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MISS WARNER'S LECTURE

Asks For Patience With Returned Men Because of What They Have Been Through

Let those who had not witnessed German methods of warfare should get too soon; let them should condone what they do not know, Miss Agnes Warner in the Baptist Institute last night addressed a thronged house, and in simple narrative told of her own experiences nursing the wounded French throughout the whole period of the war. Miss Warner held her audience spell-bound, and no flights or oratory could have brought home more clearly the sufferings of the wounded, the brutalities of the Germans and the plucky work of the hospital staff than did her plain and unglided record of what she had seen.

The gathering was held under the auspices of the High School Alumnae and the proceeds will be devoted to the Alumnae honor roll and the memorial scholarship.

Miss Jessie Lawson, the president, was in the chair and the stirring rendering of the Marseillaise by Miss Louise Knight with Miss Dorothy Bayard as accompanist, marked the opening of the evening's programme. After Miss Warner had concluded her address and shown her remarkably fine series of slides made from photographs taken by herself, she was presented a handsome bouquet of red roses by Mrs. Lloyd Estey.

Miss Lawson, in introducing Miss Warner, said that from five to six hundred names on the High School honor roll, thirty were girls, and amongst them the names of Miss Catherine Travis, Dr. Margaret Parks, Matron Edith Hegon, Miss Hare and Miss Warner stood out with shining lustre. Miss Warner had the honor of commanding the only ambulance unit of five nurses allowed to go nearer the front than twenty-miles when the German drive was in progress. Of the patients' field hospital to which

she went after the first year of the war Miss Warner told many wonderful things. How a brigadier-general fraternized with the poilus in his ward; and how a Canadian, Macdonnell by name, one of the three British patients that had been cared for, had showed himself as brave as the French and had only exclaimed "Boy" when advised to use speech as a safety valve to the pain of his suffering on the removal of a bandage. She told also of the friendship of this Macdonnell and a wounded Frenchman kept up with unceasing conversation though neither understood the language of the other; of the boy field telephonist who thought his oxygen treatment was more telephoning, and said as he died that God was at the

other end of the line; and of the orderlies drawn from all ranks and classes, twenty-seven of them priests, and some more intellectual than practical, even to the extent of using cocoa instead of a cleanser to scrub a table.

She appealed to her hearers in conclusion not to think that now the war was over France needed no more help. Her soldiers were not being welcomed as ours are. They were returning to desolate homes. Thousands of her villages were more desolate than Halifax after the explosion and many men knew not whether their families were alive or dead. For our own returning men she asked that they be dealt with patiently for they had endured almost the impossible. While at the front there was

nothing that was not noble; in the idleness of inaction at the rear there must be discontent and trouble. There were two forms of vision, she said, or two men looking from the same window one would see mud and the other stars. The stars were there if they were only looked at and even in the mud of Flanders the nurses had seen them reflected brightly.

Frederick Kneeland, who has been for fifty years with the Northampton First National Bank, began his duties March 23, 1869, as "boy" to take care of two furnaces, sweep the floors, shovel the walks, and run on errands. From "boy" he advanced to bookkeeper, teller, cashier and vice-president.

ACTRESS, DAUGHTER OF FIRST "LITTLE EVA," DEAD

New York, April 11—Mrs. Alice Cult, an actress, a daughter of the late Clara Reed, who created the role of Little Eva in "Uncle Tom's Cabin," died here this

week in her fifty-second year. Mrs. Cult appeared for many years in stock in Philadelphia, retiring to marry the late Charles Cult, a machinery manufacturer in that city. Upon his death she entered the motion picture business. She leaves a son, Andrew J. Cult.

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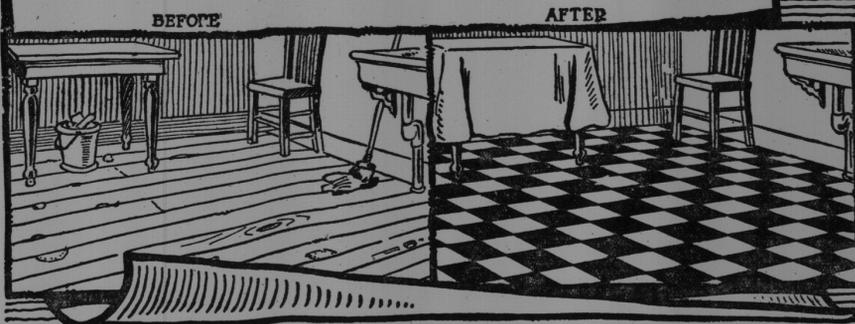
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