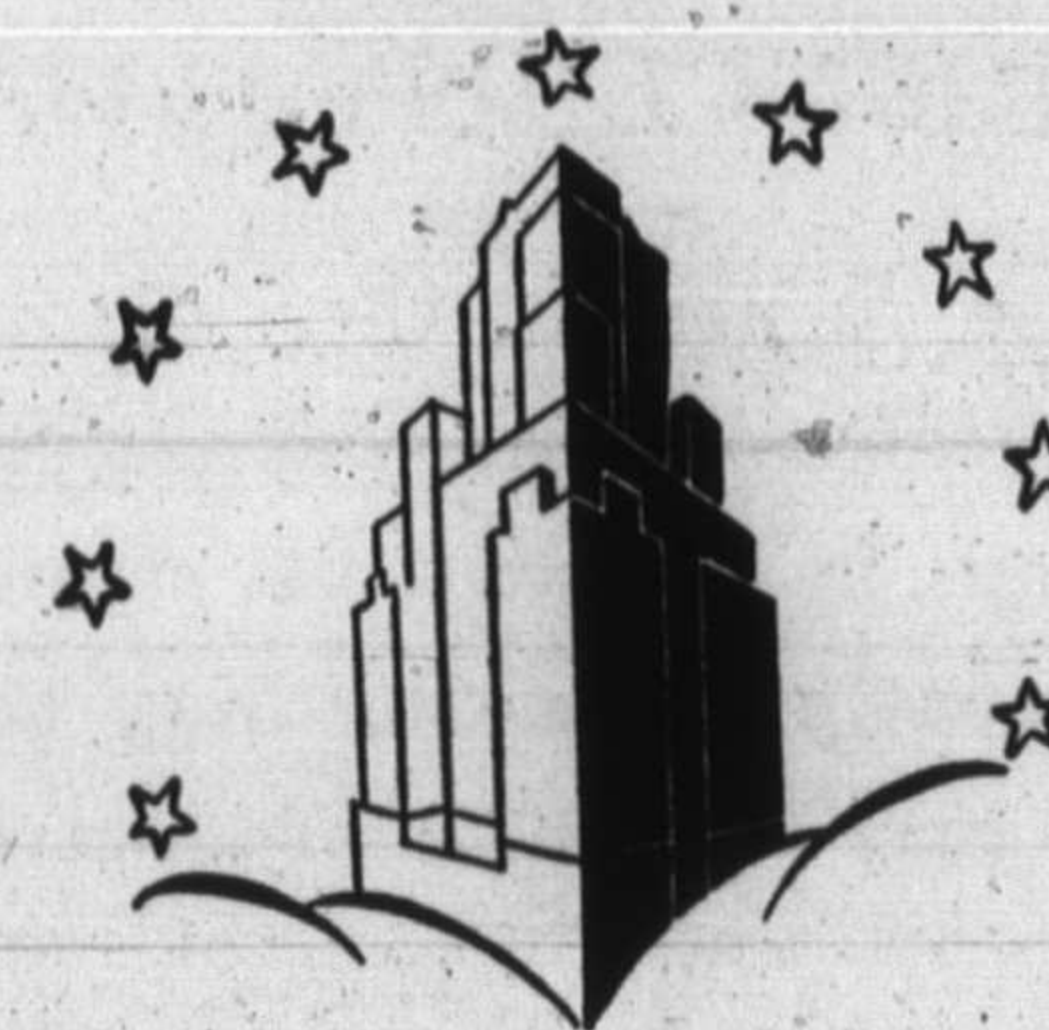
Milkmaids Frivolous Wench

If any of the audience thinks he can buy milk from the ten lassies with their gayly decorated pails, he will be sadly disappointed. For the Elizabethan Milk Maids the first of May was a holiday to be celebrated in a way later described as below by the *Spectator*:

"It is likewise on the first day of the month that we see the ruddy milkmaid exerting herself in a most sprightly manner under a pyramid of silver tankards, and, like the virgin Tarpeia, oppressed by the costly ornaments which her benefactors lay upon her. These decorations of silver cups, tankards, and salvers, were borrowed for the purpose, and hung round the milk-pails, with the addition of flowers and ribands, which the maidens carried upon their heads when they went to the houses of their customers, and danced in order to obtain a small gratuity—I have seen them act with much more propriety upon this occasion, when in place of

these superfluous ornaments they substituted a cow."

