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The Isaqueena - 1906, December

Mary Ola Gregory
Greenville Woman's College

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ISAQUEENA



and

Souvenir Program

of

Musical Art Society

in

Handel's Messiah



Christmas Number



Official Program

HAENDEL'S GREAT ORATORIO

THE "MESSIAH"

SPECIAL PATRONAGE
GOVERNOR-ELECT M. F. ANSEL

MUSICAL ART SOCIETY

H. W. B. BARNES, DIRECTOR

Soloists

GRACE LEE BROWNE, SOPRANO LAURA GILBERT, CONTRALTO
JOSEPH SCHENKE, TENOR WALTER D. BROWN, BASS
JOSEF HAGSTROM, BASS

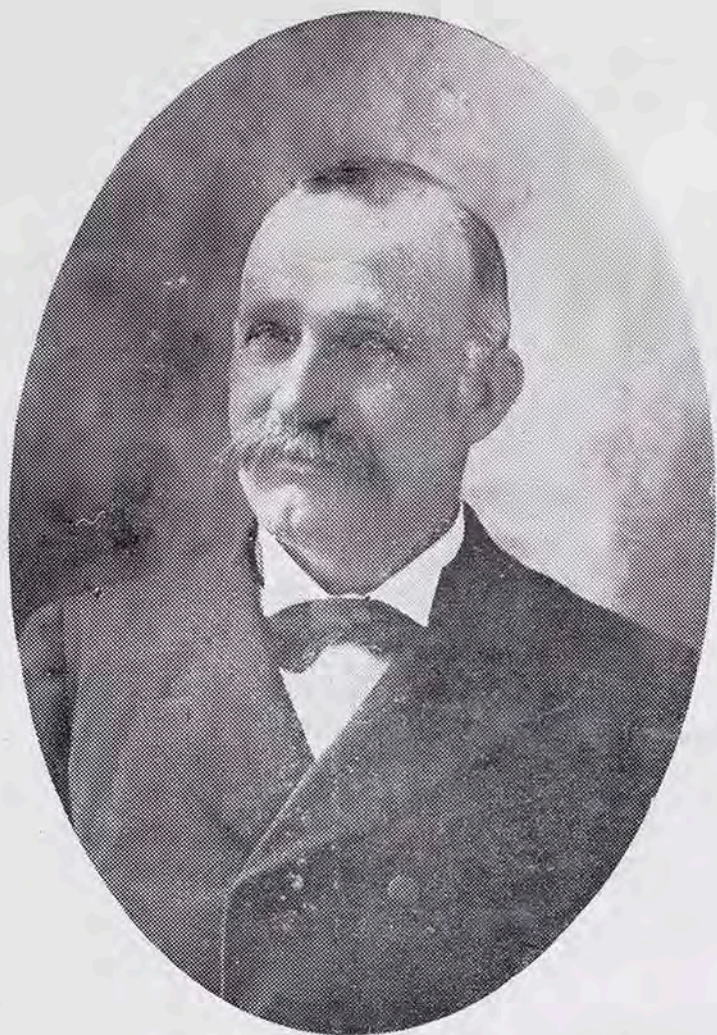
FULL ORCHESTRA

GEORGE H. SCHAEFER, PIANIST
JOHN H. WILLIAMS, ORGANIST

GRAND OPERA HOUSE, GREENVILLE, S. C.
THURSDAY EVENING, DECEMBER 20TH, 1906
8:30 OCLOCK

AUSPICES GREENVILLE FEMALE COLLEGE

NOTE--PHOTOGRAPHIC RECOGNITION OF JOSEF HAGSTROM AND JOHN H. WILLIAMS ARRIVED
TOO LATE FOR INSERTION IN PROGRAM



GOVERNOR-ELECT M. F. ANSEL.

Handel's Messiah

OFFICIAL PROGRAM.

PART THE FIRST.

OVERTURE	
Comfort ye my people	Recit. Accomp.
Ev'ry valley	Air
And the glory of the Lord	Chorus.
Thus saith the Lord	Recit. Accomp.
But who may abide?	Air.
Behold a Virgin shall conceive	Recit.
O thou that tellest good tidings	Air and Chorus.
For, behold, darkness	Recit. Accomp.
The people that walked in darkness	Air.
For unto us a Child is born	Chorus.
PASTORAL SYMPHONY (The "Largo" substituted.)	
There were shepherds	Recit.
And lo! the Angel of the Lord	Recit. Accomp.
And the Angel said unto them	Recit.
And suddenly	Recit. Accomp.
Glory to God in the highest	Chorus.
Rejoice greatly	Air.
Then shall the eyes of the blind	Recit.
He shall feed His flock	Air.

Isaqueena

Published by the students of Greenville Female College.

Ola Gregory, '07	Editor in Chief.
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Editorial Department

OLA GREGORY, Editor.

A new feature of the city of Greenville is the Musical Art Society, which has recently been organized by Mr. H. W. B. Barnes, Director of Music in the college. For a number of years the people of Greenville have had in mind the organization of such a society and now it is no longer a thing of the future, but a promising Choral Society has been organized and is receiving the hearty support of the Greenville people. This society is composed largely of G. F. C. girls, but this does not mean that any institution controls the society. It is supported by the entire community and every one interested in this work is invited to help. Handel's "Messiah" has been in preparation and is to be given at the Opera House on December 20. A great deal of enthusiasm has been

PART THE SECOND.

Behold the lamb of God! Chorus.
 He was despised Air.
 Surely He hath borne our griefs Chorus.
 And with His stripes Chorus.
 All we, like sheep Chorus.
 Thy rebuke hath broken His heart
 Recit. Accomp.
 Behold, and see! Air.
 He was cut off Recit. Accomp.
 But Thou didst not leave Air.
 Lift up your heads **Chorus.**
 Why do the nations? Air.
 Let us break their bonds asunder Chorus.
 He that dwelleth in Heaven Recit.
 Thou shalt break them Air
 Hallelujah Chorus.

PART THE THIRD.

I know that my Redeemer liveth Air.
 Since by man came death Chorus.
 By man came also Chorus.
 For as in Adam all die Chorus.
 Even so in Christ Chorus.
 Behold, I tell you a mystery! Recit. Accomp.
 The trumpet shall sound Air.
 Then shall be brought to pass Recit.
 O Death! where is thy sting? Duet.
 But thanks be to God Chorus.
 If God be for us Air.
 Worthy is the Lamb Chorus
 Amen Chorus.

exhibited in the preparation of the "Messiah" and great success is assured in this as well as future productions. For the evening the best soloists have been obtained as well as a splendid orchestra.

In recent years a change has undoubtedly come over the structure of society, a change which has not been altogether a beneficial one nor one to promote the angelic message, "Peace on earth, good will towards men." Since the angel host sang, "For unto us a child is born" doubts have been creeping into our faith and we have largely lost the significance of the season. In giving the "Messiah" not only shall the significance of the Christmas-Tide be brought out, but people shall be shown more plainly their reasons for celebrating this season, which in a large measure has been overlooked.

Since the "Messiah" is so appropriate to this season we have decided to make the Christmas number of the "Isaqueena" also a souvenir program of the "Messiah."





H. W. B. BARNES.
Director of Music in Greenville Female College,
and Conductor Musical Art Society.

Foreword to the Messiah

The Messiah represents the ripened product of Handel's genius, and reflects the noblest aspirations and most exalted devotion of mankind. Among all his oratorios it retains its original freshness, vigor, and beauty in the highest degree, in that it appeals to the loftiest sentiment and to universal religious devotion, and is based on the most harmonious, symmetrical and enduring forms of the art.

It was begun on the 22d day of August, 1741, the full score completed September 14. It is an illustration of Handel's almost superhuman capacity for work, that at the age of fifty-six he should have written his masterpiece in twenty-three days.

