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Central Female College Crowned With New Honors

CENTRAL COLLEGE ART RECEPTION.

It was decidedly a disappointment to many of the friends of Central College that the afternoon of Saturday, May 31, was inclement. The Lexington people are a cultured folk, and like all the cultured aristocracy rarely miss the opportunity of showing their appreciation of what is excellent. They have learned from their experience also that they can miss none of Central College fetes and events without loss, especially when Miss Brown has announced one of her art exhibitions and receptions.

There is no doubt that those who braved the storm on last Saturday felt amply repaid. Expressions of interest and appreciation were on every hand. And well might those who attended be greatly pleased. The exhibition in all its arrangements and details showed the skillful hand of the accomplished artist by whose kindness the reception was given, and the carefully trained students under her instruction. The only regret was that Miss Brown's modesty prevented her own creations from appearing. But sufficient credit is reflected upon Miss Brown when we consider the fact that all of her pupils owe to her their whole training.

The four walls of the studio were covered with art creations of every variety—pen and ink drawings, oil painting, water colors, pastel, crayon, charcoal, sepia, all evidencing the fact that the art department of Central college, under its present management, is up to date and progressive. It is impossible to mention all that was really worthy of mention—we should have to take in every one of the superior productions. In oil we may mention some fruit studies, from still life, by Misses Margaret Bates, Jessie Ault and Myrtle Allen, and also roses by Miss Lulu Seargent; in water color a marine view by Miss Mayme Hall, and roses by Misses Kerr and Myrtle Dougherty; in pastel yellow roses by Miss Mayme Hall. In sepia, we have to praise the work of Misses Allen, Ault and Kerr; in crayon the copies of Misses Flora McClure, Rachel Hunter and Kerr, whose studies of a horse's head and an Indian attracted conspicuous attention. In charcoal, a storm scene by Miss Myrtle Dougherty, and a deer by Miss Frances Warren; in pyrography, the tabourets of Misses Norman, Kerr, Deal and Margaret Bates; and in china painting the work of Miss Allen. We cannot fail to mention the crayon representations by Misses Allen and Bates of the nude statue of Diana which stands at the entrance of the studio.

The art department of Central College is fully on a par with the other departments of the institution; and in our opinion, no other praise is needed. We must, however, thank Miss Brown and her pupils for drawing us, at least for a short space, out of the work-a-day world of care and business into the realm of the beautiful and the true.

RECITAL AT C. F. COLLEGE.

Last Saturday night the "beginners," or the younger pupils in the School of Expression in Central College gave an entertainment at the college chapel, which was well attended, in spite of the threatening weather. It had been raining and drizzling all day, and threatened to rain again at any moment. The exercises of the pupils in the school of expression and the pupils from the department of music are always interesting, and the people turn out to hear them in spite of the weather.

The entertainment was opened by the vocal quartette, composed of Misses Llewellyn, Miller, Norman and Lyons, who gave "The Frogs Singing School." It must not be understood that this quartette is to be classed among the "beginners." Miss Llewellyn is one of the finest vocalists that ever taught at Central, and that is saying a great deal. Misses Miller, Norman and Lyons are pupils, who sing like professionals. Miss Llewellyn has a very high soprano voice, and Miss Lyons has an unusually heavy

alto. The four voices harmonized perfectly, and produced a good volume of melody. If there had been the fraction of a second's difference in their time, the song would have been ruined. If frogs could ever be taught to sing as sweetly as these ladies sang the "Frog Song," we would contribute liberally toward stocking "Goose Pond" with that variety.

"Trying the Rose Act," by Miss Frances McClure, was a difficult selection, well given. This young lady was dressed in a long black robe, which reached from her chin to the floor. On her head was a black straw hat dotted with red roses. Her palm leaf fan was covered with half a pound of lace and other "ballast." But her sombre appearance only made her conversation sound more glib, and she could talk with the best of them. Her tones were well modulated to suit the importance of her subject.

Miss Myrtle Allen recited Frank Stockton's "Transferred Ghost," and won the hearty applause of the

Doleful's Philosophy," and kept her audience in smiles all the time. The good old lady, in her solemn garb, and more solemn gab, goes visiting and talks her neighbors into hysterics. From the amount of applause, we judge that the audience had heard of such people in real life. The young lady did her part splendidly.

"The Obstructive hat in the pit," a recitation, was given by Miss Genelle Seiceman. We regret that this number was not given at the opera house a few evenings ago, when an unfortunate man had to rubberneck to see the actors on the stage. Miss Seiceman gave a very good imitation of the various voices engaged in the controversy, and especially of the troubles of little Jimmie, whose leg gets pinched by some man who wants to kill him. Strategy sometimes beats force, and strategy gets the infuriated lady to remove her awful hat, and a few compliments make the parties friendly. The recitation was given with good effect, and was a credit to the fair reader.

sation with its symbols and ceremonies was giving place to the new one of larger and more spiritual conceptions.

