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Mary E. Markley
Ursinus College

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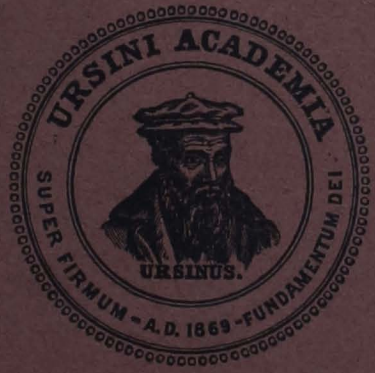


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MAY, 1901.

Number 8.

The eager soul that seeks to read life's rune
And learn its right and place upon the earth
Too oft forgets that much of priceless worth
Lies at our feet—the bobolink's liquid tune,
The swelling buds and clustering rose of June.
The heart is turned and warped mid saddened mirth
To feel that man and men but show a dearth
Of all that promised once the golden boon.

Yet still a voice within awakes and cries
That faith in things above is stronger far
Than all that drags men downward from the skies,
And seeks to overcloud their guiding star.
Resurgent aspirations still will rise,
And Hope's elusive light still gleams afar.

WALTER E. HOFFSOMMER, 1903.

SIDNEY LANIER.

In the winter of 1873 there came to Baltimore a Southerner who had been engaged as first flute for the Peabody Symphony Concerts. "In his hands the flute no longer remained a mere material instrument, but was transformed into a voice that set heavenly harmonies into vibration. Its tones developed colors, warmth, and a low sweetness of unspeakable poetry." The man who held audiences spellbound by this divine gift of music, was later to gain a wider reputation as one of the sweetest and purest of American poets. The musician poet was Sidney Lanier.

Sidney Lanier was born at Macon, Ga., in 1842, and educated at Oglethorpe College. During the war he fought on the Confederate side, and by hardships and exposures both in battle and prison brought on consumption, against which for long, weary years he struggled, and to which he finally fell a victim. After his marriage in 1867, Lanier tried to gain livelihood first as a clerk, then as a teacher, finally at law. His health had already become precarious, and it was after trying in vain various Southern climates that he went to Baltimore.

With his settlement in Baltimore begins one of the most pathetic struggles recorded in the history of all genius. On one side was the desire for study, the realization of ability and an unconquerable determination, on the other a body racked with disease. No

adequate idea of this struggle of mind against body can be gotten from his verse, which seldom was touched with melancholy or despair. But in his letters we feel keenly the pitifulness of it all. He writes to a friend :

"I am trembling for my health. If you know what this phrase means, you know to what a melancholy state I am come. It would seem that the foul fiend consumption has me on the hip! Against him I still fight, but God only knows the event thereof!"

Lanier's life from this time on was one brave endeavor to support himself and his family, by means of his orchestral work, by writing boys' books, by his "Science of English Verse," and by lecture courses, two of which were delivered at Johns Hopkins University. Occasionally he was able to sing some of "the thousand various songs that oppressed him unsung." Just when appreciation and hope was finally opening for him, the struggle ended. The poet died in 1881, and "the unfaltering will rendered its supreme submission to the adored will of God."

The most striking characteristic of Lanier's poetry is its melody. The art of the musician is carried over to aid the poet. In the dainty effects which he obtains from the skilful placing of vowels and consonants, he approaches Tennyson. The lingering sweetness of his lyric is shown in his "Evening Song."

"Look off, dear Love, across the sallow sands,
And mark yon meeting of the sun and sea,
How long they kiss in sight of all the lands.
Ah! longer, longer, we.

Now in the sea's red vintage melts the sun,
 As Egypt's pearl dissolved in rosy wine,
 And Cleopatra night drinks all. 'Tis done,
 Love, lay thine hand in mine.

Come forth, sweet stars, and comfort heaven's heart ;
 Glimmer, ye waves, round else unlighted sands.
 O night ! divorce our sun and sky apart,
 Never our lips, our hands."

Rhythm and tone-color which the poet treats so fully in his "Science of English Verse" are illustrated in "The Song of the Chattahoochee" and "The Marshes of Glynn."