The Oratorio is divided into three parts, the first illustrates the longing of the world for the Messiah; prophesies of his coming, and announces his birth. The second part is devoted to the sufferings, death and exaltation of Christ, and develops the spread and ultimate triumph of the gospel; while the third is occupied with the declaration of the highest truths of the doctrine; faith in the existence of God; the surety of immortal life; the resurrection; and the attainment of an eternity of happiness.

The orchestral prelude is of severe simplicity and prepares the way for the recitation, "Comfort ye my people."

The director desires to point out briefly the most impressive portion of the work which is in the second part. Following the solemn chorus "Behold the lamb of Good" are the arias "He was despised," "Behold and see if there be any sorrow," the most deeply expressive songs ever written, in which the very key note of sorrow is struck. The second part closes with the triumph of the work: "Hallelujah," which is recognized as the greatest choral masterpiece in all mu-

Literary Department

VIRGINIA FELDEK

CARRIE WIDEMAN,

Editors.

DE NIGGER'S CHRISMUS DAY.

De wintah's in de air, de fros' am on de groun';
Iheah de niggah's shoutin' an' de yelpin' o' de houn';
Wuk is all done ovah, an' time has come tuh play
When ol' massa gives de niggahs de time o' Chris'mus Day.

Up yandah in de grove de big house am a-ringin';
De orgin am a-playin' an' de white ladies singin';
An' 'roun' de hot oak fire de chillun laugh an' play;
An' ol' massa pats hisself 'kase'n dis am Chris'mus Day.

Frum out dat kitchen-house odahs keep a-comin'
What watah's up a niggah's mouth and sets his soul a drummin':
Such a lot' o' vittles an' fixed up ev'ry way—
Massa's table bends an' groans 'fore folks on Chris'mus Day.

Down heah in de hollah my cabin's warm as June;
My banjo am a-plinkin' an' my Mandy sings de tune;
De pickaninnies dance—dey am so light an' gay:
Us niggahs all am happy 'kase'n dis am Chris'mus Day.
Tukey's in de oven, de 'possum's in de pot;
De sassage am a-fryin', de corn-cakes good an' hot;
De cidah's in de keg—an' all I got tuh say:
"Niggah's hearts feel mighty light on account o' Chris'mus Day."

Eunice Gideon.

sical literature. After listening to its performance one can understand Handel's words: "I did think I did see all heaven before me, and the great God himself." At the first performance in 1743 the whole audience with the King at its head, arose and remained standing to the close of this chorus. This custom is universal and always observed, and it is hoped will not be forgotten in Greenville. Other oratorios may be compared one with another; but the Messiah stands alone, a majestic monument to the memory of the composer, an imperishable record of the noblest sentiments of human nature and the highest aspirations of man. Dr. Hawei's of London, asserts that a hearing of the Messiah devoutly and artistically rendered will contribute more to the general religious uplifting of a community than a hundred sermons by the greatest living preacher.

We shall use our best efforts to make the coming performance of "The Messiah" fulfill Dr. Hawei's requirements, that it shall be both devout and artistic; gratefully remembering the substantial support of most of our best citizens.

H. W. B. Barnes.



CUSTOMS OF YULETIDE.

We do not know the exact date when Yuletide became an established season for feasting, but long ago, when the minds and lives of the Teutonic tribes were still ruled by the heathen gods, certain customary celebrations took place from December fourteenth to January sixth. The sun's wheel, Jul, was believed to pause in its course and rest after its yearly round. It was easy for the people of the far North to believe this, since the sun did not rise above the horizon during that period.

For these three weeks there was Yule peace, all feuds being dropped for the time, and solemn sacrifices to insure the fruitfulness of fields and animals. Some of these ceremonies, or relics of them, are still observed in some parts of Hessen. On December fourteenth at midnight the youths of the village parade the streets proclaiming the advent of the days of peace. During the remainder of Jul everything must rest.

The Icelanders begin their year at Yule day, and count a person's years by the number of Yules in his life.

The English revert to the ancient Saxon feasts on December twenty-fifth, when a feast was held in honor of Thor. The distinctive names for this festival were Gule, Gwyl, Jul, or Yule.

We have the name Christ-mas or Christ-mass, because a mass in honor of Christ's birth was celebrated on that day in the Greek and Roman churches. In many languages the word for Christmas means birthday; in the German it means sacred night.

The correct date of Christ's birth is not known, nor was December twenty-fifth observed as Christmas until two hundred years after his birth. The Persians, however, had observed Yuletide five hundred and fifty years before. Then Rome took up its



JOSEPH SCHENKE, Cincinnati, Ohio.
Tenor Soloist in Haendel's Messiah.

The Messiah

NOTE—In the first page of the original Score, Handel has made a memorandum that it was begun on the 22nd of August, 1741; and in the last page he has recorded that it was finished on the 12th of September, 1741.

PART THE FIRST.

OVERTURE.

RECIT. Accompanied.—(Tenor.)

Comfort ye, comfort ye my people, saith your God; Speak ye comfortably to Jerusalem; and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness:— Prepare ye the way of the Lord; make straight in the desert a highway for our God.

AIR.—(Tenor.)

Every valley shall be exalted and every mountain and hill made low, the crooked straight and the rough places plain.

CHORUS.

And the glory of the Lord shall be revealed, and all flesh shall see it together; for the mouth of the Lord hath spoken it.

RECIT. Accompanied.—(Bass.)

Thus saith the Lord of Hosts:—Yet once a little while and I will shake the heavens and the earth, the sea and the dry land; and I will shake all nations; and the desire of all nations shall come.

The Lord, whom ye seek, shall suddenly come to

observance, adopting the mistletoe and its rites from the Druids. Julius, Pope of Rome, in 400 A. D. fixed upon December twenty-fifth as the day of the winter solstice, and, in place of the pagan rites the Church introduced Christ-masses. Gradually Christmas hymns and carols came in. Christmas now means simply the day, whereas formerly it was the season. The English observed the holiday for twelve days and nights, finishing with Twelfth Night. The Irish observed it until "Little Christmas," two weeks after Christmas.

The use of evergreens at Christmas comes from the Romans. The Druids hung green branches and mistletoe over their doors to propitiate Woodland sprites. In the days of our ancestors the external aspect of Christmastide was a public concern. In "Poor Richard's Almanac," 1695, is this allusion to the Christmas evergreen:

"With holly and ivy,
 So green and so gay,
 We'll deck up our houses
 As fresh as the day.
 With boys and rosemary
 And laurel compleate,
 And every one now
 Is a king in concrete."

These must be taken down by Twelfth Day.

It may be well to know the origin of the use and supposed power of mistletoe and holly, since they are our principal decorations. At Yuletide the Druids cut the mistletoe, or All-Healing, as they called it, with great ceremony and placed it upon their altars. On New Year's day the mistletoe was distributed among the people. There are many superstitions in regard to mistletoe; British tradition usually account it friendly, though in other nations it has been used for evil.

his temple, even the messenger of the covenant, whom ye delight in; Behold, He shall come, saith the Lord of Hosts.

AIR.—(Bass.)

But who may abide the day of his coming and who shall stand when He appeareth?

For He is like a refiner's fire.

RECIT.—(Alto.)

Behold a Virgin shall conceive and bear a Son, and shall call his name Emanuel, God with us.

AIR (Alto) AND CHORUS.

O thou that tellest good tidings to Zion, get thee up into the high mounain: O thou that tellest good tidings to Jerusalem, lift up thy voice with strength; lift it up, be not afraid; say unto the cities of Judah, Behold your God!

Arise, shine, for thy light is come, and the glory of the Lord is risen upon thee.

RECIT. Accompanied.—(Bass.)

For, behold, darkness shall cover the earth, and gross darkness the people; but the Lord shall arise upon thee, and His glory shall be seen upon thee, and the Gentiles shall come to thy light, and kings to the brightness of thy rising.

