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# The Masque of Illinois

Presented by  
The Illinois Centennial Commission.

October Fourth and Fifth  
Nineteen Hundred and Eighteen  
Eight-Fifteen P. M.



Coliseum  
Illinois State Fair Grounds  
Springfield

F542  
R47

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DEC 23 1918





HON. FRANK O. LOWDEN  
The Centennial Governor of Illinois



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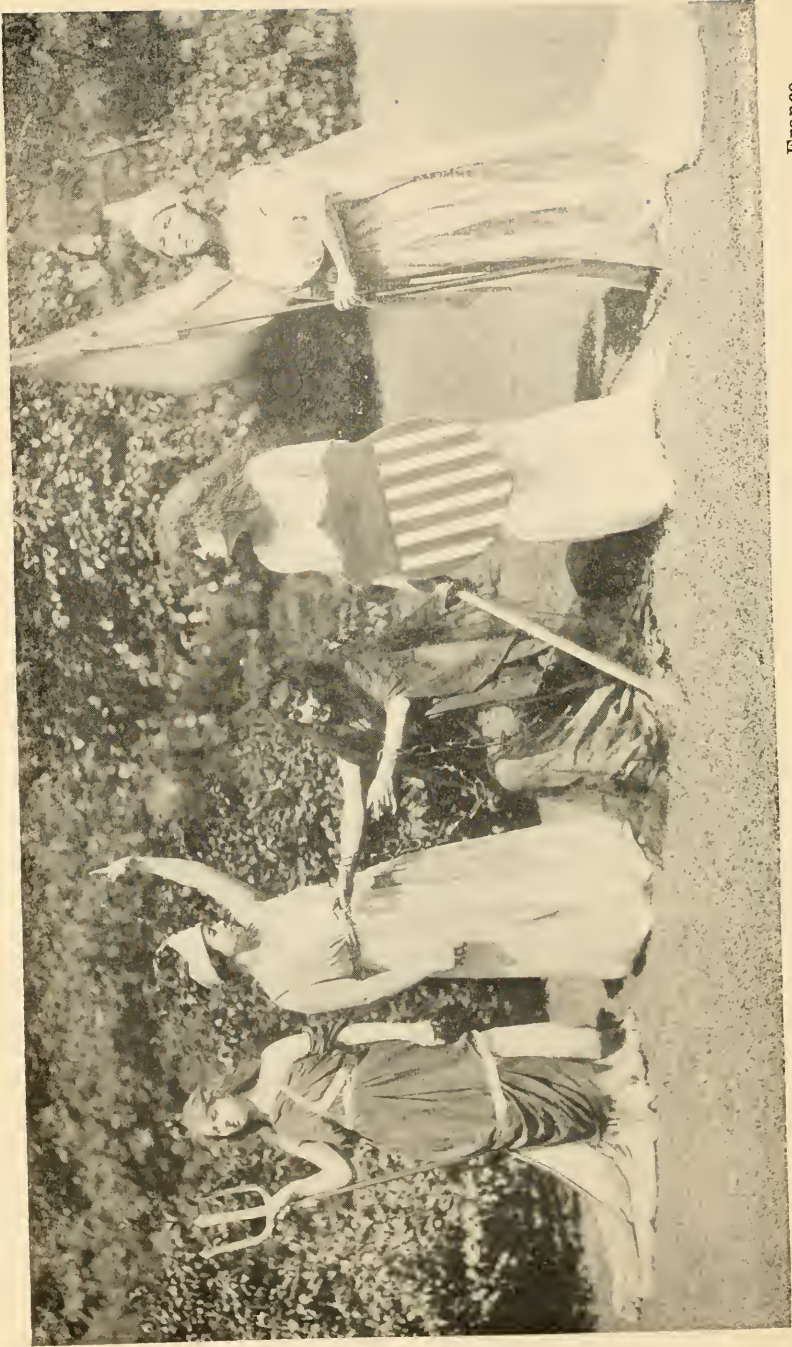
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Rice, Wallace - 1901 - 1902 - 1903