How far Lanier's musical genius may have detracted from his power of poetic expression is a question that has been frequently asked. With all the sensuousness of form which we find in every poem, we cannot but feel that back of it, Lanier had "the substance of poetry." His metrical and stanzaic combinations are odd, but all his theories of art were based on thorough scholarship. There is a purpose which runs through all his poetry, with which his beautiful creations of form do not interfere. The purpose' in the words of an associate, was "to kindle an enthusiasm for beauty, purity, nobility of life." In his own verse Lanier exemplifies what he meant by his words to a class at Johns Hopkins :

"For indeed, we may say that he who has not yet perceived how artistic beauty and moral beauty are convergent lines which run back into a common ideal origin, and who therefore is not afire with moral beauty just as with artistic beauty—that he in short, who has not come to that stage of quiet and eternal frenzy in which the beauty of holiness and the holiness of beauty mean

one thing, burn as one fire, shine as one light within him ; he is not yet the great artist."

Next to its melodious rhythm, the charm of Lanier's poetry lies in its imaginative qualities. The poet allows his fancy to run riot and touch into new life the humdrum world. The real becomes more real by being idealized. If there is a fantastic element in his imagination it adds but the greater attraction. Everywhere in the "Hymns of the Marshes" we see bright touches of fancy. In describing the coming of the dawn:

"Steady and free
Is the ebb-tide flowing from marsh to sea—
(Run home, little streams,
With your lapfuls of stars and dreams),—
And a sailor unseen is hoisting a-peak,
For list, down the inshore curve of the creek
How merrily flutters the sail,—
And lo, in the East ! Will the East unveil ?
The East is unveiled, the East has confessed
A flush : 'tis dead ; 'tis alive : 'tis dead, ere the West
Was aware of it : nay, 'tis abiding, 'tis unwithdrawn:
Have a care, sweet Heaven ! 'Tis Dawn."

As in the case of Keats and Shelley, to whom the poet has been likened, Lanier's song was ended before it had reached its fullest harmony. Had time and health been given for pouring forth the profuse strains that echoed in his soul, he might have rivalled any American singer of the century. As it is, in soul, in life, and in poetic utterance, Sidney Lanier was a great poet.

MARY E. MARKLEY, 1902.

A BIT OF UNWRITTEN HISTORY.

It was in the stirring days of the Revolution when alternate hope and despair ruled the patriot hearts. But even when the whole country was plunged in the gloom of the disasters about New York, there were still some places that kept on in the even tenor of their way apparently ignorant of the history that was making about them.

Such a place was Bartonina, a curious village in the heart of the pine forest of New Jersey. Here, amid the ocean breezes laden with the fragrance of the pines, existed a relic of the feudal manor. High upon the hill, surrounded by drives winding through the thick sward, stood the mansion. Its ample walls, surmounted by turrets, would have attracted attention in England, and here its magnificence was in greater contrast with the many clustered huts that seemed to kneel at the foot of the hill. Over a score of these dwellings there were, all alike, rough boarded and plastered with mud and straw. But here and there were larger buildings which served various uses in the community. Down by the rushing creek stood the busy mill where the people took their corn and rye to be ground into meal and flour. On the other side of the village stood two or three rude structures whose use might be determined by the piles of brick standing about. It was here, in fact, that the greater part of the people were employed, and it was the manufacture of brick that formed the chief occupation of the people.

Over this entire colony Colonel Barton ruled as autocratically as a feudal lord. His word was law. He owned the land, the houses, and practically the people, whom he had brought over with him from England many years before. But a gradual change had come over the members of the little community; for the freer air, and the books and papers, secretly brought into the colony by men returning from trading expeditions to New York and Philadelphia, had infused into their minds a new desire for freedom. Colonel Barton, however, ignorant of any altered feelings, continued his tyrannical sway, while days and months passed without manifesting the change.