AIR.—(Bass.)

The people that walked in darkness have seen a great light; and they that dwell in the land of the shadow of death, upon them hath the light shined.

CHORUS.

For unto us a Child is born, unto us a Son is given, and the government shall be upon His shoulder; and His name shall be called Wonderful, Counsellor, the

It is not known just when the mistletoe was first called "kissing-bush." Many English girls believe that they will not be married inside of a year unless they receive at least one kiss under the mistletoe. Mistletoe used to be considered a charm to ward off the baleful influence of witches.

The Romans and Teutons have handed down to us the holly with its traditions and customs, and "bringing in the holly" used to be a matter of some ceremony. In Rutland, England, the good folk never bring holly into the house before Christmas eve for fear of ill luck; and in Derbyshire it is believed that the roughness or smoothness of the holly foreshadows whether husband or wife will rule during the following year. The superstition that holly was a reminder of Christ's sufferings is of later origin. This idea is embodied in a Christmas carol:

"The holly berry's red as blood,
And the holly bears a thorn;
and the Manger-bed is a Holy Road,
When Jesus Christ was born."

Of course we all know about the Yule log. The fire made of it must not go out before New Year. In the Highlands of Scotland, today, it is considered a great misfortune if this occurs, and it is said, "Tae nae luck, ye've let oot the fire." The remains of each year's fire are stored away to light the fire next year.

Christmas was called the "Feast of Lghts" by the early English and Irish people. They used to burn the "Christmas candle," which was large enough to burn for several nights. This is one of the most interesting of the Christmas customs, for very early it was made symbolical of the "Light of the World," though it may have been, at first, a pagan rite.

Used as a Christian symbol, the Christmas was made large enough to last the whole twelve



LAURA CELESTE GILBERT, Atlanta, Ga.
Contralto in Haendel's Messiah.



Mighty God, the Everlasting Father, the Prince of Peace.

PASTORAL SYMPHONY.

RECIT.—(Soprano.)

There were shepherds abiding in the field, keeping watch over their flocks by night.

RECIT. Accompanied.—(Soprano.)

And lo! the Angel of the Lord came upon them, and the glory of the Lord shone round about them, and they were sore afraid.

RECIT.—(Soprano.)

And the Angel said unto them, Fear not; for behold I bring you good tidings of great joy, which shall be to all people; for unto you is born this day in the City of David, a Saviour, which is Christ the Lord.

RECIT. Accompanied.—(Soprano.)

And suddenly there was with the Angel a multitude of the heavenly host, praising God, and saying:

CHORUS,

Glory to God in the highest, and peace on earth, good will towards men.

AIR.—(Soprano.)

Rejoice greatly, O daughter of Zion! Shout, O daughter of Jerusalem! behold, thy king cometh unto thee!

He is the righteous Saviour, and He shall speak peace unto the heathen.

RECIT.—(Alto.)

Then shall the eyes of the blind be opened, and the ears of the deaf unstopped; then shall the lame man leap as an hart, and the tongue of the dumb shall sing.

nights of the holiday. The candle was often ornamented with a lamb, typical of the Lamb of God. One of the Christmas games used to be "jumping the candle," but this is now played on Hallowe'en night.

A hundred years ago English Chandlers paid tribute to their patrons in the form of huge candle molds, and the coopers gave the patrons great logs, called Yule dogs, or blocks, these taking the place of the Yule log.

The poor little Puritan children were not allowed to observe Christmas because this savored of Popery in the eyes of their parents. If they observed Christmas at all it was simply as a matter of devotion, and not of gaiety. The only amusement was the burning of the Christmas candle in the heart of which was concealed a quill of gun powder.

Germany is the Fatherland of the Christmas tree and of "Kris Kringle," and "Kris Kringle" still adorns the top of every tree, large or small, in Germany.

Some say that Christmas trees were used to hold gifts as early as 1632; they certainly were by 1744. France and England adopted the Christmas tree about 1840, and since that time the custom has become world wide. The "Tree of Candles" is of more ancient date. From Germany comes the poetic idea of the Christmas tree as a symbol of the renewed life of nature beginning with the lengthening of the days, while Norse mythology suggests that it symbolizes the new born sun, in that it was bedecked with lights, and Spring, on account of its rich green. The Norse mythology was probably the origin of the "Tree of Candles" more than of the present Christmas tree, which, though not known by that name, became, upon the introduction of Christianity, the type of Christ.

AIR.—(Alto.)

He shall feed His flock like a shepherd; and He shall gather the lambs with His arm, and carry them in His bosom, and gently lead those that are with young.

AIR.—(Soprano.)

Come unto Him, all ye that labor and are heavy laden, and He shall give you rest. Take His yoke upon you, and learn of Him, for He is meek and lowly of heart, and ye shall find rest unto your souls.

PART THE SECOND.

CHORUS.

Behold the Lamb of God that taketh away the sin of the world.

AIR.—(Alto.)

He was despised and rejected of men; a man of sorrows, and acquainted with grief.

*(He gave His back to the smiters, and His cheeks to them that plucked off the hair; He hid not His face from shame and spitting.)

RECIT. Accompanied.—(Tenor.)

Thy rebuke hath broken His heart; He is full of heaviness. He looked for some to have pity on Him, but there was no man, neither found He any to comfort Him.

AIR.—(Tenor.)

Behold, and see if there be any sorrow like unto His sorrow.

RECIT. Accompanied.—(Soprano.)

He was cut off out of the land of the living; for the transgressions of Thy people was He stricken.

Some one has thus expressed our conception of the Christmas tree:

"The tree itself, stately and tall, was symbolical of His majesty and grandeur; the green, of His godliness and immortality; the lights, of His glory and of the Star in the East; and the angel on top (which was then never omitted), of the angels who gave to the shepherds the words still spoken each Christmas day, 'Peace on earth, good will to men.'"

Helen D. Mauldin, '07.

EXTRACT FROM "A CHRISTMAS SERMON."

By Robert Louis Stevenson.

We require higher tasks, because we do not recognize the height of those we have. Trying to be kind and honest seems an affair too simple and too inconsequential for gentlemen of our heroic mould; we had rather set ourselves to something bold, arduous, and conclusive; we had rather found a schism or suppress a heresy, cut off a hand or mortify an appetite.

There is an idea abroad among moral people that they should make their neighbors good. One person I have to make good, myself. But my duty to my neighbor is much more nearly expressed by saying that I have to make him happy—if I may.

A man may have a flaw, a weakness, that unfits him for the duties of life, that spoils his temper, that threatens his integrity, or that betrays him into cruelty. It has to be conquered; but it must never be suffered to engross his thoughts. The true duties lie all upon the farther side, and must be attended to with a whole mind so soon as this preliminary clearing of the decks has been effected. In order that he may be kind and honest, it may be needful he should become a total abstainer; let him become so then, and the next day let him forget the circumstance. Trying to be kind and honest will require all his



WALTER D .BROWN.

Teacher of Voice in Greenville Female College and
Bass Soloist for Musical Art Society in
Haendel's "Messiah."

AIR.—(Soprano.)

But Thou didst not leave his soul in hell; nor didst
Thou suffer Thy Holy One to see corruption.

CHORUS.

Lift up your heads, O ye gates, and be ye lift up,
ye everlasting doors, and the King of Glory shall
come in.

Who is the King of Glory?

The Lord, strong and mighty; the Lord, mighty in
battle.

Lift up your heads, O ye gates, and be ye lift up,
ye everlasting doors, and the King of glory shall
come in.

Who is the King of Glory?

The Lord of Hosts, He is the King of Glory.

AIR.—(Bass)

Why do the nations so furiously rage together, and
why do the people imagine a vain thing?

The kings of the earth rise up, and the rulers take
counsel together against the Lord, and against His
Anointed.

RECT.—(Tenor.)

