

OVACHITA 
CONSERVATORY 

OF
 **FINE ART**



Ouachita Conservatory.

Ouachita Conservatory of Fine Arts is divided into the three principal departments of Music, Expression, and Art. More than 150 students have been enrolled since September, of whom many receive instruction in two or more Conservatory courses, while nearly all have literary studies as well. Eight teachers are employed, besides a superintendent of practice, who has charge of the practice hall, making schedules, and generally overseeing the pupils while at work.

The Conservatory has not only been a large factor in the growth of Ouachita College, but the conditions from its inception have been most favorable to its own development. Established hardly more than five years after the College, it grew up alongside the parent institution, supplementing its works, fostering its interest, and adding to its attractiveness.

The spirit of more or less veiled hostility occasionally met with between the literary and musical wings of an institution has been notably absent because the wisdom of those in charge has seen that neither could fly far alone. Co-operation has been the word, and because of it the Conservatory still holds the place it has had for years at the head of the line in the State.

Ten years ago a building was erected for the Conservatory, which was then, as it still is, the most complete of any school of music in the State. The entire third story is occupied by practice-rooms, and there is a fine equipment of pianos, which are kept in good repair. About thirty pianos in all are owned by the College. On the lower floor of the building are studios and a spacious auditorium, seating about 600, supplied with a grand piano and a good pipe organ.

There are few schools in which music enters more fully into school life. Some time every day is spent by the whole student body in singing—not hymns alone, but standard secular songs, national airs of this and other countries, and the like. It is believed that most students on leaving Ouachita are fairly familiar with a considerable number of the songs which every educated man and woman ought to know.

The Conservatory aims to be, not a school for specialists, but one in which students may obtain the musical part of an education which must be based on literary studies. Students are always advised, and urged where necessary, to take literary along with their musical studies. How well it is succeeding in its purpose is shown by the number of students, so small as almost to be negligible, taking nothing but Conservatory work.

While there are many things outside the classroom which add to the profit and enjoyment of College life, it is the work of the studio and recitation-room upon which emphasis is laid. The courses in Music include Piano, Voice, Violin, Sight Singing, Harmony, Ear-training, and History of Music.

There is no instrument so popular in the South as the piano, and this department exceeds all others in attendance. Private instruction is given exclusively, the methods employed being along modern lines. While there is a definite course of study mapped out, it is not of a cast-iron, unyielding sort.

No two pupils are alike, but each has special needs, which it is the aim of the instructor to discover and supply, the course of study being varied to whatever extent and in whatever way seems to lead to the highest advancement.

What is said of the Piano Department may also be said of the Vocal and Violin Departments. In Harmony and Art class work has proved more successful than private, so that the class system is adopted, excepting in special cases. In the Expression Department either special or class lessons are given, according to the student's preference.

A large chorus of young men and women is maintained throughout the year for the study of standard works, with the director of the Conservatory conducting. It appears in public a number of times during the year and has always given pleasure to its hearers. To prepare for the chorus those who lack rudimentary knowledge, the classes in Sight Singing are taught. Much ensemble work is also done, in both vocal and instrumental music, under the guidance of the instructors.

The College Band, under the direction of an experienced leader, holds daily rehearsals and has reached a high state of proficiency. Its stirring music at the State Fair in Hot Springs last fall in connection with the exhibition drill by the Ouachita Cadet Company, caused much favorable comment.

Recitals by students of vocal and instrumental music and expression are given frequently. Most of these are for students and teachers only, but two or more concerts are given during the session to which the public generally is invited. These pupils' concerts are among the most valuable features of all, inasmuch as not only are the performers benefited by the preparation they undergo for the event, but outsiders are given opportunity to enjoy much music of a class which could otherwise be seldom heard.

Recitals are also given frequently by members of the Faculty and by visiting artists. This year Mr. William H. Sherwood, America's famous pianist, visited the College and gave two recitals. One was purely musical, the other educational, the effect of the music being heightened by an explanatory lecture which gave a better understanding to the student hearers and added to the enjoyment of that part of the audience which, in the recital hall, is sometimes puzzled to know what it is all about.

