

Winston-Salem Library Displays Well Known Art Collections

by Judit Magos

Today is the last day of the largest art exhibit ever staged in this state. Some 60 pictures, sculptures and three embroideries, ranging from medieval triptychs to cubist stillives are on exhibit and on sale in the Winston-Salem Public Library. The purpose of this exhibit, as S. W. Bagley, a local businessman and the initiator of the show has said, is to create an interest in art and culture through collecting. Another, not very declared purpose of the exhibit is to help the North Carolina State Museum, which has a very small budget, to acquire certain pictures; for it is hoped that some of the buyers will donate their pictures to the Museum. But even for the people without money (the prices are \$500 to \$100,000) such a show of museum-quality works can only mean a cultural enrichment.

The works on exhibit had been selected from New York galleries by Dr. J. Bier, director of the N. C. State Museum, on the basis of their desirability for the State Museum. When, before the exhibit, the Board of Trustees of the State Museum was discussing the technical aid which the Museum was to give the show, the question was thrown up whether such an exhibit wouldn't give new opportunity for snobbery and for cutting

their income taxes down to the buyers. But it seems that whatever the reason for buying one of the works of art might be, this reason is secondary to the fact that the picture will remain in North Carolina and sooner or later will belong to one of the state's three museums. Also none of these reasons can diminish the educational effects of the exhibit on the Winston-Salem population.

Pieta, by the Geria Master, active 1450-90 in Spain is a delightfully medieval picture, with its flat perspective and with its background filled by miniature cities and people. In the foreground, the Virgin holds Christ's body in her lap. She is flanked by the evangelist and by Mary Magdalena. The features of the persons show, in the typically medieval rendering, an expression of deep compassion.

Proceeding in the chronological order would be one of the few sculptures of the exhibit. A lindenwood statue of a Bishop Saint by the Bamberger master H. Nussbaum, around 1480, is a very well preserved piece of late gothic sculpture, but which in the Bishop's facial expression of deep devotion still shows a certain medieval spirit.

One of the best works is a small study of a head by the portraitist who had been Rubens' pupil and assistant, Van Dyck. The picture

seems to be a straight study from the model, done with a vivid brushstroke. It has a very appealing elegance of color and composition.

From here let's jump to the precursors of modern art in France. There is a small, oriental picture by Meissonier, a second rate French romantic and a very nice forest landscape with stags by the realist Courbet. Corot with his picture of the Dance of the Nymphs is shown at his best. The trees are as silvery green and fuzzily moving in the atmosphere as only this great master could paint them.

The most expensive picture of the exhibit is a Pissarro view of Le Port du Havre. This picture of a busy harbour is one of the latest pictures of the great impressionist master. (This picture costs \$100,000).

Another truly impressionist picture is Monet's Seascape with Falaises. This picture, like Monet's late works of his pond, should be hung at the end of a long, light corridor, for the further you step back, the more the brushstrokes, which at a close view appear flat and unorganized, will create an endless and beautiful depth. Done in the impressionistic brushstroke, but with the typical, pure colors of his later work is a Breton Landscape by Gauguin.

Another interesting drawing is by Guys, the mysterious precursor of Lautrec. It is a fast ink sketch, in short, nervous lines, of a scene in a Paris cafe.

My very favorite picture is a long vertical stillife by the French cubist master Braque. The picture is mostly in grays and browns with two yellow pairs in the middle.

From all the other pictures let me just mention the very interesting painting of a Line Bank by the American A. Wyeth. The picture has an almost abstract effect with the while lime only covered by a thin layer of grass at the top. The picture is an exact study from nature but there seems to be something magic about the exactness and the penetration of the painter's observation.

Y Holds Service Sunday At 6:30 In May Dell

The YWCA has announced that it is having a vespers service on Sunday, May 5, at 6:30 p.m., in the May Dell. The featured speaker will be the Rev. Clark Thompson of the Home Moravian Church. Make your plans to include this service in your May Day activities.

Farrow Gives Senior Recital Friday, May 10

Peggy Farrow from Wilmington will present her senior organ recital on May 10, at 8:30 p.m. Peggy started taking organ lessons when she was twelve years old. While at Salem, she has been taught by Mr. Mueller.

Peggy was awarded the President's Prize for outstanding music performance in her sophomore year, and presently she is president of the Choral Ensemble. The program for her recital consists of the following selections: "Chromatic Fantasy" by Swellinck, three choral preludes by Bach, "A Prelude in Fugue in C Major" by Bach, "Piece Heroique" by Frank, three choral preludes by Pepping, and "La Nativite Du Seigneur" by Messiaen. Following graduation, Peggy hopes to do graduate work in organ.

Wonderland Is Beyond Square

by Alice Reid

It was warm spring afternoon in the library and Alice was growing very weary of reading her history, so she decided to take a break and read the paper. She picked up the Times, stretched out, and began to mull over world happenings. But reading about the industrial revolution had made her so drowsy that she could hardly keep her eyes open. She decided to close them just a minute.