He that dwelleth in heaven shall laugh them to
scorn; the Lord shall have them in derision.

AIR.—(Tenor.)

Thou shalt break them with a rod of iron; Thou
shalt dash them in pieces like a potter's vessel.

CHORUS.

Hallelujah! for the Lord God Omnipotent reigneth.
The kingdom of this world has become the king-
dom of our Lord, and of His Christ; and He shall
reign for ever and ever.

King of Kings, and Lord of Lords. Hallelujah!

thoughts; a mortified appetite is never a wise companion; in so far as he has to mortify an appetite, he will still be the worse man.

To look back upon the past year, and see how little we have striven and to what small purpose; and how often we have been cowardly and hung back, or temerarious and rushed unwisely in; and how every day and all day long we have transgressed the laws of kindness;—it may seem a paradox, but in the bitterness of these discoveries a certain consolation resides. Life is not designed to minister to a man's vanity.

CHRISTMAS SPIRIT.

Hiding our sorrow neath her wings of cheer.
Calmly love's angel hovers near,
Hiding our sorrow neath her wings of cheer.
Ring out the joy bells clear and sweet,
In happy chorus His name repeat;
Sing of Him who came from above
To bless our earth with his wonderful love,
May each of us some of His spirit partake,
And give our gifts for love's sweet sake.
Smile away the tear of the disconsolate.

Shine on thou bright and cheerful face,
 Perhaps you'll lend another grace
In the wee child's life, or the aged breast,
Rejoice to bring to each your best,
In gifts of gold and diamonds and such,
There is often a want of the Master's touch.

Pattie Bowers

PART THE THIRD.

AIR.—(Soprano.)

I know that my Redeemer liveth, and that He shall stand at the latter day upon the earth; and though worms destroy this body, yet in my flesh shall I see God.

For now is Christ risen from the dead, the first-fruits of them that sleep.

QUARTET.

Since by man came death,

CHORUS.

By man came also the resurrection of the dead.

QUARTET.

For as in Adam all die,

Even so in Christ shall all be made alive.

RECIT. Accompanied.—(Bass.)

Behold! I tell you a mystery: We shall not all sleep; but we shall all be changed in a moment, in the twinkling of an eye, at the last trumpet.

AIR. (Bass.)

The trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed.

*(For this corruptible must put on incorruption, and this mortal must put on immortality.)

*The latter part of this Air is usually omitted.

CHORUS.

Worthy is the Lamb that was slain, and hath redeemed us to God by His blood, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing.

Blessing and honor, glory and power, be unto Him that sitteth upon the throne, and unto the Lamb, for ever and ever. Amen.

THE CHRIST CHILD IN ART.

“Religion has been the foundation of art, or the policy which has contributed to its power.” The early artists remained content with such simple symbols as the fish, the vine, the palm, and the lamb. We are led to think that they remained content through force, for in that perilous time, the tracing of a fish in the sand was crime enough to hurry its perpetrator to the arena and to martyrdom.

Attempts to express the Christ on the sarcophagi by means of figures was a decided step in art. As Christian religion grew, there was a great desire to typify the faithful, holy in thought, lovely in word and deed, and compassionate Savior by a truer likeness. Out of this grew the many valuable paintings of the Madonna and Christ, which were accepted and used as expression of faith.

In the West, pictorial art made steady progress, especially from the time of Charlemagne to the first crusade. To the continuation of the crusades are we indebted not only for a revival of learning, but it also gave new vigor to religious art, which in the thirteenth century resulted in the dawning of a notable era in art.

They felt fully rewarded for the twelve hundred years of groping when Cimabue painted his famous Madonna di Rucellai on the walls of the chapel of Santa Maria Novella. This looks quaint and stiff in comparison with those of more recent date, yet it reveals the spirit of reverence and the outgrowing of classical prejudices. Life was represented in this picture, which caused the people to shout with joy and sing and dance before it.

Since this was an era of faith, constant experiments were made to produce better and more pleasing compositions.



GRACE LEE BROWNE, Atlanta, Ga.
Soprano Soloist in Haendel's Messiah.

Repertoire of Choral Works

Prepared Under Mr. Barnes' Direction.

- Bach's Mass in B Minor.
- Brahms' Requiem.
- Gounod's Redemption.
- Gounod's Gallia.
- Gounod's By Babylon's Wave
- Gade's Crusaders.
- Haendel's Messiah.
- Haendel's Samson.
- Haendel's Joshua.
- Haendel's Israel in Egypt.
- Haendel's Judas Maccabaeus.
- Haydn's Creation.
- Haydn's Seasons.
- Haydn's Third Mass.
- Haydn's Passion Music.
- Mendelssohn's Elijah.
- Mendelssohn's St. Paul.
- Mendelssohn's Athalia.
- Mendelssohn's 45th and 95th Psalms.
- Rossini's Stabat Mater.
- Spohr's Last Judgment.
- Saint Saen's The Deluge.
- DuBois' Passion Music.
- Verd's Requieum.
- Numerous detached choruses.

The 1907 spring concerts of the Musical Art Society will include Haydn's "Creation" and Masaenet's "Eve."

Dante was the greatest factor in Italian art of the fourteenth century. He instilled into the artists the spirit of mysticism, poetry, and religion, which was typical of Giotto's school. Cimabue found Giotto, a shepherd's son, drawing sheep on a flat rock, recognizing the boy's talent, he took him to Florence and educated him. At this time art was wholly at the service of the church, consequently, Giotto's paintings too were religious. Often, in his many paintings of the Madonna, we can see the influence of his master.

In Florence one hundred and ten years later was born Alessandru Filepepi, better known as Botticelli, which was his master's name.

Botticelli in his lovely madonnas portrays the chastity, the tenderness, the sacred character of the mother of the Savior, yet retains naturalness, which gives them an added charm. To him we owe the "Incoronata." The grace and sympathy in the Madonna's pale and lovely face is very enhancing, but the center of the picture is the Christ-child in all its purity and innocence, seeming to have its little heart set on things above.

Memling painted the Madonna sitting in a garden holding her babe with all a mother's tenderness, while the child holds with one hand a book, which was considered the emblem of wisdom, and with the other hand touches the strings of a musical instrument, seeming to enjoy the sound created thereby.

Van Dyck painted the Child sitting in the Madonna's lap, looking upward to angels bringing flowers to Him, which He in turn is distributing among the multitude gathered around, very emblematic of his mission on earth. This is the "Madonna of St. Rosalie."

"The Holy Family" has been painted by several artists, but especially do we admire the one by Rem-

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Mrs. J. A. Easley	Greenville, S. C.
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braudt. In this picture he shows his power of appreciating the highest spiritual elevation.

Holbein was the German master who freed himself from the old manner of treating the human form. His work excels any other in Germany on account of its clearness of coloring and individuality of character.

In the Dresden Galley is found the beautiful Meyer Madonna. The angelic beauty and dignity is contrasted with the homely character of the family at her feet.

Murillo, a Spanish artist, painted about seventy Madonnas, but let us glance at his Madonna e Bambino. In this the Madonna wears a red tight fitting dress with blue mantle and, as always, has her head veiled.

The dear babe half standing, half reclining on the mother's bosom, is the counterpart of his beautiful young mother. Even so early can we see in his looks meekness and lowliness of heart.

In Corregio's *La Vergine E Il S Bambin* we are touched especially by the adoration of the mother bending over her only son. As she bends over the new born babe what words can express the youthful mother's love!

In Michael Angelo's Holy Family the Child is clinging to His mother's neck as if for protection. The naturalness of the whole picture so impresses us that we do not soon forget it.

Raphael gave the world so many Madonnas that perhaps it would be better to name some rather than attempt describing such superb work.