A musicale was given in the Auditorium on March 1, which was open to students of the College and Conservatory and was largely attended. The program was furnished by Miss Laura Longley, soprano; Mr. W. L. Thickstun, pianist; and Mrs. R. B. Thomas, reader. It was under the auspices of the Woman's Library Association of Arkadelphia, which has to its credit a great many delightful entertainments of a high class, none of which have been excelled in merit by this one.

In the Expression Department a club has been formed this year in which lectures are given, debates are held, and various matters discussed with a view to increasing the interest of the students in the work of the department and the sum of their general knowledge. The plays given by the literary societies, while not strictly Conservatory affairs, are under the direction of a teacher of the Expression Department and are always given to "Standing Room Only."

In a little more than fifteen years of its life the Conservatory has graduated 90 students of Piano, 11 of Vocal, 17 of Art, and 29 of Expression. Besides these, there have been about 1,500 students in various departments who, though not taking a degree, have studied for a time in the institution. Many of the graduates are filling important positions in this and other States, while all have brightened their lives and those of others through the work they did while here. Greater emphasis is constantly being laid upon the ability to perform as a requisite to graduation. It is becoming more difficult to obtain a diploma, and for that reason there has been a proportional decrease in the size of the graduating classes. That the decrease is temporary, however, is indicated by the energetic work being done in the lower classes, who see that the diploma becomes more valuable the higher it is hung.





The Chorus.



LOUISE HALL,
Eleven Years Old, Winner First Prize State
Musical Contest, April 3, 1908.

When the Ouachita Conservatory has come into competition with other institutions of the kind, she has usually given a good account of herself, thus confirming her friends in their good opinion of her. In the State contest held at Little Rock in the spring of 1908, Miss Louise Hall, of Arkadelphia, came off victorious in the piano contest, winning the first prize of \$20 and a magnificent silver cup for the College, while Mr. F. C. Sims took second place in oratory and J. R. Dumas first place in declamation, both students of the Expression Department. THE OUACHITONIAN goes to press too early to admit of any forecast of the result of this year's contest, save the prophecy: Should any other institution succeed in making Ouachita bite the dust, Ouachita will still have enough vitality left to remove its own hat to the victor.

Three Popular Ouachita Songs.



O-U-A-C-H-I-T-A.

By Prof. Thickstun.

Ouachita, we sing thy praises,
 Thy beauty, thy power, thy fame;
 Each loyal heart upraises
 A song to thy glorious name.

Chorus:

O-U-A-C-H-I-T-A!
 Here 's good luck to Ouachita,
 May all her skies be gay;
 Raise a cheer for Ouachita,
 A loud hip, hip, hooray,
 O-U-A-C-H-I-T-A!

Ouachita, thy sons and daughters
 Will carry thy flag unfurled;
 For none can e'er surpass thee,
 The Queen of the College world.
 Chorus.

OUACHITA.

Ouachita, we sing thy praises,
 Thy beauty, thy power, thy fame,
 Each loyal heart upraises
 A cheer to thy endless fame.

Chorus:

Sing we our Alma Mater,
 Hurrah for the Purple and Gold!
 Sing we our Alma Mater,
 Hurrah for the Purple and Gold!

Here 's a long life to Ouachita!
 We wave her flag unfurled,
 For naught can e'er surpass her,
 The Queen of the College world.

Chorus.

OLD OUACHITA.

By Mrs. Leigh.

By the side of the swiftly flowing river,
 That flows from the distant blue hills;
 On its way to the Father of Waters,
 With a murmur that time never stills.
 There stands old O. B. C. of learning,
 A place to truth consecrate,
 And truth is a synonym sacred
 Of mystery, life, light, and fate.

Chorus:

O-U-A-C-H-I-T-A! Ouachita!
 O Ouachita, in sunny Arkansas,
 Thy spirit we shall e'er uphold.
 The moon never beams without bringing me
 dreams
 Of the dear old Purple and Gold.

O-U-A-C-H-I-T-A! Ouachita!