There is something analogous in the position we occupy today and that of the people to whom this message was delivered.

We are surrounded by those for whom the old dispensation has closed and the new one is opening its doors.

This graduating class, with benediction of this honored institution resting upon them, will soon be dismissed from the discipline and tasks of college life to the larger responsibilities of the great world.

They need, as imperatively as did the Hebrew Christians, the encouragement and inspiration that comes from a clear perception of the principles that govern individuals in their relation to the progress of the world.

This chapter is christianity's "hall of fame." These are God's heroes, laced by no ephemeral passion, but having sounded the deep base-work of God's truth, have dared to calmly

compassed about with so great a cloud witnesses "we dare not undertake any work beneath the dignity of our honored associations.

This grouping of the mighty spirits who marched in the vanguard of the world's progressive movements is the inspired statement that "progress moves wholly along the line of personality.

And it must be understood that upon personality we can no more lay our hand than upon any other vital principle.

We see its manifestations clearly enough but we never see it.

It is primary and is therefore unresolvable.

It is vital and therefore is not subject to any process of vivisection.

It is written that no man can see God and live and there is this divine thing in us upon which we are not suffered to look.

A holy of holies from which the veil is never lifted.

Here blazes and burns the shekinah of God; from this sacred place come

What was the result?

Having no personal value in themselves there grew out of them what alone could grow, a nation thrifless, without wealth at the very mouth of mines; without character abroad or government at home, with nothing better to hope for in the future than they suffered in the past.

Look now to the simple beginnings of our own country.

The immigrants brought to these shores neither money nor merchandise, but they came bringing religion, learning, law and the spirit of men.

Strong in their faith in God and their own heroic patience they began their combat with danger and hardship.

Disease smote them but they fainted not; famine came but they feasted on herbs with a patient spirit.

They built a house for God and then for themselves.

They dedicated their sons and daughters to God, through God to virtue and through virtue to the state.

Soon villages began to smile, churches arose still further in the depths of the wilderness; industry multiplied her hands; colleges were established; the beginnings of civil order developed into the majesty of states and thus was a mighty nation manifested; a nation of religion, learning, law, art and industry rushing upon a career of expansion unparalleled in the history of man.

Throughout the land of Egypt, that land of antiquity and mystery, there are temples and monuments covered with curious hieroglyphics which for generations had been objects of interest to travelers.

Efforts had been made to interpret their significance and decipher their meanings.

In 1799 a French engineer found at Rosetta a large, black stone mutilated and covered with figures and writings. This stone was taken to the British museum where it became the subject of careful study. At length it was discovered to be the key to the Egyptian hieroglyphics. By means of it the life, the thought and the history of that far away age became an open book.

What the Rosetta stone was to Egyptian hieroglyphics personality is to all history.

To most of us Greece is not the little leaf shaped portion of land lying in the Mediterranean, but it is the land that gave to the world the "republic of Plato and the ethics of Aristotle, the parthenon of Phidias and the Iliad of Homer."

Rome might have lived on among the nations, as fixed as her own eternal hills if she had kept the emphasis upon the personalities of her citizens.

The imperial personalities of the world, who "through faith subdued kingdoms, wrought righteousness, obtained promises, stopped the mouths of lions, quenched the violence of fires, escaped the edge of the sword, out of weakness were made strong, waxed valiant in fight, and turned to flight the armies of the aliens were not trained and disciplined by superficial methods.

They "had trial of cruel mockings and scourings, of bonds and imprisonment. They were stoned, they were sawn asunder, were tempted, were slain with the sword; they were destitute, afflicted, tormented; they wandered in deserts and in mountains and in dens and caves of the earth."

These gigantic spirits were developed like "Iron dug from central gloom

And heated hot with burning fears And dipped in baths of hissing tears And battered with the shocks of doom

To shape and use."

The Rhine sweeping impetuously past the quays and under the bridges of Geneva conveys, by its very velocity, the idea of the great heights from which it has come.

The Amazon by its breadth and volume testifies to the vastness of the waters with which it is identified. And so the personality of man, in



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audience, which tried to give her an encore, but she only responded with a bow. She carried on the dialogue with good effect, imitating the voices of man, woman and ghost. She has good control of voice and features, and while her audience was in noisy laughter, she did not even smile.

"The Swing," a recitation by Fred Emerson Brooks, was rendered by Miss Lulu Dougherty, who gave it in a very pleasing manner. Her imitation of the voice of a very little girl was especially well done, and was the climax of her recitation.