The most admired are the Sistine Madonna, Madonna Granduca, Madonna di Temp, Madonna with the Goldfinch. In each of these he displays mastery of tone, technique, and maturity. In the Sistine not



GEO. H. SCHAEFER,
Teacher of Piano in Greenville Female College and
Accompanist for the Musical Art Society.

Mrs. A. C. Latimer	Belton, S. C.
Mrs. J. M. Marshall	Greenville, S. C.
Mrs. Samuel Mauldin	Greenville, S. C.
Mrs. William G. McDavid	Greenville, S. C.
Mrs. Mattie A. McGee	Greenville, S. C.
Mrs. Carrie McGee	Greenville, S. C.
Mrs. H. P. McGee	Greenville, S. C.
Mrs. G. F. Norris	Catechee, S. C.
Mrs. T. F. Parker	Greenville, S. C.
Mrs. Avery Patton	Greenville, S. C.
Mrs. Edwin M. Poteat	Greenville, S. C.
Mrs. J. W. Quattlebaum	Anderson, S. C.
Mrs. B. M. Shuman	Greenville, S. C.
Mrs. William H. Sirrine	Greenville, S. C.
Mrs. Jessie R. Smith	Greenville, S. C.
Mrs. W. M. Steele	Greenville, S. C.
Mrs. Samuel Stradley	Greenville, S. C.
Mrs. C. D. Stradley	Greenville, S. C.
Mrs. Lily Strickland	Anderson, S. C.
Mrs. Robert K. Taylor	Greenville, S. C.
Mrs. A. J. S. Thomas	Greenville, S. C.
Mrs. J. M. Waddell	Greenville, S. C.
Mrs. Chas. T. Watkins	Greenville, S. C.
Mrs. C. E. Watson	Greenville, S. C.
Mrs. J. R. Ware	Greenville, S. C.
Mrs. H. H. Watkins	Anderson, S. C.
Mrs. C. L. Webb	Greenville, S. C.
Mrs. E. J. Whilden	Greenville, S. C.
Mrs. B. T. Whitmire	Greenville, S. C.
Mrs. William Wilkins	Greenville, S. C.
Mrs. Robt. G. Williams	Greenville, S. C.

only is there beauty of color, but true poetic feelings. "True art endures forever."

In all the paintings of the Christ-child there is a halo around his head and he is each artist's conception of a perfect man.

The position of the Child varies with the artist, in some lying, some standing, some sitting, and some nestling to the mother's bosom and embracing her. We notice too that the Child always has something in His hand. Perhaps these are intended for play things, or as some rather think, the things were emblematic.

To the people at that time the globe denoted sovereignty, serpent sin, apple the fall of man, pomegranate hope, dove Holy Spirit.

With carols by the choir of Heaven and God's own Lord, the Savior of the world came a Christmas gift for all mankind!



Personale of Orchestra

FIRST VIOLINS:—

Richardson, Don.
 Schneider, Geo.
 DeWitt, Burr.
 Ottinger, Ira.

SECOND VIOLINS:—

Mauldin, Elizabeth.
 Bucher, Raymond.
 Caruth, Willard.
 Frischer, Chas.

VIOLAS:—

Soules, William.
 Rusack, A.

CELLOS:—

Wilson, John T.
 Peters, Peter.

BASSES:—

Alderman, Jessie.
 Winchester, A. J.

FLUTES:—

Asbury, Harry.
 Latimer, John.

CLARINETS:—

Davis, Wm. H.
 Grieb, Harry.

OBOI:—

Streamer, G.
 Moosetsky, J.

BASSOONS:—

Froelich, Nat.
 Sims, Sol.

TRUMPETS:—

Martin, Joseph T.
 Baker, Louis N. L.

HORNS:—

Mackey, J. C.
 Keesler, Robt. L.

TROMBONES:—

Wearn, Houston.
 McQuarrie, Thomas.
 Sneider, John.

TYMPANI:—

Long, Harry B.

Local Department

MARGUERITE GEER.

On November 15th Leland Powers gave an impersonation of "David Garrick." The entire audience was appreciative of his ability, but the expression pupils were especially enthusiastic over the work of this well-known artist.

Mr. McEntee gave quite an instructive lecture on Shakesperian plays November 22nd.

Quite a number of the students attended "Twelfth Night" at Opera House November 27th. It was decidedly the best thing of the season thus far and was thoroughly appreciated.

We are glad to report the recovery of Mr. Schaefer, who has been ill.

The expression students gave a studio recital on November 17th.

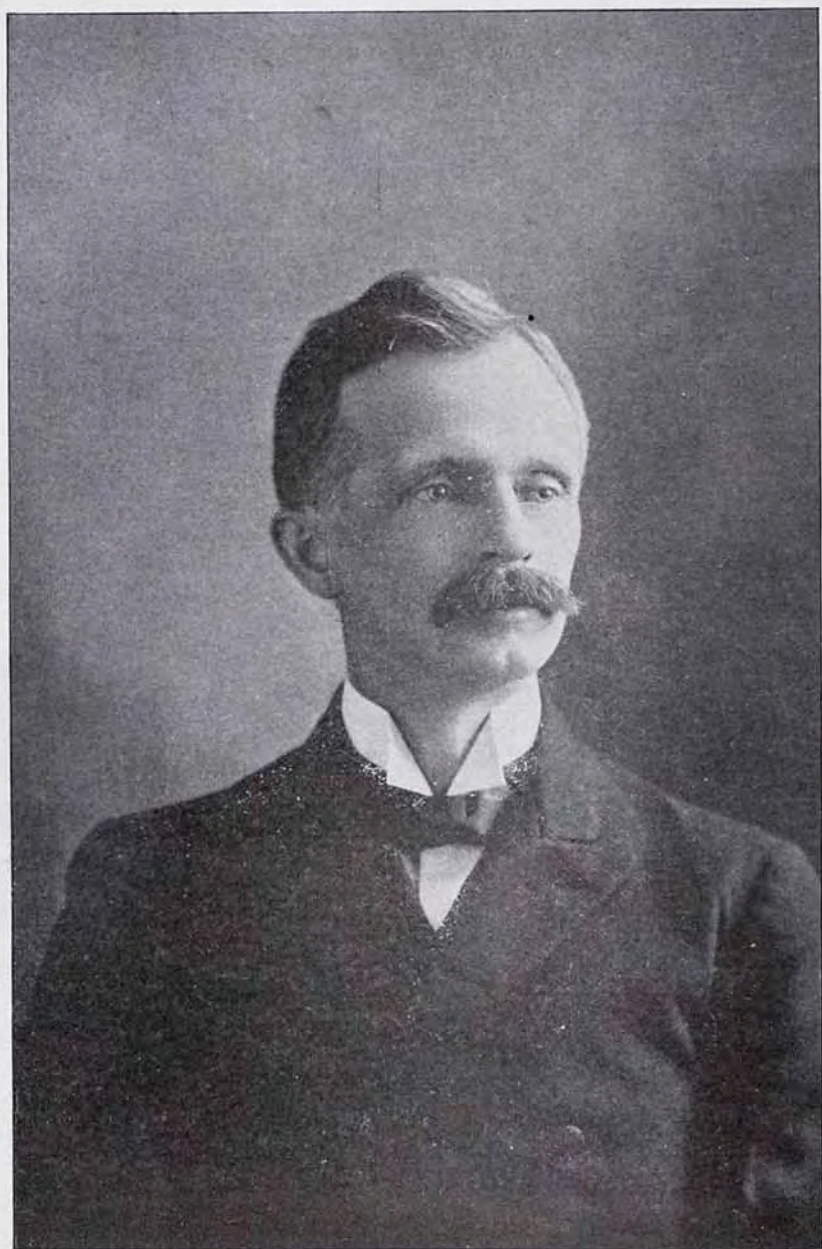
Miss Simms, Pauline Kelly, and Bertha Eubanks attended the convention of the Carolina Y. W. C. A. at Greensboro, North Carolina.