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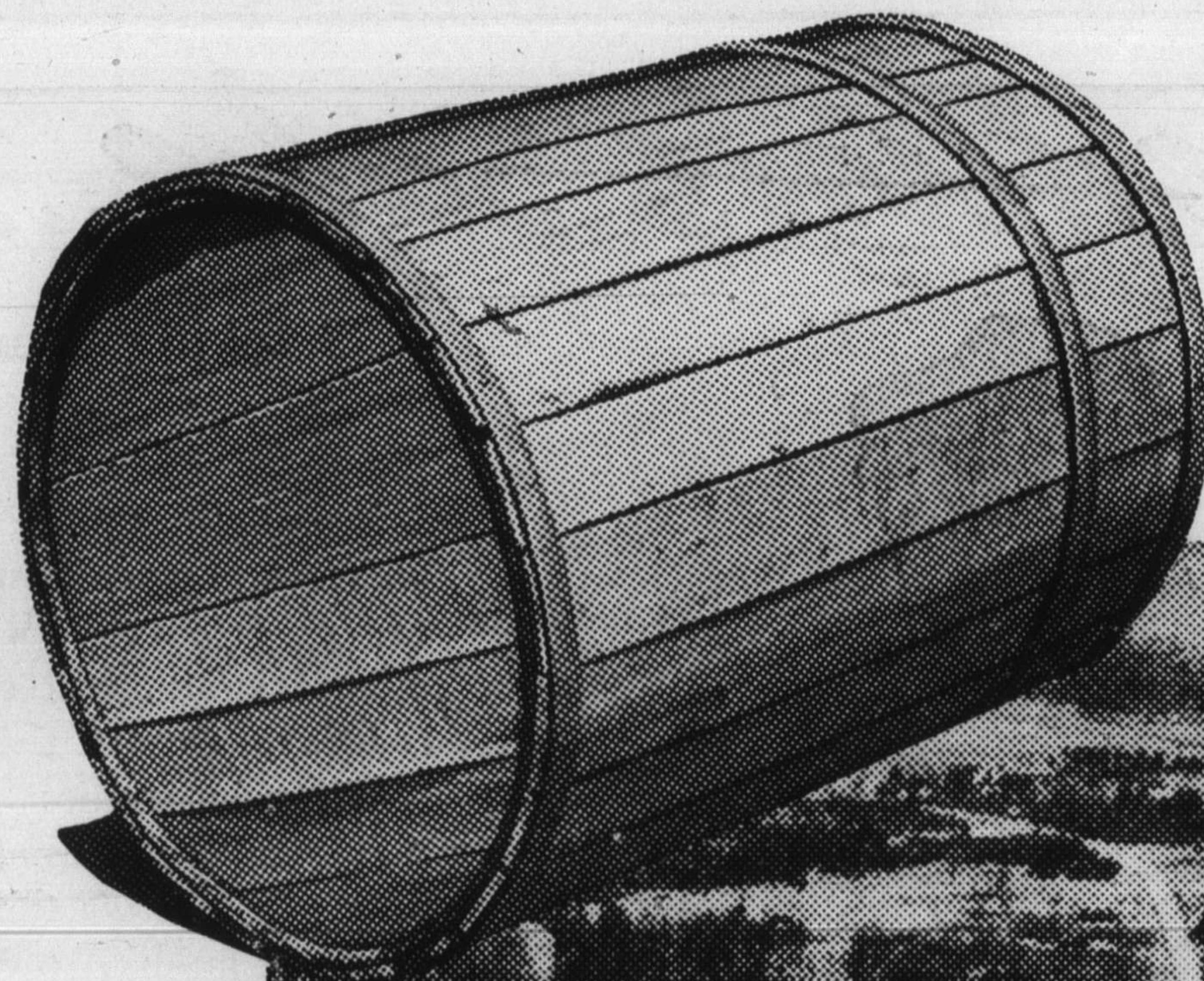
*What's
going on
here*

*...what's happening
in these 40 houses*

—the curing and ageing of leaf tobacco, that's what's going on.

Thousands of hogsheads of mild ripe tobacco are under these roofs... just lying here ageing and sweetening and mellowing for Chesterfield cigarettes.

Like Rip Van Winkle, they sleep—the tobaccos getting mellow and milder for the cigarette that Satisfies.



*... a 1000 pound
hogshead of
leaf tobacco*



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Letitia Brown, '37, Pauline Manship, '36, and Edith Rose, '37, in "Gammer Gurton's Needle."



Virginia Woodward, '36, Marion Bridgman, '36, Marna Brady, Esther Morley, '36, Ann Dill, '38, in the "Chariot."