We remember thy foot-ball teams of yore,
 Basket-ball, drill, and all athletic lore,
 Of Science, Latin, German, Math.,
 And the causes of sorrow History hath.
 The Ouachitonian can ne'er grow old;
 Nor O. B. C. grow less dear,
 For our love is like the red, red rose,
 Which will bloom anew each year.



Ouachita Girls Going to Sunday-school.

SONNET.

Written for the Opening of the First Baptist Church, Arkadelphia, Arkansas, February 7th, 1909, by Prof. J. Roger Williams, of Ouachita College.

"Earth has not anything to show more fair:"
 Thy great and marvelous work behold amazed,
 Thy glorious temple, gracious Lord, is raised;
 Its dazzling dome ascends into the air,
 And silently breathes forth in beauty rare
 The majesty of all Thy wondrous ways.
 Thy church, O God, in stillness lifts Thy praise
 To all humanity. Oh, let it wear
 The peace and brightness of Thy boundless love!
 'Tis fitting now that every heart rejoice
 In song. Let every instrument and voice
 Resound with music like to that above.
 Oh, be Thy temple, with Thy spirit blest!
 And grant us, gentle God, eternal rest.



Our Beloved Pastor,
 H. L. WINBURN.



Arkadelphia Baptist Church, Arkadelphia, Ark.



A Group of Girls at Young Ladies' Home.

Young Ladies in the Home During the Session of 1908-09.

(Does Not Include Girls in Industrial Home.)

Laura Adams,
 Jessie Allen,
 Lillian Allen,
 Lora Anderson,
 Maude Anderson,
 Rena B. Atkinson,
 Pearl Barber,
 Anita Blackmon,
 Florence Boyett,
 Beatrice Brown,
 Bertie Busby,
 Geraldine Busby,
 Jodye Clark,
 Grace Clowdis,
 Ethel Coats,
 Laura Belle Costilow,
 Ruth Cowling,
 Mellie Crow,
 Hattie Dailey,
 Maude Davenport,
 Floy Davenport,
 Georgia Delaughter,

Bertha Emery,
 Beulah Edwards,
 Maude Frisby,
 Effie Mae Fulenwider,
 Irl Gann,
 Lenore Garretson,
 Minnie Garretson,
 Lena Goodwin,
 Effie Goodgame,
 Hester Gould,
 Bertha Gray,
 Aileen Haralson,
 Mary Harper,
 Johnnie Kate Hankins,
 Edah Hopson,
 Ruby Gray Hunter,
 Lalia Hurst,
 Lela Irwin,
 Vesta Jackson,
 Lucile Kitchens,
 Ethel Lane,
 Ethel Langley,



The Home.

Katie Leigh,
 Mary Lester,
 Grace Lumbley,
 Iva McDonald,
 Sallie McGough,
 Daisy Marshall,
 Nola Martin,
 Clara Moore,
 Rebecca Miller,
 Myrtle Middlebrook,
 Gertrude Middlebrook,
 Florence Nimmo,
 Minnie Oliver,
 Hilda Osterholt,
 Edith Park,
 Alma Patterson,
 Doris Phillips,
 Bernadine Reed,
 Bettie Richardson,
 Geraldine Rieve,
 Stella Robins,
 Lillian Roberts,
 Pauline Ross,
 Ray Sammons,

Martha Sanders,
 Moree Searcy,
 Flossie Singleton,
 Allie Mae Smith,
 Edna Stewart,
 Grace Swanson,
 Hope Taylor,
 Willie Thraikill,
 Lula Tolson,
 Elsie Townsend,
 Rosa Towns,
 Gail Veazey,
 Fay Walker,
 Angie Walton,
 Eva Watkins,
 Mae Ware,
 Jennie D. Webb,
 Mary Webb,
 Mabel Wood,
 Mattie White,
 Gertrude Williams,
 Mabel Wyatt,
 Myrtle Wyatt,



The Christmas Club.



The President's Home.



"The Kandy Kids."



THE CAMPUS KIDS.
Four Hartzogites and Two Thickstunians.



MILITARY DEPARTMENT.



Rankin, the Bugler.