One clear day early in December, when the mill wheels were silent in the grasp of the winter frost, and the wind was creaking the branches and the chill air of evening was following the setting sun, one adventuresome ray, eluding the grasp of the dark branches of the fir tree, fell upon the fair face of the Colonel's daughter, Laura Barton. A picture of health was she with her rosy cheeks and her eyes sparkling from her recent exercise. Her hood thrown back displayed a wealth of golden hair that rippled back from her thoughtful brow. Just now, with lips parted, she was intently listening to the angry murmur of approaching voices. That morning she had unexpectedly come upon an excited group of men listening to an impassioned speech by their stalwart leader. Such strange words as "Liberty," "Continental Congress," "Washington," fell oft repeated on her

ears. But suddenly their voices had ceased and the crowd fell back as if at bay before the commanding presence of her father. With terrible oaths he bade them "Begone," and return to their work. Then, filled with terror, she had slipped away and returned home unnoticed. Now again she heard angry voices, this time more subdued. As they drew nearer she recognized the tones and then the figure of the leader as that of her mother's cousin, Hubert Dunstan. Full three inches taller than his fellows, strong of limb, and of fearless glance, he seemed fitted to be the leader of men. At this moment when he observed the girl he stepped aside at her call and, after the others had gone on, dropping down on the bank at her feet, he answered her anxious queries.

"Colonel Barton tells as that a force of the British tyrants from Clinton's band, in pursuit of Washington's stragglers, will reach here to-morrow. We, that is seven of us men, are to open up the stockade and deliver to them the three cannon and nearly all the ammunition."

"Well, and what of that?"

"What! Shall we deliver over to the enemies of our country the weapons to be turned against our countrymen? Never, while I have strength and a will of my own."

"Hush, Hubert! Father may hear us."

"I won't hush. I care not what he may do to me if only he lays no blame on you."

"But what are you going to do?"

"That remains to be seen," he said, and as the sound of footsteps approached, he walked away with stern-set features.

That night a band of young men driving horses hitched to rude carts, turned into the nearby woods. Load after load of leaves were carted to the rough stockade and spread along the ground. The precaution was taken so that the heavy wheels might not rattle loudly on the rough frozen ground. This done, they soon commenced their work of removing the contents of the stockade, by a circuitous route, to a hidden cave in the distant part of the woods.

The next day the loss was not discovered until the British detachment had arrived, and the men sent to secure the ammunition returned with surprised faces and told of its disappearance. Great was the wrath of Colonel Barton. So terribly, indeed, did he give vent to his choler, that the people one by one slunk away to their homes or their work.

When the soldiers had gone on, the Colonel immediately began investigations. Soon suspicion was centred on Hubert Dunston and his six companions. At first the Colonel's order to seize the culprits was received with dogged inaction. But their habit of implicit obedience overcame, for the moment, the new spark of resistance. Accordingly the accused men were thrust into the inner dungeon and bound with chains.

That night the prisoners heard a light sound, and looking up, they saw in the moonlight the figure of a

young man standing in the doorway. With warning finger upraised, he loosened their chains and motioned them to flee. Dunstan was the last to pass out. As he turned to thank his rescuer he caught a sigh, and a quick glance told him that the young man was no other than Laura Barton. A word of explanation, a sob, a sad farewell, and he followed his companions. Again they assembled the horses and carts and made their way to the hidden cave. This time they loaded the ammunition and dragged the cannon in the opposite direction from the settlement. Thus they made their way as quickly as possible in the blackness of night through the dismal forest and along the rough road overgrown with bushes. Their destination was the American camp across the Delaware, but on the third night they came unexpectedly upon the Continental forces just in time to take part in the Battle of Princeton.

After the war Hubert Dunstan, then Captain Dunstan, returned to Bartonia to find the old Colonel dead and his daughter living alone with an aunt. Report has it that the gallant Captain married the girl and that they lived happily many years in the old mansion by the creek. But they are all dead now, and little remains in the ruins of the place to remind one of its former activities. The dwelling houses that are left are without doors or windows, and great pieces of plaster have fallen from the walls. Others have succumbed to the ravages of the forest fire, and their place is hidden by underbrush. Part of the old mill has fallen

into the stream that had overthrown the dam and undermined the foundations. The old dungeon is the best preserved, but the door, where the prisoners caught sight of their rescuer, is hanging on one hinge and is covered with moss. The ancient mansion tries to preserve some relics of feudal suzerainty over the manor, but is fast falling to ruins. And now, as the wind howls mournfully through the empty building, people have said they could hear the old Colonel swearing till the desolate forest reechoed with the sound.

J. E. HOYT, 1904.

CARLYLE'S STYLE IN SARTOR.