# “THE MASQUE OF ILLINOIS”

WALLACE RICE, Author  
Music written and conducted by EDWARD C. MOORE



PRODUCED UNDER THE DIRECTION OF  
FREDERICK BRUEGGER, Pageant Master  
ILLINOIS CENTENNIAL COMMISSION



MUSICAL DIRECTOR  
MRS. FREDERICK BRUEGGER



ART DIRECTOR  
MR. RUSSELL ABDILL



GRAND MARSHAL OF GROUPS  
COL. RICHINGS J. SHAND



Dances Arranged by  
MRS. HAZEL H. MOORE

Director of Dances  
MISS LUCY BATES

# Argument



## EARLIER ILLINOIS

### PART I.

"The Masque of Illinois" is an attempt, believed to be the first of its kind ever made, to interpret by means of symbol and allegory the 245 years (1673-1918) of the history of the Illinois Country. It is, therefore, a closely written synopsis of such history, no event having marked influence upon the development of the State and its people being omitted.

Illinois is first shown surrounded by her Prairies, Rivers, Forests, and Flowers, which may be taken as standing for our natural resources. Upon this primitive and idyllic peace Fear intrudes, accompanied by a band of Indians, who dance War and Squaw Dances. They are frightened away by the coming of the French (1673). Joliet, La Salle, and Tonty, are shown as symbolizing certain of the gifts the French brought to us; religion, the most valuable of these, being indicated by the procession following of the first missionaries, Fathers Marquette, Hennepin, Ribourde, and Membre, with their Indian converts, singing the "Vexilla Regis" to the old monkish air actually used in that day. The gayety of France is also shown in a little dance, which is interrupted by the coming of the British (1765), who fly their old flag with the Crosses of St. George and St. Andrew in the place of the French Lilies. The British are routed in turn by the Virginia frontiersmen (1778) then in alliance with France.

The bordermen sing "The Virginian Song," contemporary in both words and music, and bring in the Pioneer Maidens to dance the "Virginia Reel" with them, indicating the nature of our first American settlers, bringing with them Virginia herself, our first American ruler, who in turn introduces America, for whom "Hail Columbia" is sung, in reference to the cession of the Illinois Country to the Nation (1787). She drives Fear, Tyranny, and Hate far from the scene, that Love, Freedom, and Justice may take up their abode with us. With these as sponsors, America crowns Illinois with the crown of Statehood (1818), and the scene concludes with the singing of "Fair Illinois":

Fair Illinois  
Thine every joy  
Of great endeavor!  
Our hearts unite  
In bonds of light  
With thine own heart for ever!

So shall we stand  
One kindly band  
In blest communion  
Of mind and soul  
Made glad and whole  
In Freedom's sacred Union!





FLOWER GROUP.

## ILLINOIS STATEHOOD

### PART II.

The Centennial Hymn, "Our Illinois," is sung and Illinois is shown once more at the beginning of her independent career as a sovereign State of the Union, saying:

The beauty of youth is mine, and riches more than gold;  
My stalwart sons and daughters shall bring me wealth untold;  
Woodland and plain are mine; but better than loam and tree  
Stout hearts and visioned eyes to keep my people free.

A maiden comes bringing Slavery, introduced by the French long before, who is expelled, standing for Governor Coles' successful fight against the attempt to make this a slave State (1823). The Dance and Song of Illinois Boys and Girls, for the immigration which flocked hither is next, and the welcoming of Lafayette, who was received at Kaskaskia and Shawneetown (1825). The beginning of the commercial mining of coal and the breaking plow is briefly suggested (1830), and the Blackhawk War (1832) by a repetition of the War Dance and Squaw Dance, followed by the expulsion of the Indians from our territory (1833). The building of canals and railways is symbolized, before Illinois rejects the bribe of Repudiation (1842-44), and of Polygamy, first proclaimed by Joseph Smith at Nauvoo, with the ensuing expulsion of the Mormons (1846). In a vision Illinois commemorates the gallantry of our soldiers in the war with Mexico, and the Illinois Colleges founded before 1861 celebrate themselves and the spread of education in the State in the preceding decade. Then comes the Civil War, the panegyric of Illinois being interrupted by the mourning of the Illinois Company for its heroic dead, broken by Illinois, who commands, in what is perhaps the most eloquent passage of the Masque, as follows:

My noble sons, my noble slain, I mourn;  
Mourn with me, kneel and mourn my sons a while.  
Now lift your heads my children, seek the skies  
And look with level eyes upon the sun.  
For yours the deathless voice of loyalty  
That is my Douglas; all the glory lit  
By my indomitable Grant tender  
Of heart to vanquished brethren; aye, and yours  
And mine the wistful splendor of the man  
Who is mankind bound up in one strong soul  
Compassionate my LINCOLN. So give praise!