The War Department, realizing some years ago the helplessness of our country in time of need, if required to depend upon our Regular Army alone, and knowing that the Volunteer forces must be our mainstay when war should come upon us; knowing also how necessary it would be to have scattered over the country men who could from training and education be depended upon to organize, train, and officer the Volunteer forces, and being convinced that the best way to obtain such men was by giving at the different educational institutions of the country such military training as they could, compatible with their interests, afford to receive—sought and obtained legislation looking to the detail of Army officers as professors of military science and tactics at 100 colleges and schools apportioned throughout the States in accordance with their population.

In 1896 the authorities at Ouachita, realizing the advantages to be obtained by having a Military Department, sought and obtained a detail here, and agreed to live up to the regulations laid down by the Depart-

ment, and from that time to the present there has been one with a steadily increasing degree of proficiency. We find that there is a contract between the United States Government and Ouachita College with an Army officer serving in a dual capacity, bound in honor to bring his Department as nearly to the state of efficiency the War Department wishes as possible, and at the same time to do nothing that will interfere with the students' obtaining what they came to college for—an education; but to assist in making that education resemble that described by Milton when he said: "I call a complete and generous education one which fits a man to perform justly, skillfully, and magnanimously all the offices, both public and private, of peace and war," and to do nothing that will injure in any way the College in the eyes of its patrons, but, on the other hand, to do everything to enhance its reputation and improve its efficiency and value to the students.

What assistance is given at Ouachita by the authorities?

First. Four hours' drill a week.

Second. Students are required to wear uniform.

What benefits are derived from these two requirements?

The first—

First. Causes a student to think quickly.

Second. Makes the mind dominate the body; for in a well-drilled man muscles and mind must be in perfect accord.

Third. Causes him to stand erect and look his fellow-man in the eye.

Fourth. It teaches prompt obedience and respect for law and order, the lack of which is the greatest evil and danger of the present day.

Fifth. It is the finest form of physical culture known at the present time, being better than a physician or any tonic, and saves doctors' fees and druggists' bills.

Four of these benefits are so patent to anyone that we will simply discuss briefly the *fourth*, the teaching of prompt obedience, etc.

The first lesson to be learned by any mil-

itary person is that of obedience to legitimate authority, not obedience because the thing ordered is *right*, but because it is *ordered*. This is discipline. Discipline is not merely the product of a system of rules for the government of soldiers. It is not necessarily merely to control them, but to instill in them the instinct of obedience so that an order received is executed at once, unhesitatingly, and without pausing to reason out its propriety or its necessity. An English officer aptly defines discipline to be that long-continued habit by which the very muscles of a soldier unhesitatingly obey the word of command, so that under whatever stress of circumstances, danger, or death he hears that word of command, even if his own mind be too confused and stunned to attend, yet his muscles will obey. In the character of an officer no quality is so important as loyalty. Without it he loses the respect of his superiors and the confidence of his inferiors. Loyalty to the utmost is imposed upon him by his superiors and equal loyalty to support his subordinates while carrying out his orders are demanded of the officer who would be successful. Loyalty and discipline go hand in hand and are the paramount military qualities; without them genius, high courage, ability to seize quickly and take full advantage of opportunities and thorough knowledge of the art of war avail nothing in the career of an officer.

The second requirement in wearing a uniform is the root of discipline in the Military Department, just as discipline in the Military Department is the foundation of discipline in the College.

It teaches neatness.