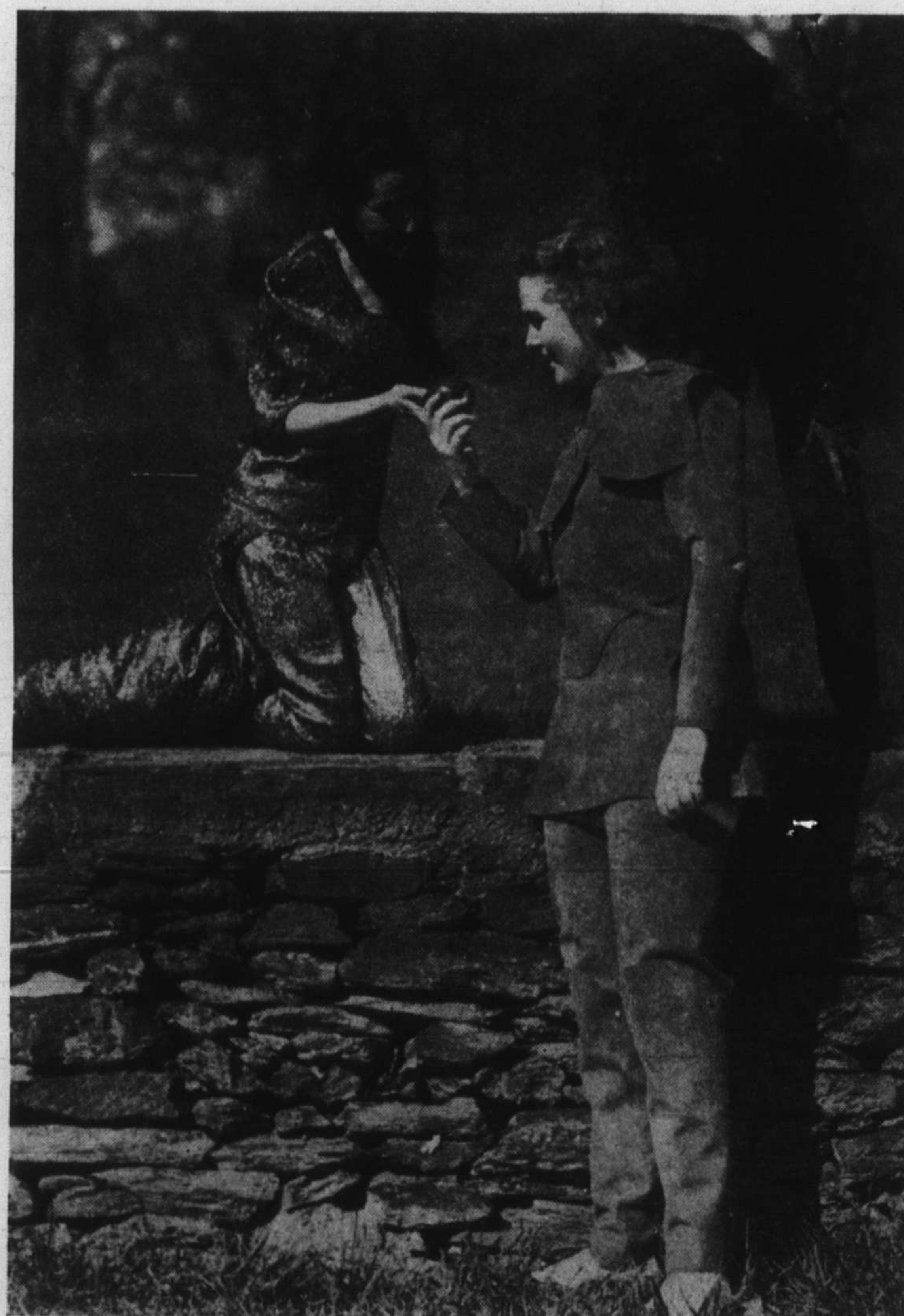
Gordon Grosvenor, '39, Elizabeth Terry, '36, deLancey Cowl, '39, Nancy Angell, '38, Elizabeth Lyle, '37, Dorothea Seelye, '38, Margaret Stark, '37, Jeanne Berthe, '39, Marie Keith, '39, and Beirne Jones, '37, in "A Midsummer Night's Dream."



Lucy Kimberly, '37, Sylvia Wright, '38, Edith Anderson, '36, Mary Hinckley Hutchings, '37, Jane Braucher, '39, Anne Toll, '39, Jean Cluett, '37, in "Robin Hood."