Vocal Quartette, "Margaretta," by Misses Llewellyn, Miller, Norman and Lyons, was another pretty selection, well given by these ladies, and was vigorously applauded by the audience.

Miss Lillian Stephens recited "The Squire's Rooster," and kept her audience in laughter from start to finish. Her imitation of the old darkey who stole the rooster, and tried to yarn out of it was excellent. Those who have never tried, do not appreciate the difficulty of imitating the tone and dialect of old darkeys. She did it decidedly well.

The programme called for a recitation by Miss Lillian Moorehead, but that little lady was sick, and Miss Susan Yates took her place and recited a double number, "At Aunt's House" and "Mary's Little Lamb." Miss Yates has a decided talent for elocution, and the audience was not satisfied with the two pieces, but wanted more. She would not receive an encore, but returned and bowed her thanks. Her imitation of the "little wretch" who got Mary's lamb into so much trouble, was excellent, and the audience would have been glad to have seen her spank Johnnie, and hear him howl.

Miss Belle Grover recited "Aunt

At the close of the programme President Williams invited the audience to visit the art gallery, and nearly every one accepted the invitation. The gallery had been thrown open to the public during the afternoon, but the rain had kept many away. A pleasant hour was spent in the gallery, and all were well repaid for their visit.

BACCALAUREATE SERMON, C. F. C.

The baccalaureate sermon before the graduating class of Central Female College was preached at the Methodist church Sunday morning by Rev. E. C. Pattillo, D. D., of St. Louis.

The following programme of exercises was followed:

Organ Prelude—Prof. Conrad.

Hymn No. 4—"Holy, holy, holy, Lord God, Almighty, sung by the audience, led by the choir.

Prayer—Dr. Pattillo.

Hymn No. 1—"Come Thou Almighty King," sung by choir and audience.

Responsive reading, led by President Williams; responses by entire audience. The 84th and 23d Psalms were thus read.

Te Deum, in C, was sung by the choir, composed of Misses Llewellyn and Lyons, Messrs. Ramsey and St. Clair.

Scripture Lesson—Eleventh chapter of Hebrews read by Dr. Pattillo. Offertory—"The King of Love My Shepherd Is," by the quartette.

Dr. Pattillo's sermon was as follows: "And these all having obtained a good report through faith received not the promise: God having provided some better thing for us that they without us should not be made perfect." Hebrew xi, 39, 40.

The people to whom these words were addressed were agitated by an impending change. The old dispensation

rest their all upon it, come the issue where or when or how it may.

The apostle introduces us into this great society that we may find our place, our work and our inspiration.

For to move in the pathway of the mighty toilers, catching their spirit and becoming co-workers with them is to get a correct perspective of life; it is to be greatly encouraged and divinely inspired for the work of coming years.

We are enrolled as members of this great brotherhood of faith, whose lives have been the inspiration of the past and whose titanic labors have made possible the progress of the world.

Comrades with the mighty "Souls destined to overleap the vulgar lot And mould the world unto the scheme or God."

The evident effort of the apostle is to inspire the Hebrew Christians by emphasizing their relationships.

The method is not new to us for the appeal to great endeavors on account of relationship is as common as life.

The statesman admonishes the student of political economy that he has entered upon a profession in which he will become a co-laborer with Chatham and Pitt and Gladstone and Jefferson.

The musician fires the soul of the beginner as he speaks of the same work transfigured by the spirit of Handel and glorified by the genius of Beethoven.

A newer inspiration comes to the student of art as he is reminded that he belongs to that noble fraternity which has given to the world a Michael Angelo and a Raphael.

Thus does the apostle incite us to noble achievement. Wherefore seeing we also are

all the great and holy truths of life, and here the emphasis of Christianity rests.

The more one thinks of it the more plainly it appears that in all spheres of thought, religion, scientific, artistic and literary, the question of all questions, the pivot on which everything stands, is personality.

There is, we venture to say, no historical problem, which carefully studied does not show the personal equation as its alpha and omega.

Take the question of protestantism. How did the world come by it?

It may be said that the great doctrine existed independently of Luther. But why did the world pay no heed to them till Luther came? Without entering upon the discussion as to what extent the doctrine made Luther or Luther made the doctrine the fact remains that what, at a critical period, went on in the depths of this single personality created protestantism as we know it.

A comparison between the beginnings of Mexico and our own country further illustrates the decisive power of personality.

It was not a peaceful band of immigrants who landed in Mexico seeking a refuge and a place to worship God according to the dictates of their consciences.

It was not the Saxon blood nor the British mind filled with great ideals and lofty images.

They came in the name of a proud empire, armed for conquest and extermination.

They loaded themselves with gold and silver. They rioted in plunder and spoil.

They established nothing. They cherished no hope of liberty, practiced no kind of industry and erected no safeguards of morality.