When the reader opens his Sartor he is at once struck by the peculiar style. He feels instinctively that here indeed is something unique, something strange,—a style as unique and strange as the thought embodied in it. After all that has been said or written of Sartor Resartus, it requires only a cursory reading of the book to convince one that all the wonders and possibilities of this style have not yet been exhausted. The essence of the style, the part which gives it its individuality, still remains indescribable. It is "Carlylese." From one who wrote his best when clad only in a shirt—and often in no shirt at all—one cannot but look for eccentricities in style and subject-matter. They are there,—and nowhere in such profusion and variety as in Sartor Resartus. Style, subject, tone, thought,—

all are new. "A rich idiomatic diction, picturesque allusion, fiery poetic emphasis or quaint tricky turns ; all the graces and terrors of a wild Imagination, wedded to the clearest Intellect, alternate in beautiful vicissitude."

The first impression received, on reading Sartor, is that of an eruptive, ejaculatory style. The rugged sentences often jar on the reader's esthetic sense. Much of this foreign air is due to the German tone which Carlyle seeks to give the book, in order to carry out his handy little fiction of a German philosophical work. He frequently resorts to the use of German constructions, and by a free and judicious use of German phrase and idiom he perfects an English style set in a German framework. The whole work seems to taste and smack of the German. Yet in his own sphere Carlyle is unsurpassed. He does not follow the long-beaten tracks of literature. He hews out his own pathway and follows it.

By skilful choice and arrangement of words Carlyle always succeeds in creating the impression he desires, sometimes a feeling of pleasure, often that of disgust. Who is not filled with loathing and disgust—the very feeling Carlyle seeks to call forth, on reading the following description of clothes? "While I—good Heaven—have thatched myself over with the dead fleeces of sheep, the bark of vegetables, the entrails of worms, the hides of oxen or seals, the felt of furred beasts ; and walk abroad a moving Rag-screen, overheaped with shreds and tatters raked from the charnel-house

of Nature, where they would have rotted, to rot on me more slowly." No one can miss the force of his pictures. They are too vivid. He selects his topic and "with crushing force smites it home, and buries it."

Carlyle is very skillful in the use of contrast. No sooner has he sunk you down into the depths of revulsion than he turns about, and by main force lifts you up with him in loftiest flights of divine rapture. Man is no longer "an omnivorous biped that wears breeches," but "a Soul, a Spirit, and divine Apparition."

In nothing is Carlyle's style so marked as in the wealth of his allusions. This he effects chiefly through a skilful use of the metaphor. This figure is the key which unlocks his whole style. It is Carlyle's natural medium of expression. It is the favorite garb for all his thoughts. The very title of his book, "Sartor Resartus," is a metaphor. The whole work teems with figures.

Much of his allusion is gleaned from a wide, extensive learning, and a remarkable memory. As a result of his wide reading Carlyle is, perhaps, a little "bookish." Too little of his learning came from contact with the realities in life. Buried away in his "Dunsmore Patmos," Carlyle became too much a world to himself,—the very thing he so strenuously seeks to avoid in all his writings. Once having strayed from his orbit, he never again seemed able to regain it. The effect of this may be traced throughout the whole of Sartor. Objects which were once so concrete and

real no longer possessed form or body for him. Everything had become a shadow, a vision, an evanescent illusion, "a revealed Force, nothing more."

He lashes unceasingly the world with his bitter irony and sarcasm. To him the rest of mankind had become "mostly fools." Much of the bitter and morose in his nature was due to long continued physical suffering. The sympathetic reaction on his whole nature, mental and moral, was but natural. We fear he often overlooked this fact or often forgot it. Nature never intended the rest of mankind to be morbidly constituted as he was. A modern writer wittily remarks: "Some men think they are struggling with their conscience when it is only an overloaded stomach they are wrestling with." Perhaps Carlyle's dyspepsia gave him an extra twinge when he wrote the following: "Not on Morality, but on Cookery, let us build our stronghold; there brandishing our frying-pan, as censer, let us offer sweet incense to the Devil, and live at ease on the fat things *he* has provided for his Elect!"