Betty Converse, Graduate, Ethel Mann, '38, Bonnie Allen, '38, and Lydia Biddle (kneeling) in "The Maske of Flowers."



Frances Fox, '38, Mary Howe DeWolf, '38, and Margaret Otis, '39, in "The Creation."



Marcia Anderson, '36, Betty Bock, '36, Lorna Pottberg, '39, Mary Flanders, '37, Helen Hamilton, '39, in "The Deluge."



Esther Bassoe, '36, Anne Ferguson, '39, Margaret Halstead, '36, Virginia Lautz, '37, Delia Marshall, '39, in "The Old Wives' Tale."



Leigh Steinhardt, '37, Anne Goodman, '38, Alicia Stewart, '36, Sarah Fultz, '37, Ellen Newton, '38, in "The Creation."



Dorothy Dickson, '39, Lydia Lyman, '39, Jean Flach, '37, and Eleanor Sayre, '38, in "The Maske of Flowers."



Laura Musser, '37, in "Old Wives' Tale."

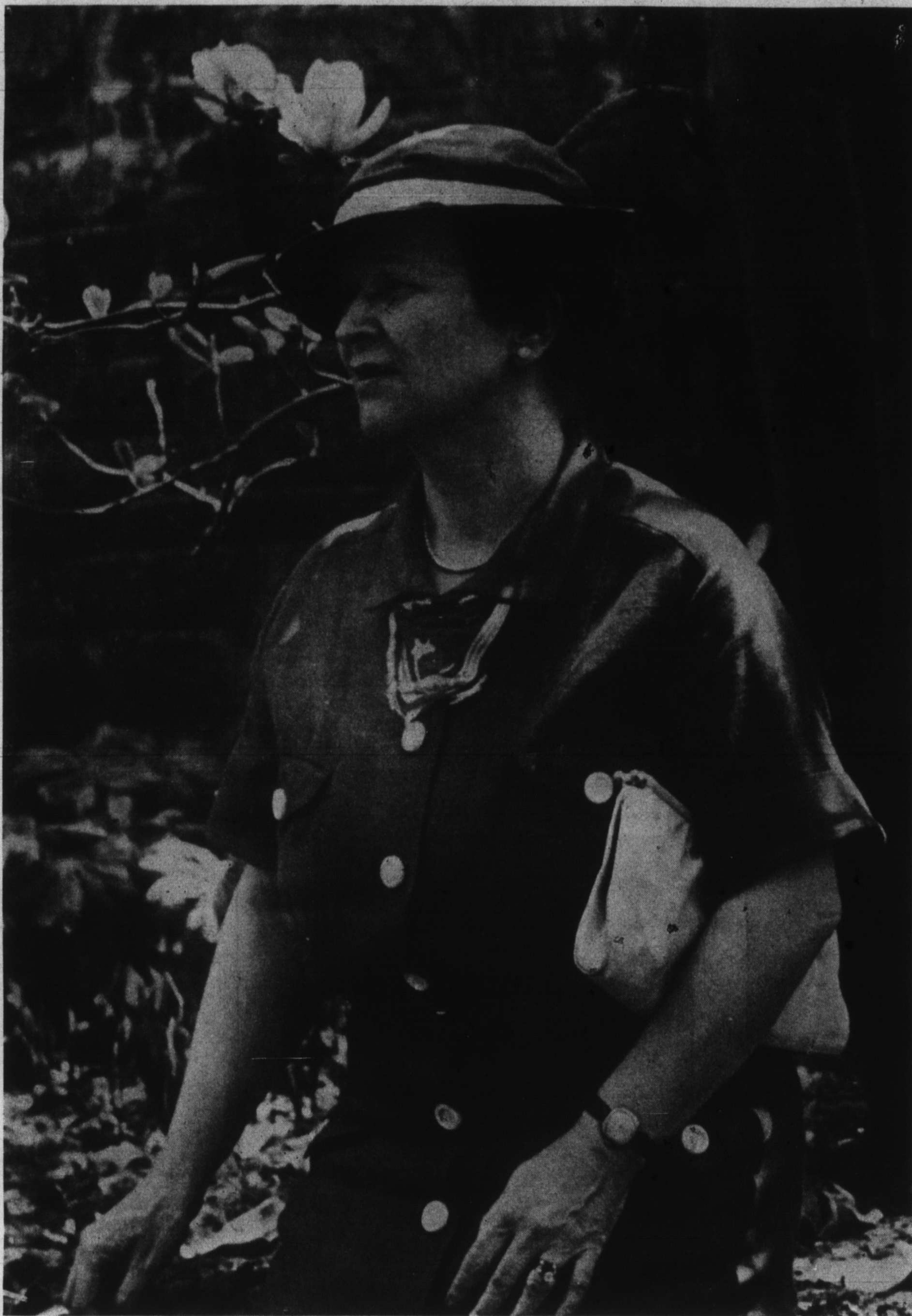


Boone Staples, '38, Dorothea Wilder, '37, in "Robin Hood."