An Alleluia follows for those who yield their lives in Freedom's cause. The return of peace, the Chicago Fire (1871) and its dance, are followed by a prologue speaking the lapse of time. The World's Columbian Exposition (1893) is indicated by the Hymn of the Nations, foreshadowing the Great War, the words of which are:

The Nations come in greeting  
Upon the New World's birth  
In peace and happy meeting  
From all the ends of earth;  
They come by joy attended,  
The Nations great and small,  
The Nations weak and splendid:  
Have mercy on them all!

The future glooms before them—  
What will its dark days bring?  
Shall Freedom hover o'er them,  
Or crawl they to a king?  
Some put their trust in battle  
In armies and the sword,  
Men sent to death like cattle:  
Have mercy on them, Lord!

The autocrat and tyrant  
The Armored hands of Might,  
Against the world conspirant  
What care they for the Right?  
Our soldiers and our seamen  
Some day shall rise as men  
To leave a world of Freemen:  
God keep and guard them then!

And the curtain falls.

## ILLINOIS AND WAR

### PART III.

The scene shows the throne of Illinois, with the Altar of War and Hope embellished with the insignia of the great American War Charities, upon it the great seven Lights of Battle ready for lighting. The Illinois Counties come in singing the first stanza of "America and Right," followed by Illinois herself, perplexed and in deep trouble. She sends for her ancient counsellors, Justice, Love, and Freedom, who advise her at last to resolve her doubts regarding the war that is forcing itself upon her by calling back from her past the soldiers from her previous wars, with their women. In obedience the six Lights of Battle are lighted, and the old glories revived in the persons of men and women from (1) the Revolutionary War, (2) the War of 1812, (3) the Blackhawk War, (4) the War with Mexico, (5) the Civil War, and (6) the War with Spain. Each band testifies that its fighting and self-sacrifice led to greater freedom for Illinois and for the world.

To the throne then come the old friends, France, our first ruler; Italy, who gave us Tonty, the first white settler on our soil; Belgium, who sent us Father Ribourde from Flanders, our protomartyr; and Britain, our second ruler. Illinois welcomes them, and the other Nations on the side of Right come in with their banners, and are sworn to make an end of war. Illinois, hesitant no longer, herself lights the seventh light. At the last the slightly adapted chorus of the Greeks before Marathon being sung in translation from "The Persians" of Æschylus:

Strike, O ye sons of the West for your lives,  
    Freemen are ye!  
Strike for your homes, for your children and wives,  
    Bend not the knee!  
Strike for your God and the shrines He has blest!  
Strike for the graves where your forefathers rest!  
Liberty Victory ride from the West—  
    Strike, and be free!

With the singing of "The Star-Spangled Banner" by the audience, the Masque is ended.

WALLACE RICE, *Author.*





THE RIVERS

# Principals for "Masque of Illinois"

(In order of appearance)