And again there is a certain feeling of superiority over the rest of mankind. He looks down on his fellow-creatures still "weltering in the fatal element." "But I, mein Werther, sit above it all, I am alone with the stars." Coupled to this there is an unutterable longing for freedom, a wild, unrestrained desire to shake off every last vestige of terrestrial bondage. Tender bursts of pathos, a sad, majestic love for all mankind, like straggling gleams of sunshine pierce

through the surrounding gloom and reveal the awful depths of that wild impassioned nature.

Nowhere is there seen such a heterogeneous mass as in Sartor. Fact and fancy are huddled together in endless confusion. The effect is indescribable. The author leaps from one province to another. He glides from the sublime to the ignoble, from the pathetic to the grotesque. He thrusts aside all tradition. He bursts asunder even the fetters of time and space. He suffers no restraint.

In imaginative description he has achieved a place of his own. He is a word painter. His pictures are clear cut and faultless in outline. They are always true to life and the scene they depict, even though it be a horrible one. Like the artist he takes a keen delight in watching his work grow into life and being under his guiding hand. Under his lightning brush we see "war horse and rider" stand out in bold relief. But no sooner does the fiery breath animate their beings than we see the picture ruthlessly dashed to pieces under the hand of the artist, and "warrior and war horse are a vision."

Yet, deep down under all this rough, shaggy mass are some of the purest gems of genius. It seems a cruel turn of fate that such a rich, poetic nature could never be turned into true poetic channels.

HENRY GRABER, 1903.

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March 16, 1895.

WITH the passing of the college year, a new staff has been appointed to edit and publish the BULLETIN. The outgoing men have accomplished much by adopting a wiser policy in regard to the management than heretofore obtained. Their efforts to raise the standard of our college paper have not been without success, nor have they failed to be appreciated. The new staff hopes to be guided by past efforts, to continue the good features, and where it is possible, to improve in the future.

But despite the fact that the staff is resolved to do its best, that alone will not insure the success of the BULLETIN. The time has passed when the BULLETIN is to be merely an epitome of college events. It must be, in some degree at least, an indication of the training and inner life of our students. This it can be only if every student gives it his financial support and writes for it. "Every student" is not impersonal. "Every student" means *you!*

You should take an active interest in the BULLETIN not only for its sake, but for the sake of Ursinus, and chiefly for the sake of your own culture. Most of you intend to enter the learned professions, where the ability to express thought in clear, forcible English is not only desirable, but necessary—surely you ought not neglect the best means for self-expression in the college. In a recent number the Syracuse University *Herald* speaks of the tendency which the growing interest in athletics has had to lessen literary effort. The discussion of such a condition is pertinent. We hope that at Ursinus opportunity for literary training will not be neglected. We have men that dream, that think, that act; let us have more men that write!

ALUMNI PERSONALS.

'75, S. T. The Rev. J. H. Sechler, A. M., D. D., will preach the dedicatory sermon at St. Mark's Reformed Church, Lebanon, Pa., on June 16. The pastor, Rev. I. C. Fisher, A. M.,

'89, has worked faithfully to secure the erection of the present beautiful building.

'87. Rev. W. A. Korn, A. M., Ph. D., has moved from Anselma to West Pikeland so as to be nearer the members of his church. Mr Korn is one of the most energetic men that have been graduated from Ursinus.

'92. Miss Jessie Royer, B. L., has been graduated from the Emerson School of Oratory, Boston, Mass. Miss Royer stood fourth in a class of sixty-seven.

'93, S. T. Rev. M. J. Roth, A. B., and his people, the Trinity Reformed congregation of Hanover, have reason to be thankful, for they have made the last payment on the indebtedness which has burdened the church for about sixteen years.

'93, S. T. Rev. J. C. Leonard delivered the annual address at the commencement exercises of the Crescent Academy and Business College of Crescent, N. C.

'95. Rev. O. R. Frantz has resigned from his charge at Summit Hill to accept a call from the Zionsville Congregation.

'95. Rev. G. W. Shellenberger, A. B., was married, on May 10, to Miss Clara Alice LaRue at the home of her parents at Dillsburg. Mr. Shellenberger was formerly pastor of the Reformed church at Dillsburg, but is now located at Landisburg, Pa.

'98. P. M. Orr, A. B., G. W. Kerstetter, A. B., J. K. McKee, A. B., W. H. Miller, A. B., and J. S. Heffner, A. B., were graduated from the Ursinus School of Theology on May 9.