Dr. James left November 28th to attend the Baptist State Convention.

Mr. Barnes and Mr. Brown have recently been to Charlotte.

In the last month we have enrolled among the boarding students Pearl Cason, Flossie Rickenbacker, and Truman Miles.

Miss Rebecca Saules has been called home on account of her father's illness.



EDWARD C. JAMES, Litt. D.
President of Greenville Female College.



GREENVILLE FEMALE COLLEGE.

Members of Chorus

SOPRANOS.

Boyd, Rebecca.	Mack, Allie.
Brownlee, Lillian.	Miles, Trumon.
Beattie, E. E.	Madden, Omega.
Baggott, Della.	Martin, Juanita.
Bell, Corrine.	McAlister, Sophie Earle
Crawford, Mary Belle.	Norris, Floride.
Cason, Pearle.	Poole, Hazel.
Conyers, Mrs. W. P.	Pruitt, Ida.
Conrad, Mrs. J. J.	Pruitt, Nellie.
Durham, Mrs. D. C.	Richenbacker, Flossie.
Derieux, Lottie.	Sussex, Mrs. A. E.
Derieux, Minnie.	Smoot, Fannie.
Ebaugh, Mrs. D. W.	Scarborough, Etta.
Earle, Emily	Shirley, Alma.
Gunter, Brit Esther.	Sullivan, Kate.
Gregory, Estelle.	Spearman, Carrie.
Gregory, Ola.	Tison, Estelle.
Griffin, Mrs. C. W.	Taylor, Eilene.
Goldsmith, Marie.	Thompson, Annie.
Garrett, Jo.	Wideman, Caroline.
Hair, Ethel.	Williams, Mam'e.
Hawley, Bessie.	Chiles, Annie.
Hoke, Mrs. Mills.	McGee, Louise.
Johnson, Callie.	Jacobs, Etta L.
Jarecky, Hennie.	Maret, Ada.
Keller, Floride.	McPherson, Jean.
Killian, Eliza.	Bowers, Pattie
Latimer, Jean.	Smith, Drucie.
Mosley, Athalie.	

BASSES.

Adams, W. T.	Mauldin, R. McHardy.
Cullum, J. A.	McGee, H. P.
Ellis, M. S.	Patterson, L. O.
Earle, Theron T.	Smith, Milton G.
Going, Walter T.	Talbert, J. A.
Goldsmith, T. T.	Watson, Richard F.
Graham, Allen J.	Wardlaw, A. B.
Hicks, J. W.	Curry, R. B.
Imphries, W. C.	Rabb, J. M.
Johnston, J. K.	Brown, W. D.
Jacobi, J. W.	Hagstrom, J.
Lipscomb, S. M.	

Among the visitors at Thanksgiving were Misses Ruth Drummond, Clara Alexander, Pearl Smith and Madge McWhirter.

Misses Lala Sublett and Treeman Miles spent Thanksgiving Day at Spartanburg.

Several of the girls spent Thanksgiving Day at their homes. Among these were Eilene Taylor, Fred and Florence Donald, and Belle Wilkins.



ALTOS.

Adams, Edith.
 Byrd, Etta.
 Bush, Florence.
 Bullington, Maggie.
 Bryant, Mattie.
 Brown, Lula.
 Beattie, Mrs. W. E.
 Bauskett, Mrs. C. M.
 Chiles, Lucia.
 Cox, Mary.
 Collins, Hattie.
 Coleman, Edith.
 Dowling, Lula.
 Davenport, Bessie.
 Eubanks, Bertha.
 Faucette, Julia.
 Geer, Marguerite.
 Geer, Mary.
 Going, Bernice.
 Gregory, Sadie.
 Garrison, Mae.
 Humphreys, Mabel.
 Joyner, Annie.
 Johnson, Claudia.
 Johnson, Lucie.
 Killough, Margaret.
 Kelly, Pauline.
 Manly, Charlotte.
 Mauldin, Helen.
 Mack, Achsah.
 McGee, Sallie.

McWhirter, Bernard.
 McGee, Susie.
 Milford, Dora.
 Owens, Leona.
 Poore, Leda.
 Rives, Ora.
 Hoke, Frances.
 Surlis, Mollie.
 Stansell, Emma.
 Southard, Mary.
 Sims, Rachel Cabe.
 Smoot, Lizzie.
 Sherwood, Annie.
 Talbert, Millwee.
 Vaughan, Callie.
 Wildman, Marie.
 Wilburn, Beatrice.
 Woodward, Leita.
 Watson, Flora.
 Williams, Mrs. W. C.
 Cato, Norma.
 Sublett, Lala.
 Marett, Pearl.
 Lide, Marion.
 Harris, Rose.
 Smith, Leon.
 Bull, Grace.
 Shirley, Bessie.
 West, Lula.
 Woodward, Wynona.

TENORS.

Buist, G. A.
 Barton, W. A.
 Black, R. A.
 Barton, R. E.
 Percy, Dees.
 Delt, Percy.
 Jordan, G. E.
 Harrison, W. H.

Lanford, J. W.
 Mauldin, T. E.
 Minick, R. G.
 Manly, Chas. J. F.
 Moseley, H. L.
 Sussex, A. E.
 Mitchell, J. M.
 Latimer, F. M.

Exchange Department

HELEN D. MAULDIN, Editor.

"Oh happy bells! through coming years
 We hear in your glad sending,
 The message of peace, good will,—
 All jarring discords blending."

The November exchanges were unusually good, so the Exchange editor in accordance with the Christmas spirit might omit many "jarring discords." However, in our criticisms, which are always honest and, we trust, just, we endeavor not to praise so much, but to point out any defects we may find so that they may be remedied.

We first take up "The Clemson Chronicle," October number, as being the most attractive in appearance. The cover bearing the head of a tiger is original and attractive.

As to the contents of The Chronicle we are disappointed. The first article, a poem entitled "Her Eyes," is poorly written. In the second sentence, ten lines long, the author has sacrificed all to the rhyme. The Literary Department of The Chronicle

is not full enough, although most of the articles are good, the poem, "The Chickamauga Battlefield" being especially so. The Chronicle has one feature found in none other of our exchanges—its illustrations, drawn, we suppose, by some of the students. Of this feature we highly approve, and would like to see other exchanges take it up.

"The College of Charleston Magazine" is too small—surely the students of the college can improve it! By the way, where is the Exchange Department?



G. F. C. DORMITORY.

"The Furman Echo" is improving every month. The November issue shows good, hard work, some of which, however, should have been put on stories instead of essays. The Echo isn't well balanced. It contains one story and four essays,—one of which is nine and a half pages long. The poems in "The Furman Echo" are, as a rule, better than those of any of our exchanges. The poems in this number are no exception to the rule. A little article, "this way but once," is interesting to the Seniors of the G. F. C., because it bears directly on their motto.

We almost envy Stetson University her weekly paper; most of us have to be content with one a month. There is one objection to a weekly paper—it is apt to become but a chronicle of "happenings" in and about the University. Stetson's "Weekly Collegiate" hardly shows what her students can do in a literary way.

We received the "Wofford College Journal" among our new exchanges for November.

We like the cut of the college on the cover of the magazine but would suggest that it be printed next time on a light background, so that it will show up better. The poem, "November," prepossesses us in favor of the Journal. The article "The Awakening of John Trent" is quite a novelty, but isn't the author of it a little cynical? We choose as the two best essays a realistic one, "The Rise of Trade Unions," and an idealistic one, "The Borderland of memory."

We find only one flaw, a poor story, in the October number of "The Wake Forest Student"—otherwise it is delightful. That poor story, "A Costly Sacrifice," is unworthy of a college man.