DIRECTOR OF MAY DAY



Mr. Alexander Wyckoff, in charge of "The Creation," "The Deluge," "Gammer Gurton's Needle," "A Midsummer Night's Dream."



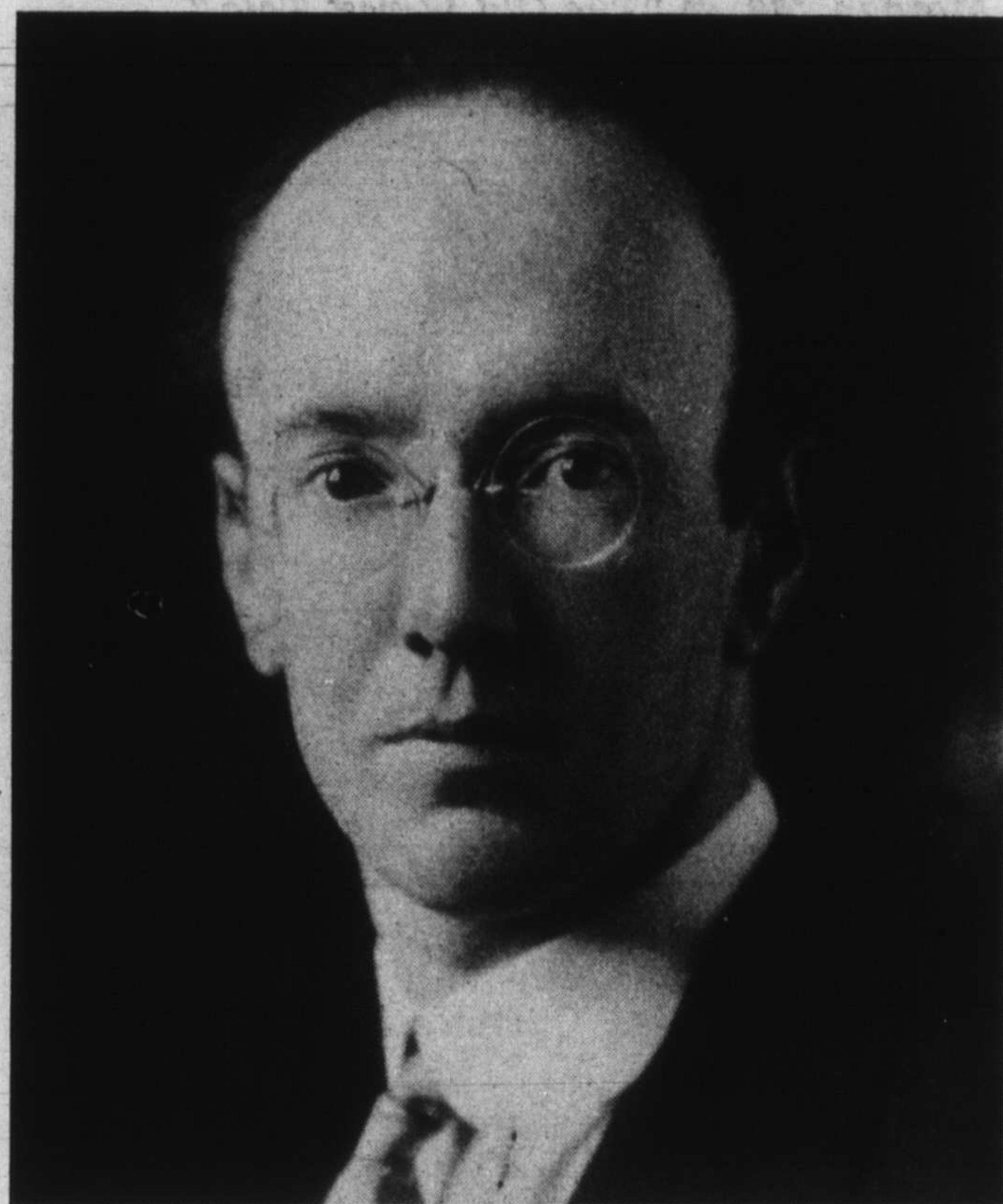
Mrs. James Chadwick-Collins



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