1900. Rev. J. S. Tomlinson, A. B., of Mahanoy Plane, Pa., was married to Miss Mary J. Gouldy, of Lower Providence, Pa., in the M. E. church at Evansburg, on Wednesday, May 1.

COLLEGE NEWS.**Y. M. C. A.**

The Young Men's Christian Association is progressing under the direction of the new President, Mr. Krebs, '02. With the exception of the first month, the average attendance during the month just passed has been greater than that of any other during the present school year.

The committees have been organized and are determined to do their work thoroughly. Mr. Krebs has returned from the Convention of College Y. M. C. A. Presidents, held during the latter part of April, at Pennsylvania College, Gettysburg. He states that he spent a very profitable time at the convention and that he has gained new ideas and methods of carrying on the work of the Association.

Mr. Fred. M. Gilbert, International Secretary of Student Volunteer Movement, will pay the Association a visit from May 29-31. On Wednesday evening he will have charge of the regular weekly prayer-meeting and on Thursday evening will hold a general meeting in the college chapel.

LECTURE.

The different departments in the college have again taken up the method of instruction by popular lectures. The Department of Philosophy arranged for the first of the series, held on the evening of April 27. Dr. George Stuart Fullerton, Professor of Intellectual and Moral Philosophy in the University of Pennsylvania, discussed the subject "How to Study Minds."

Dr. Fullerton's lecture was characterized by the absence of verbosity and of technical terms. It was clear and instructive.

He defined mind as a succession of activities or processes to be studied by two methods, the introspective and the objective. Constant practice and a knowledge of the individual's own mind is necessary for one to be able to appreciate the power and beauty in the mind of another.

RECITAL AND DRAMATIC ENTERTAINMENT.

On Tuesday evening, April 23, the Departments of Music and of Elocution gave an entertainment in Bomberger Hall. Every one performed his work well and was greeted with well deserved applause. A piano solo by Miss Spangler and several selections by the Academy Mandolin Club were exceptionally well rendered.

The Chaminade Glee Club, composed of fourteen ladies of Ursinus, made its first appearance. The number given was highly creditable and we see a promising future for the club.

The dramatic entertainment consisted of the play "The Trial of Fing Wing." The characters were taken by boys selected from the Academy. The play was so well acted and the humor of the scenes at the trial was brought out in such an excellent manner that the audience was continually convulsed with laughter. It is almost impossible to select any one of the performers who surpassed all of the others. But we think that the District Attorney (Mr. Townsend), the Counsel for the Defendant (Mr. Dotterer), and the witness Jacob Schneider (Mr. Trexler) deserve special mention.

ZWINGLIAN LITERARY SOCIETY.

The meeting held on the evening of May 10 was entirely in the hands of the co-eds. It is needless to say that all acquitted themselves in a very acceptable manner. The society

wishes to announce that on Friday evening, May 24, an open meeting will be held in the society hall, to begin promptly at 7.40 o'clock. The program promises to be interesting, as all the numbers will be of a patriotic nature. Every one is cordially invited to be present.

SCHAFF LITERARY SOCIETY.

The Schaff Literary Society held its annual open meeting in the college chapel on May 2. The evening was occupied with the consideration of the Arthurian Legends in art and in literature. Essays by Mr. Hoffsommer and by Mr. Hobson gave to the audience a general understanding of the history and morals of the legends. Messrs. Thompson and Brownback read extracts from Tennyson's "Idylls." Well rendered recitations from "The Coming of Arthur" and from "Guinevere" were given by Miss Lutes and by Miss Hobson. The Misses Spangler, Dotterer and Hobson and Mr. Dotterer performed on the piano. Mr. Hunsicker delivered an oration on "Trusts, a Potent Factor in Our Civilization." A spicy "Gazette" by Mr. Ohl closed the program. President Willier was in the chair.

SCHOOL OF THEOLOGY COMMENCEMENT.

The annual commencement of the Ursinus School of Theology was held Thursday evening, May 9th in the Salem Reformed Church, Fairmount Avenue below Fourth St., Philadelphia. A class of eight young men was graduated, all but one of whom have already been elected to fields of labor.