"The Mercerian" and "The Wake Forest Student" share an admirable feature. They have the table of contents printed on the cover. While this may

not add to the beauty of the cover, it is certainly convenient. May we, out of mere curiosity, ask "The Mercerian" one question—was the trip "Through the Yellowstone" a personal experience of the author? If not, "H. A. V." certainly possesses the power of graphic description. One thing more—we expect great things of the Exchange Editor of "The Mercerian."

We will simply say that we are greatly disappointed in "The Scroll" and hope to see it improve.

We acknowledge the receipt of: The Furman Echo, The Palmetto, The College of Charleston Magazine, The Scroll (Atlanta University), Wofford College Journal, Stetson Weekly Collegiate, The Carolinian, The Limestone Star, The Mercerian, and The Wake Forest Student.



Fine Arts

RUTH PETTIGREW, Editor.

IN THE ART STUDIO.

The Art Department is unusually full. There are several new pupils who pursue the course for Art's sake and not for picture-making. Among the number, we mention Miss Clara Hard who is painting in water-colors some life studies of children, and also some life studies in charcoal. Miss Lucia Watson, although only eleven years of age, has, after two months' study, made a very creditable study of the "Laughing Boy." Under the direction of our inspiring teacher, all are making marked progress.

One of the pupils has sold an original design to a publishing house in Brooklyn.

HANDEL.

George Frederick Handel was born at Halle on the Saale, in the duchy of Magdeburg, February 23, 1685. He was, from his earliest childhood, passionately fond of music; but his father, a surgeon, was much opposed to his studying it. The boy, however, taught himself to play by practicing at night on a dumb spinet, which he had hidden in the garret.

After awhile he went with his father to visit a brother in the service of the Duke of Saxe-Weissenfels. While on this visit he often stole into the ducal chapel and played on the organ. One day the duke heard him and was so much pleased with his playing that he persuaded Dr. Handel to let the boy study music. Thus Handel soon became the favorite

pupil of Zachan, and studied under him for sometime, but at last Zachan advised him to go to Berlin and study the opera school. There he studied until his father's failing health brought him back to Halle.

When his father died in 1697, Handel was obliged to provide for the family. He became a kind of occasional second violin at the Hamburg opera house. He received little attention until one day, in the absence of the harpsichordist, he conducted the rehearsal and did it so well that the whole orchestra broke into loud applause.

Handel's first opera was "Almira," and his second "Nero." He was not satisfied, however, with composing Italian operas in Germany, so he saved some money and in 1706, at the age of twenty-one, he went to Florence. There he composed the opera, "Roderigo," and in Venice, "Agrippina." After spending some time in Rome, he grew tired of Italian life and began his way back to Germany. In 1709 he arrived in Hanover, where he was placed in the service of Elector George of Hanover. He obtained, however, leave to visit England; and, after visiting his mother and Zachan, he went to England. He found London mad for Italian music; and his opera, "Rinaldo," was an immense success. In about six months, the Elector compelled him to return to Hanover; but he found the life there extremely monotonous after the stir and excitement of London.

Soon he returned to England, and composed "Te Deum" and "Jubilate" to celebrate the peace of Utrecht. Queen Anne granted him a pension of two hundred pounds a year, and he thought no more of the Elector and his court. But when the Elector came to the English throne, Handel was forbidden to appear before his old patron, until the king chanced to hear his "Water Music." Then he was pardoned and given a new pension of two hundred pounds.

Handel continued to compose and there appeared in the next few years the Chandos anthems, his first oratorio of "Esther," and many operas.

But about 1727 the popularity of Handel's work began to fail, and in 1733 "Orlando" was produced in an empty house. About 1731, however, the Royal Chapel-Master of St. James's got the oratorio "Esther" up in private with his choir, and its fame soon spread so that Handel's popularity began to return. From 1732 to 1740 he composed sixteen operas and five oratorios. After 1740 he composed no operas, and from 1741 to 1751 he composed eleven oratorios. The oratorio "Saul" appeared in 1739; the overture is not entirely unknown to the public of today, and is full of grace and delicacy. The chorus "A Carilious," "Welcome, Welcome, Mighty King," should be more frequently heard; and to this day no dirge is complete without the "Dead March."

In the same year appeared "Israel in Egypt." This oratorio was not popular at that time; but it is indeed a work of genius. The tenor song "The Enemy Saith," and the duet, "The Lord is a man of War," are very fine; and the choruses are filed up in majestic strength.

The great "Messiah" was produced in April 1742. The first performance was for the benefit of poor distressed prisoners for debt in the prisons of Dublin. The oratorio opens with the hope of "comfort," and ends with the full calm joy of attainment. One feeling at the close fills the Christian disciple through and through, and one word only is found sufficient to express it—it is the glorious "Amen" of the final chorus. Among his other oratorios are "Samson," "Judas Maccabaeus," "Joshua," "Solomon," "Susannah," and "Theodora."

In 1751 while composing "Jephtha," Handel was attacked with blindness. He succeeded in completing this last oratorio, but toward the close of the

year 1752 he became totally blind. He continued, however, to play and to organize the performances of his oratorios. Towards the close of his life, he became gentle and subdued, and desired to be at peace with all men. He wished to die on Good Friday, and his wish came to pass. He died on Good Friday, April 13, 1759, at the age of seventy-five, and was laid to rest in Westminster Abbey.



Y. W. C. A.

SALLIE MCGEE, Editor.

THE Y. W. C. A. CONVENTION.

The third annual Convention of the Young Women's Christian Association of North and South Carolina, which was held in Greensboro, N. C., opened on Thursday night, November 22, with an attendance of more than 130 delegates. Rev. Dr. Battle of the First Baptist church delivered the address of welcome. Dr. Battle gave a most hearty welcome to the delegates on behalf of Greensboro and its people, and if I may be allowed to put in a side comment, I wish to say that we were indeed welcomed into the homes of these hospitable people, if their entertainment manifested their welcome. For we were most royally entertained in their homes. But taking up the exercises of the first session, the State Secretary, Mr. Huntington of the Young Men's Christian Association, gave us a short but inspiring address. The last and most important feature of the first meeting was the address given by Rev. Mr. Hardin of Charlotte. He took for his subject the Convention motto, "That in all things He might have the pre-eminence." Col. 1:18. Mr. Hardin delivered the address in a very able and forcible manner. A special musical program which was furnished by the choir of the First Presbyterian church, made the meeting a yet more interesting one.

The principal features of the session Friday were the organization of the Convention, State Committee reports, Y. W. C. A. reports from the different col-

leges represented, City and Student Conferences and a one hour Bible Lesson from the well known and beloved Miss May U. Blodgett of Detroit, Mich. She gave us several lessons, taking for her one subject, "The Life of Elijah," and bringing out certain points in each lesson. The principal feature of the night session was a talk by Mrs. Frank A. Keller, who has spent eight years in the mission fields of India and China. Mrs. Keller was dressed in full Chinese costume, which attracted the eye, and the effective and sweet manner in which she told of her work among the natives, their eagerness to learn of God and His teachings and the great need of work among these heathen people attracted and held the attention of all. The choir of the First Baptist church rendered a most enjoyable musical program.

Saturday morning's session witnessed the discussion and the adoption of the State Policy for 1906-7 and State Finance. Upon the last named subject I wish to give a few items which I'm sure will be of interest to those interested in the growth of the Y. W. C. A. Miss Casler, our State Secretary and a most noble and sweet woman, had the "finance" in charge. She spoke of the growth of the organization in the two states since she became connected with it five years ago, when only one travelling secretary was employed as against five now. This, of course, necessarily calls for a larger fund. Miss Casler said that heretofore the Associations had to go elsewhere to get money to support the state work. Now the organizations in the two Carolinas are strong enough to support it. Envelopes were then distributed among the delegates and \$521 was pledged by the different associations, and \$51 by individuals, making a total of \$572 for state work. Out of a salary of \$225 for Miss Guitner, who represents the Y. W. C. A. of the Gulf States in India as a missionary, \$204

was pledged, \$188.50 by the associations and \$15.50 by individuals.