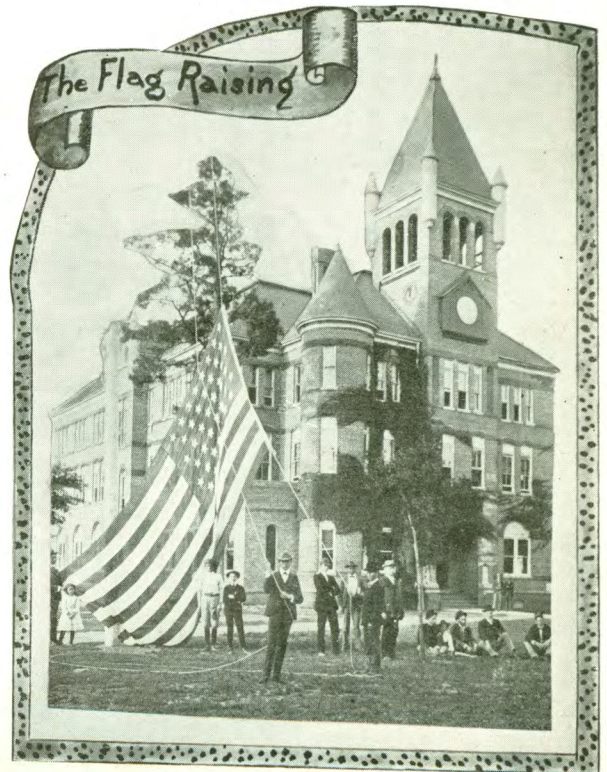
It teaches orderliness and is democratic in that by its uniformity and cheapness it places the rich and poor alike on the same footing and assists in the observance of the Tenth Commandment.

What does the Government offer in return for application and marked proficiency in the Military Department?

First. An opportunity to take a competitive examination for a Second Lieutenantcy in the Regular Army.

Second. An opportunity to enter the Philippine Constabulary as Third Lieutenant upon examination.

Third. The placing of the names of the cadets upon record in the War Department as suitable selection for officers in the Volunteer forces of the country in the time of need, and placing before each student in the Military Department as his ideal Alexander Hamilton's definition of a perfect officer: "He who combines the genius of a general with the patient endurance of a private; who inspires confidence in himself and all under him; who is at all times the gentleman, courteous alike to inferior, equal, and superior; who is strong and firm in discipline without arrogance or harshness and never familiar to subordinates, but towards all is the soul of courtesy, kind, considerate, and just."





COMMISSIONED OFFICERS.

- First Line:
 First Lieutenant and Adjutant.....I. Burton
 Captain.....H. L. Jackson, U.S.A.
 Second Lieutenant and Quartermaster.....D. S. Campbell
 Sergeant-Major.....B. M. Veazey
 Second Line:
 First Lieutenant.....T. J. Weatherall
 First Lieutenant.....W. A. Jackson
 Second Lieutenant.....W. J. Holloway
 Third Line:
 Captain.....C. H. Moses
 Captain.....B. L. Williams



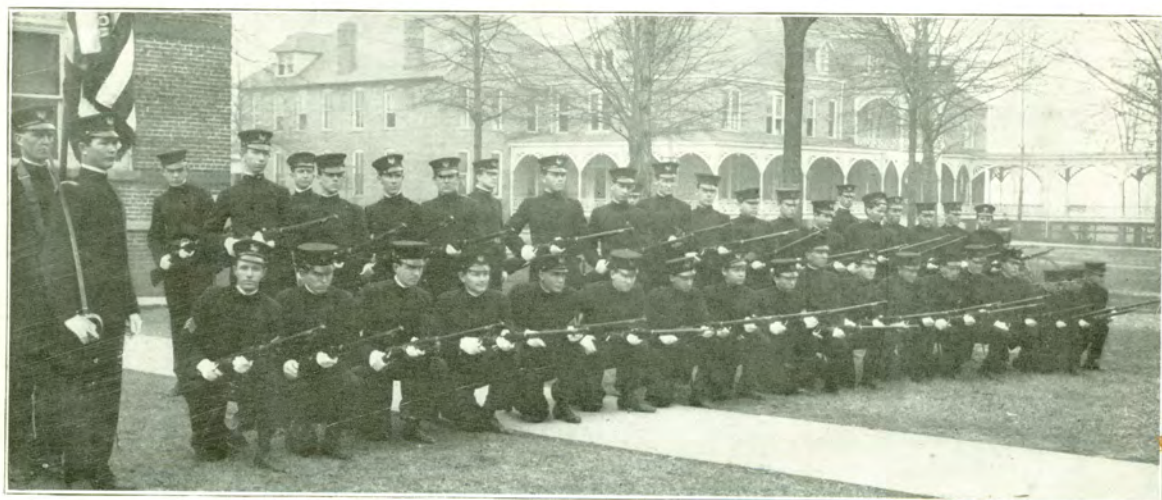
The Ouachita Battalion.