The Rev. Henry M. Keifer, D. D., of Easton, Pa., preached the sermon to the class. The Revs. James I. Good, D. D., Dean of the School of Theology, and Henry T. Spangler, D. D., President of Ursinus College, followed with addresses. Music was furnished by the church choir and by the Ursinus quartette.

The names of the graduates and the places where they will labor are as follows :

P. M. Orr, Columbus Junction, Iowa ; G. W. Kerstetter, Altamont, Ill. ; J. K. McKee, Red Lion, Pa. ; P. E. Keller, Oregon (commissioned by the German Mission Board) ; W. H. Miller, Shelbyville, Ill. ; J. S. Heffner, Hickory Bottom, Pa. ; W. A. Reimert, Summit Hill, Pa. A. Piscator has not yet decided where he will locate.

COMMENCEMENT PROGRAM.

SUNDAY, JUNE 9TH.

8 P. M. Baccalaureate Sermon by President Henry T. Spangler, D. D.

MONDAY, JUNE 10TH.

8 P. M. Junior Oratorical Contest.

TUESDAY, JUNE 11TH.

10 A. M. Meeting of Board of Directors in the President's room.

2 P. M. Field Sports. Ursinus Athletic Field.

8 P. M. Dramatic Entertainment, "Alcestis," and Scenes from "Mid-summer Night's Dream."

WEDNESDAY, JUNE 12TH.

10 A. M. Annual Meeting of the Alumni Association in the College Chapel.

2 P. M. Class Day Exercises.

8 P. M. Alumni Oration by the Rev. E. S. Bromer, A. B., B. D., Lebanon, Pa.

9 P. M. President's reception held at the President's house.

THURSDAY, JUNE 13TH.

9.45 A. M. Concert by the Wolsieffer Orchestra, of Philadelphia.

10.30 A. M. Commencement.

Orations by selected members of the graduating class.

Conferring of Degrees.

Commencement Oration, by the Rev. Floyd W. Tomkins, D. D., Rector of Holy Trinity P. E. Church, Philadelphia.

2 P. M. Open Air Concert.

3 P. M. Baseball Game. Ursinus vs. Alumni. Ursinus Athletic Field.

ATHLETICS.

URSINUS, 6. HILL SCHOOL, 7.

On Wednesday, April 17, Ursinus and Hill School crossed bats at Pottstown. The game was exciting from start to finish and resulted in a victory for Hill. Ursinus was unable to hit Bowman, which accounts for the defeat. The score:

URSINUS.					HILL SCHOOL.						
R.	H.	O.	A.	E.	R.	H.	O.	A.	E.		
Kelley, 1b.,	0	0	7	0	0	Harvey, 2b.,	1	0	2	0	1
Price, c.,	1	0	13	0	1	Hollabard, r. f.,	2	1	1	0	0
Koch'd'er, c. f.,	1	1	0	0	1	Shevlin, 1b.,	1	0	6	0	0
Roth, l. f.,	0	0	0	0	0	Bowman, p.,	2	1	1	2	0
Faringer, ss.,	0	0	1	1	2	Bredin, c.,	0	1	16	4	0
Townsend, p.,	1	0	2	5	0	Eddy, ss.,	0	0	0	0	0
Baker, 3b.,	2	1	0	0	0	Ostin, c. f.,	0	0	0	0	0
Ash'felter, 2b.,	1	0	1	0	0	Veit, l. f.,	0	0	0	0	1
Rapp, r. f.,	0	0	0	0	0	Bates, 3b.,	1	0	1	0	0
	6	2	24	6	4		7	3	27	6	2

URSINUS, 12. ALBRIGHT, 5.