Saturday night Miss Florence Simms, Secretary for the American Committee, gave an address on "The Work of Young Women's Christian Associations." No address delivered during the Convention was more entertaining, uplifting and inspiring than this one of Miss Simms'. She has a clear, distinct voice and speaks in a manner that strongly indicates that her whole heart is in the work. All through her address she emphasized the fact that God was in the work of the Association and through Him the organization had grown in thirty-three years from a small band of young women organized in a little town for mutual benefit to world-wide helpfulness.

Before entering into the closing exercises of Sunday, I wish to speak of the social events of the Convention. On Friday afternoon a reception was given to the delegates at the Greensboro Female College. On Saturday afternoon, immediately after the Student Conference held in the auditorium of the State Normal and Industrial College, a reception was tendered down stairs to the student delegates. At the same hour a reception was given at the McAdoo, Greensboro's finest hotel, to the city delegates and committee members. The social feature of these pleasant receptions, the royal entertainment and the dainty refreshments served, all tended to make the evenings very pleasant and thoroughly enjoyable.

I must not forget to mention the kind hospitality of the ladies of the Greensboro City Y. W. C. A., in that they served luncheon both Friday and Saturday in the basement of the building in which the Convention was held. The menu was excellent and much enjoyed.

Sunday morning at eleven o'clock Rev. Joseph T. Kelley, D. D., of Washington, D. C., preached the Convention sermon to a congregation of 3,000 or

more in West Market Street Methodist church. The Convention had been holding its meetings in the Smith Memorial Building. Dr. Kelley with his very bright face and pleasant voice, together with his interesting subject (Jno. 15:45) held the congregation spell-bound. Sunday afternoon our beloved Mrs. Kelley again addressed us. She gave us a most interesting biographical sketch of the life of Dr. Hudson Taylor, one of the great missionary leaders. The meeting was then given over to Miss Blodgett, who gave the last of the series of talks upon "The Life of Elijah." Sunday night Dr. Kelley again addressed a large congregation with the subject: "God is ever calling us higher." After the sermon, Miss Casler asked that all the delegates stand and form the Convention Circle around the church, and sing with joined hands the Convention Hymn, after which our new president, Mrs. Carrie C. Martin, pronounced the Third Annual Convention of the Y. W. C. A. of North and South Carolina dismissed.

May I close the above account with a few words of one of our dear secretaries? "The great need as we look over the whole Carolina field is not only for money, but for women. Earnest women are needed on city boards as secretaries and in State work. O, may we urge women to consider the privilege of being used by the Lord in service for young women! Is it not worth the giving up of at least one other club, if need be? No woman has ever honestly undertaken Y. W. C. A. work and has failed to gain therefrom infinitely more than she has given.

By strange ways has our work been led this year, but we know that it has all been in the hands of a loving Father and we thank Him for the past as we put the future in His keeping. Shall He find us faithful?

Bertha Eubanks.

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1842

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BALTIMORE, MD.



Greenville Female College

FACULTY.

E. C. JAMES, Litt. D., President.

MISS M. C. JUDSON,
English Literature, Physics, Astronomy, Botany.

MRS. E. C. JAMES,
Graduate Richmond Female Institute,
Latin.

MISS JENNIE THORNLEY CLARKE,
A. M., University Nashville,
History and Political Economy.

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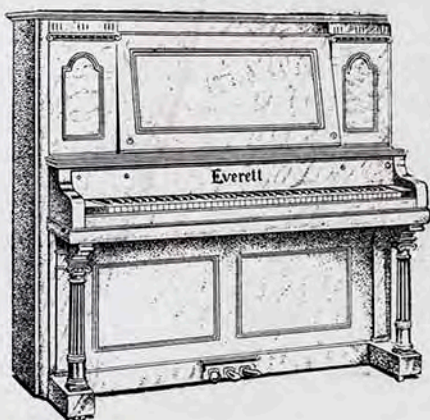
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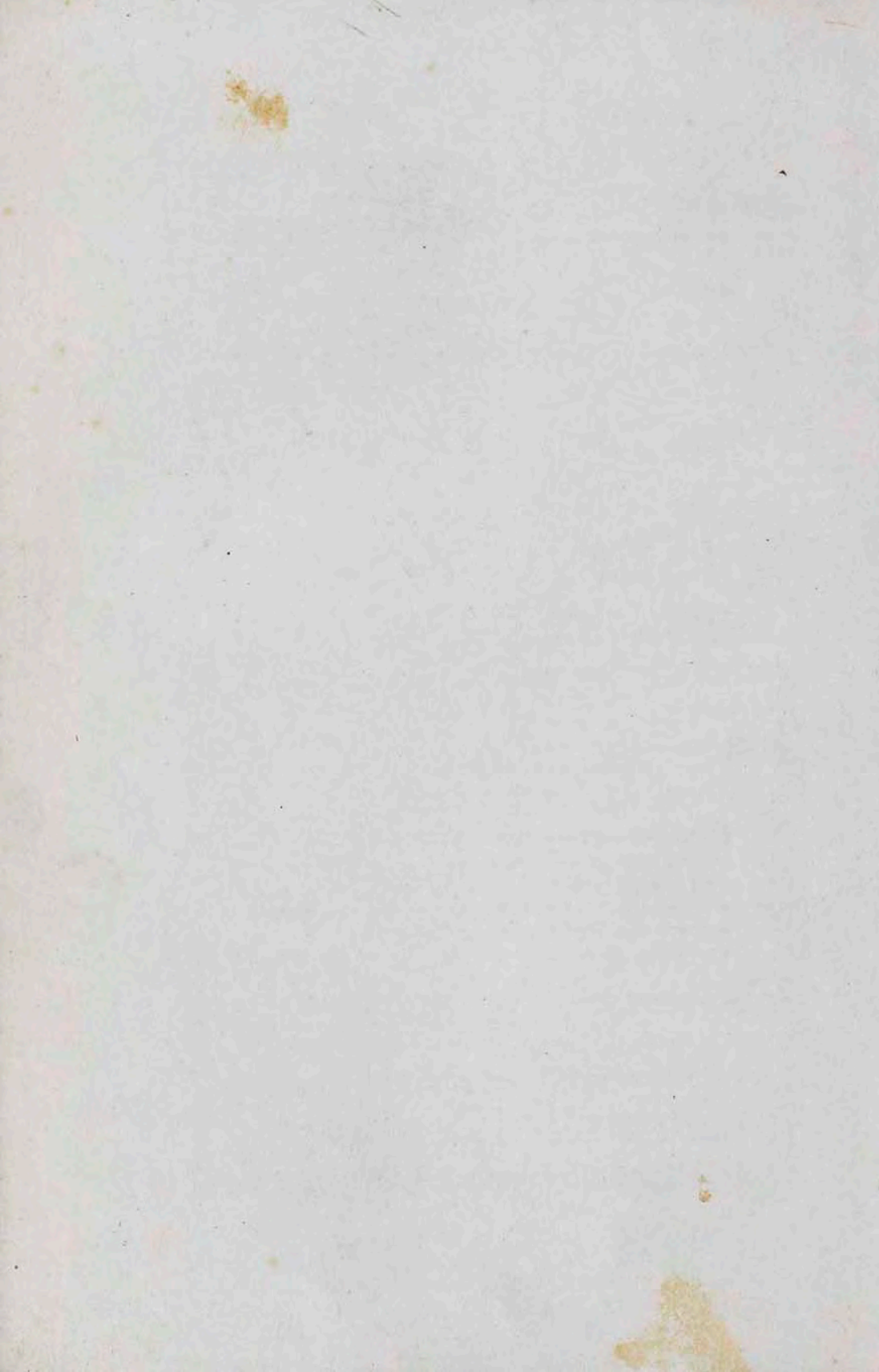
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