Captain H. L. Jackson, U. S. A., Commanding.



BATTALLION STAFF.

Adjutant and First Lieutenant.	J. R. Dumas
Adjutant and First Lieutenant.	I. Burton
Quartermaster and Second Lieutenant.	D. S. Campbell
Sergeant Major.	B. M. Veazey



COMPANY A.

Captain	C. H. Moses	Sergeant	W. F. Hall
First Lieutenant	W. A. Jackson	Sergeant	L. P. Atkins
Second Lieutenant	W. J. Holloway	Sergeant	A. F. Cagle
First Sergeant	C. K. Townsend	Corporal	W. B. Oneal
Quartermaster Sergeant	W. A. Fish	Corporal	Ray Rowland
		Corporal	C. S. Garrett

PRIVATEs:

Anderson, M.	Gambrell, L.	Riley, C. A.
Barnes, L.	Green, I. C.	Reed, G.
Brewer, M. H.	Grumbles, S. D.	Rodgers, C.
Bell, E. B.	Hart, F. A.	Spriggs, E. L.
Chappell, G.	Hartzog, H. S., Jr.	Sammons, V.
Crabtree, T.	Harper, J. S.	Sipes, L. M.
Croswell, M. G.	Holeman, J. S.	Stell, J. S.
Carter, O.	Hardin, B.	Sheats, G. D.
Crow, L. H.	Irby, J.	Smith, W. W.
Caldwell, J. F.	King, C.	Snowden, F. H.
Cooksey, L. M.	Matthis, W.	Simmons, J. A.
Dulaney, E. A.	Pelt, O. S.	Williams, A.
Delaughter, R.	Powell, F.	Wright, A.
Davis, R. M.	Quattlebaum, L. W.	Watts, M. P.
Faulkner, G. D.	Ramsey, J. W.	Wright, A. D.



COMPANY B.

Captain	B. L. Williams	Sergeant	J. B. Luck
First Lieutenant	T. J. Weatherall	Sergeant	D. Flanagan
Second Lieutenant	A. Williams	Corporal	H. L. McAlister
First Sergeant	J. J. Miller	Corporal	F. S. Finger
Second Sergeant and Quartermaster	J. P. McGraw	Corporal	O. C. Brewer
Right Guide Sergeant	H. L. Petty	Corporal	W. S. Baars
Left Guide Sergeant	C. J. Tidwell	Corporal	J. G. Richardson
		Corporal	J. E. Barham

PRIVATEES:

Autrey, J. L.
 Atkinson, W. B.
 Almond, J. J.
 Adams, L.
 Blakeney, J. L.
 Ballenger, R. B.
 Bonner, R. W.
 Case, J. H.
 Chastain, I. W.
 Gardiner, C. S.
 Guthrie, L. P.

Watts, T. E.

Glover, F. S.
 Grey, J. A.
 Hartsell, H. L.
 Hinton, C.
 Hankins, J. E.
 Isaminger, F.
 Kimball, C. V.
 Lewis, J. G.
 Mays, H. C.
 Meador, C.
 Muse, D. P.

Wimmer, G.

Neal, C. T.
 Powell, H. M.
 Pollard, F. S.
 Roberts, L.
 Riley, J. P.
 Thompson, W.
 Tobey, C.
 Vinson, R. E.
 Wallace, W. S.
 Wilkins, J. E.
 Walker, B. K.



BAND.

Guy Baker,
W. E. Downs,
G. C. Carnes,
D. S. Campbell,
Percy Hammond,
L. D. Keich,

A. Randles,
F. S. Roeshier,
C. Patterson, Jr.,
O. Robbins,
E. O. Hill,
R. K. Cotton,
W. C. Ware,

G. S. Sadler,
C. H. Burton,
A. P. Elliff,
Phil Rankin,
Chas. Wallis,
L. E. Williams,



Exercises in Butt's Manual.