Leader of the Trumpeters.....CHARLES J. LORCH  
 Trumpeter.....MARION HIGGINS  
 Trumpeter.....KATHARINE LOW  
 Prologue.....GENERAL FRANK S. DICKSON  
 Illinois.....FLORENCE LOWDEN  
 Pear.....ELMER E. BRADLEY  
 Indian Chief.....BURKE VANCEY  
 French Officer.....C. J. DOYLE  
 Joliet.....PAUL S. KINGSBURY  
 LaSalle.....E. R. WELCH  
 Tonty.....J. R. LEIB  
 Marquette.....HUGH GRAHAM  
 Hennepin.....EDMUND BURKE  
 Membre.....PAUL BURNS  
 Ribourde.....T. J. CONDON  
 1673 Maiden.....ELEANOR ROBINSON  
 British Officer.....HARRY SMITH  
 Tyranny.....GEORGE W. KENNEY  
 Hate.....CHARLES HUDSON  
 British Soldier.....T. J. SULLIVAN  
 Frontiersman.....W. F. WORKMAN  
 Virginia.....LOUISA STERICKER  
 America.....CHRISTINE BROWN  
 Liberty.....FRANCES GARDNER  
 Justice.....MRS. J. R. LEIB  
 Love.....MRS. ROBERT MCCLURE  
 Crown Bearer.....MARY JANE MEREDITH  
 First Page.....LORNA DOONE WILLIAMSON  
 Second Page.....VIRGINIA DARE WILLIAMSON  
 1823 Maiden.....DELLA KIKENDALL  
 Slavery.....HENRY LYMAN CHILD  
 Lafayette.....HERBERT W. GEORG  
 Indian Chief's Daughter.....MRS. PAUL L. STARNE  
 Reputation.....HUGH GRAHAM  
 1840 Maiden.....MRS. DOROTHY DODDS CHISAM  
 Polygamy.....H. M. SOLENBERGER  
 1861 Maiden.....LOUISE HICKOX  
 Fire Dance.....LUCY BATES  
 1871 Maiden.....GLADYS TROXELL  
 Chicago.....MRS. JOHN PRINCE  
 Herald.....REV. LESTER LEAKE RILEY  
 Leader of Freedom.....BARNEY COHEN  
 Red Cross.....MURIEL STRATHAM  
 Acolyte.....CHARLOTTE PASFIELD  
 Acolyte.....HILDRED HATCHER  
 The Ranger.....J. R. LEIB  
 The Pioneer.....CALVIN WHITE  
 Soldier of the Mexican War.....A. D. MACKIE  
 Soldier of the Civil War.....B. C. BEAN  
 Soldier of the Spanish War.....BURKE VANCEY  
 France.....MRS. WM. L. PATTON  
 Italy.....ETHEL LYNN ROSS  
 Belgium.....MRS. JOHN W. BLACK  
 Britannia.....MARY COLGAN  
 England.....MRS. ARTHUR FITZGERALD  
 Scotland.....MRS. BERALLA SOUTHWICK  
 Ireland.....LO REINE MCGOWAN  
 Wales.....HELEN FITCH  
 Canada.....MARY SHAFTED  
 Australia.....MRS. DON DEAL  
 South Africa.....MRS. HENRY CHILD  
 Newfoundland.....SUSIE HARL  
 New Zealand.....MRS. GEORGE E. KEYS  
 India.....MISS IMOGENE SMITH  
 Egypt.....MRS. LEIGH CALL  
 One in Black.....MRS. H. L. PATTON

## QUARTETTE

Tenor.....R. A. GUEST  
 Soprano.....MRS. HELEN BROWN READ  
 Alto.....MRS. GRACE FISH PARTRIDGE  
 Basso.....J. B. BARNABY

## The Illinois Company

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 LORETTA DOWNEY  
 KATHERINE N. HARTMANN  
 MARIE FITCH  
 PATSEY SMITH  
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 ELIZABETH LEEDER  
 MARGARET DRISCOLL  
 MYRTLE WHELAN  
 LOUISE COE  
 ERECELL DOWELL  
 LOUISE BEBEE  
 MARION HIGGINS  
 KATHARINE LOW

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 MARGARET MCGRANOO  
 ROSE THON  
 VERA ARMSTRONG  
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 MARY A. ENGLAND  
 ELLA L. MANNING  
 MARIE I. SCIOU  
 ELLA CHANDLER  
 HELEN ENGLAND  
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 MILDRED RODGER  
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V. A. CAMPBELL  
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ALBERT C. CONVERSE

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ETHEL THOMPSON  
BESSIE CRAFTON

LILLIBELLE TROTH  
GERTRUDE HALL  
ELLEN BROADDUS  
IDA JOHNSON

LUCILLE MONTGOMERY  
STELLA NELSON  
ELLEN STEVENS  
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MAURICE HOLAHAN	ESTHER McANULTY	NANCY JANE MACKIE
STREET DICKERMAN	ALICE BURKE	MARY FOGARTY
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MONTICELLO	CHADDOCK
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LOMBARD	NORTHWESTERN UNIVERSITY
ROCKFORD	MONMOUTH
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