Ursinus defeated Albright, Saturday, April 27, on the home grounds, by the score of 12 to 5. Ursinus showed a vast improvement in their batting, over the work done in the Hill School game. Townsend pitched an excellent game, striking out fourteen of the visitors. Kelley and Houck did the best batting for Ursinus. For Albright, Brady and Black deserve special mention. The score:

URSINUS.					ALBRIGHT.						
R.	H.	O.	A.	E.	R.	H.	O.	A.	E.		
Kelley, r. f.,	2	3	0	0	0	Wilson, c.,	1	0	7	2	0
Price, c.,	3	0	15	4	0	Brady, 2b.,	2	3	4	1	3
Houck, 1b.,	1	2	7	1	0	Knecht, c. f.,	1	0	1	0	2
Kochend'er, c. f.,	1	1	0	0	0	Black, ss.,	0	3	1	4	0
Baker, 3b.,	1	2	2	0	3	Schaeffer, l. f.,	0	0	1	0	0
Roth, l. f.,	1	1	0	0	1	Smoyer, 3b.,	0	0	2	1	3
Faringer, s. s.,	1	1	0	0	1	Musser, r. f.,	0	0	0	0	0

Townsend, p.,	2	1	1	5	0	Hennesy, 1 b.	1	1	7	1	3
Ashenfelter, 2b.,	0	0	2	0	1	Glick, p.,	0	0	1	2	0
	—	—	—	—	—	Kelchner, 1. f.,	0	0	0	0	0
	12	11	27	10	6		5	7	24	11	11

URSINUS, 10. SUSQUEHANNA, 3.

Ursinus 10, Susquehanna 3, tells the story of a game played on the home grounds May 3. Susquehanna was outclassed by Ursinus and the result of the game was never in doubt. In spite of this, it was an interesting game from start to finish. The high wind which prevailed during the entire game accounts in some measure for the number of errors. Townsend pitched good ball, but his support should have been better. In fielding, Faringer did the best work. Thomas carried off the batting honors with two singles, a double and a triple. Roth also did good work with the bat. The score:

URSINUS.					SUSQUEHANNA.						
	R.	H.	O.	A.	E.		R.	H.	O.	A.	E.
Kelley, r. f.,	1	0	0	0	0	Small, c.,	0	1	7	2	0
Thomas, 2b.,	1	4	2	2	2	Reynolds, 2b.,	1	1	1	1	1
Houck, 1b.,	2	1	15	1	0	Dibler, p. and c. f.,	2	2	0	2	0
Kochender, c. f.,	0	1	1	0	0	Bressler, r. f.,	0	1	0	0	0
McGarvey, 3b.,	0	1	0	1	3	Frank, 1b.,	0	0	7	0	0
Roth, c. f.,	2	2	0	0	0	Walker, 3b.,	0	1	2	1	1
Price, c.,	2	2	7	0	1	Moist, c. f., and p.,	0	0	2	1	2
Faringer, ss.,	1	0	2	4	0	Wagenseller, ss.,	0	1	3	1	0
Townsend, p.,	1	1	0	1	1	Auchmuty, 1. f.,	0	0	2	0	0
	—	—	—	—	—		3	7	24	8	4
	10	12	27	9	7						

URSINUS, 3. WISSAHICKON, 20.

Saturday, May 4, Ursinus crossed bats with the professional nine of Wissahickon. The game was started with McGarvey in the box, but he weakened in the sixth inning and was succeeded by Townsend. The latter had pitched the day before against Susquehanna and consequently was not in condition. Seven hits were made off his delivery which, in addition to the error, and five bases on balls, made a total of eleven runs in the last three innings. The score:

URSINUS.					WISSAHICKON.						
	R.	H.	O.	A.	E.		R.	H.	O.	A.	E.
Price, c.,	0	1	6	1	1	Gillepsie, 1. f.,	4	0	1	0	0
Thomas, 3b., 2b.,	1	2	1	2	1	Kelly, 2b.,	2	2	2	4	0
Houck, 1b.,	1	0	8	0	1	Sckilsky, c.,	4	2	9	2	0
Kochender, c. f.,	1	2	3	0	1	Bemmont, 1b.,	1	0	8	0	0
Roth, 1. f.,	0	1	3	0	0	Johnston, r. f.,	3	3	1	0	0
Baker, r. f.,	0	0	0	0	1	Reynolds, ss.,	1	3	2	2	3
Townsend, 2b., p.,	0	0	1	2	1	Cunningham, p.,	1	1	1	1	0
McGarvey, p., 3b.,	0	0	1	2	2	Ballinal, 3b.,	1	1	1	0	5
Faringer, ss.,	0	0	1	3	3	Hawthorne, c. f.,	3	0	2	0	0
	—	—	—	—	—		20	12	27	9	8
	3	6	24	10	11						

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