

GREEK DRAMA DISCUSSED BY DR. WILLOUGHBY

(Continued from Page One) father of Iphigenia and of Orestes, the principal characters in the drama. Menelaus married Helen of Troy, whom Paris stole and carried away. Menelaus called upon his brother to help him rescue Helen, and a great fleet was gathered in the harbor at Aulis. Wind for sailing, however, did not come. Calchas, the seer, declared that this was because Agamemnon had offended Artemis and said that this goddess would be appeased only by the sacrifice of Agamemnon's own daughter, Iphigenia.

The brave Odysseus was sent to bring the maiden to where the fleet lay, and the sacrifice was prepared. At the altar the goddess took pity on the victim, substituted a hind, and carried Iphigenia in a cloud to Tauris where she became a priestess of the Tauric Artemis to whom strangers were sacrificed.

Meanwhile Orestes, Iphigenia's brother, had fallen into great trouble. His mother, Clytemnestra, had killed his father. Therefore he was bound by the laws of justice which the Greeks greatly respected, to avenge this death, while he was restrained by great respect for filial piety from slaying his own mother. Finally he obeyed the laws of justice and did kill Clytemnestra.

Because of this he was pursued by the Furies for his disregard of filial piety until the goddess Athena, representing divine judgment, decreed that his life should be spared, thus declaring justice to be superior to filial piety. Athena's only provision was that he should bring a statue from Tauris, a land noted for its art wonders.

In search of this Orestes came face to face with his own sister who, as a servant of Artemis, had to slay all strangers for sacrifice. This crisis is the point at which the story begins which is set forth in the drama.

Dr. Willoughby also gave a summary of the background to the play. It was, she stated, produced first probably in the year 414 B. C. in the last week of March in Athens. It came as one of the yearly celebrations in honor of Dionysus, the god of vegetation. Coming comparatively late in the development of Greek drama, it is further from the form of the ancient odes with which these celebration were first held than some others. It reveals its author Euripides, as not strictly orthodox in his ideas of the gods and their behavior toward man.

Nevertheless, this play, as in the case with all of these ancient dramas, has a powerful ethical significance. The scene is laid around the temple in Tauris, especially the altar. Through the innocent suffering of many members of the house of Atreus, a stormy, evil people, the idea that sin must be atoned for is pre-dominant. The happy ending is Iphigenia in helping her brother escape from the sacrifice.

The speaker also explained that the music for incidental choruses has been written especially for this presentation by Dean Vardell. Upon request he played one of these, the processional of the temple, which was enthusiastically received by the audience.

FACULTY COMMITTEE CONDUCTS VESPERS

(Continued from Page One) out the world, mothers have seemed to be the most perfect embodiment of ideals. It is through ideals and striving for them that one finds perfect beauty and perfect love. There have been men with marvelous intellect whose lives have been empty because they had no ideals for which to strive. Some men who were very strong physically have led shallow lives because they have not striven for the ideals they have set. Ideals are worth while only as long as one strives toward them. The men whom today we call really great are those who have set ideals, have suffered and sacrificed for them, and through their ideals have won perfect beauty, strength, and love.

STUDENT FEDERATION HELD AT N. C. W. W.

(Continued from Page One) —declaring that since the running of the political machinery must, in the future, fall to the present college students, it is important that they study how to make politics clean and efficient. He favored international study clubs. Clearly it was proved that colleges, particularly men's, are over-organized. State has recently inaugurated a point system, and other schools are following. Almost unanimous favor was given to the plan to have the conferences for Student Government, Y.W.C.A., Y. M. C. A., World Fellowship, and Student Press Association meet at one time and in one centrally located place. Though each group would retain its individual identity, time would be saved, and better speakers would be procured. The plan may go into effect next year.

On Saturday night there was a banquet and election of officers. They are: President, Hayward Weeks of Carolina; Vice-President, Bill Smith of Catawba; Secretary, Ellis Cobb of N. C. W. W.; Treasurer, Mary Catherine Siewers of Salem.

The annual drama given by the N. C. W. W. Orchestra Club was an elaborate entertainment for the evening. It brought to a close the conference, from which the delegates had derived many helpful suggestions, not only from the meetings, but from associating with each other. The Salem representatives declare that conditions at this school compare favorably with those anywhere in the state. Several things they learned there they plan to try at Salem.

MISSIS KIMEL AND PRATT GIVE BRILLIANT RECITAL

(Continued from Page One) her group with Mendelssohn's delightful "Scherzo in E minor Op. 16, No. 23."

Miss Kimel sang a second group of French and German songs: "Les papillons conler de neige" by d'Ambrosio, sometimes seemed to be almost a whisper. "Nixellets" by Ravel was another lively French number. The German numbers were especially well done: "Auch Kleinc Ding" by Wolf, "Die Linde, die Mein Haus uberdeckt" by Teubke, and "Wiegeliel" by Strauss. Throughout the recital Miss Kimel impressed her audience with an unmistakable sincerity and enthusiasm.

Miss Pratt played Grieg's "Nocturne, Op. 51, No. 4." From a rather sad mood it worked up to a fine climax in beautiful tonal work and many trills. The rhythm was particularly attractive in the colorful "Spanish Dance Op. 5, No. 5" by Granados. "Erotion No. 1" by Syogrin presented many technical difficulties, which were well performed.

Miss Kimel's program reached its greatest height when she sang "Ophelia's Ballade and Mad Scene" from "Hamlet" by Thomas, in which she demonstrated the remarkable range and dramatic qualities of her voice without sacrificing purity, sweetness of tone. "The Nightingale and the Rose" by Rimsky Korsakoff seemed to die away gradually. Gil-berie's "Laughing Song" was particularly well adapted to Miss Kimel's technique. "Iris" by Ware was a delicate thing with a rolling piano accompaniment. Miss Kimel closed her last group with "Theme and Variations" by Proch.

Miss Pratt brought the concert to a triumphant finish with the Allegro movement from Beethoven's "Concerto Op. 15, No. 1," in which she was at her best in fine musical feeling and interpretation. Dean Vardell played the orchestral accompaniment on the organ.

The ushers for the occasion were:

Misses Marjorie Siewers, Rachel Bray, Katherine Tally, Irene Clay, Frances Butler, Lucille Yarborough, and Wilhelmine Wollford.

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