But Alice was suddenly startled when she saw a white rabbit go scampering by. She was astonished to hear the rabbit exclaim, "Oh dear! I shall be too late! I must proceed with vigah!" Alice couldn't resist following this odd creature who bore a strange resemblance to JFK, so she chased after him breathlessly. But by this time the rabbit had left poor Alice completely behind, and she found herself in a strange confusing wonderland. People had always told her that it was different beyond the square, but she had never dreamed it would be like this. Alice began to cry.

Since crying never solved any problems, Alice soon dried her tears and happened to glance down. On the ground at her feet she spied a note. "The writing certainly is strange," she thought. And then she noticed it was backwards. Reaching into her pocket she pulled out a mirror, held it up to the page and read the words, "Beware the Jubjub bird, and shun the frumious Bandersnatch!"

"Gracious what could a Bandersnatch be?" she pondered. "Maybe it is something like a communist," she decided. Being an adventurous soul, Alice continued her way along the path, kicking pebbles as she went.

Before too long she came to two sign posts, both pointing the same way. One said "TO TWEEDLEDUM'S HOUSE" and the other said "TO THE HOUSE OF TWEEDLEDEE." Remembering the logic she had learned in freshman math, Alice decided they lived in the same house, and decided to visit them just for a moment. Hurrying down the path, she soon met two fat little men, who quite frightened her at first. They were obviously both TWEEDLES, but they were definitely not twins. One was Chinese and the other looked sort of Russian. They stood glaring at one another, as if at any moment they might have a fist fight. Alice thought of the most appropriate verse for them. It went like this:

Tweedledum and Tweedledee
Agreed to have a battle;
For Tweedledum, said Tweedledee,
Had spoiled his nice new doctrine.

Alice was tempted to recite her verse, but the two looked so formidable that she was afraid to. Anyway, she wanted to see more of this strange land.

Alice skipped on down the path until she came to a large table set out beneath a shady tree. All crowded into one corner of the table were the Mad-Hatter, a March Hare, and the Dormouse. As she approached, they all cried out to her, indicating there was no room, and there certainly was room. It seemed so strange to Alice that she couldn't understand these three. Then she realized that the Hatter spoke French, the March Hare spoke German, and the Dormouse—well, it was no telling what he spoke. He was asleep.

Despite the fact that she was obviously not welcome, Alice sat down and commented to the Hatter, "I didn't know it was your table. It's laid for a great many more than three."

The Hatter indignantly answered with a thick French accent, "You can't sit here young lady unless you've been invited, and you haven't been. We want all the tea for ourselves." Alice was so mad, she was about to leave in a huff, when the Hare motioned to her and whispered in her ear, "Don't mind him. He thinks he's Louis XIV." Alice was still angry, but felt a little more kindly toward the Hare. She waved good-by and skipped on down the road.

She had only gone a little way when she came upon what was obviously a trial. It was being held by a King who had a very bushy beard and spoke, of all things, Spanish. The King angrily paced up and down flailing his arms in the air and screaming at the top of his lungs. Of course, Alice couldn't understand a word, but she spied a familiar figure, the White Rabbit. She immediately ran up to him and begged to know what was going on. The rabbit was obviously distraught over the scene, for he kept wringing his hands, and mentioning some strange word that sounded like "Cuber". But he refused to tell Alice anything. Just then the court herald cried in English, "Next witness!" All heads turned in Alice's direction and accusing fingers were pointed at her. Her knees began to shake, her teeth began to chatter, and she wanted desperately to run. But there was no place to run. Before she knew it the herald was speaking again, "I sentence you, Alice . . ."

"But what about the verdict and most of all the trial?" cried Alice.

"We don't do things like that around here," replied the herald. "Sentence first, verdict afterwards."

And with that the storming King screamed, "Off with her head."

Alice gasped. She could not believe it! With that she burst into tears and crumpled to the ground which was by that time spinning beneath her. But suddenly the ground wasn't spinning any longer. In fact it wasn't the ground, it was the oriental rug in the Salem Library. And Frances was shaking her, telling her it was time to go to supper.

Is Your Point Average What You Really Earn?

Towards the end of a semester, students' thoughts naturally turn to grades. Each student is concerned over her quality point average whether she is trying to make Dean's List or just hoping she will be allowed to return in the fall. With the problem of grade averages eminent, it is time to evaluate our grading system.

After the worry and work of exams are over each student receives from the recorder a white card stating her quality point average. This average looks very accurate, but throughout the semester the student has been receiving letter grades on her test and papers. Now at the end of the semester the over-all average is numerical. Think how disappointed the Dean's List aspirant is when all her hopes add up to the scientific calculation of 3.199999. However, this average is misleading because in the process of arriving at a quality point average, the many "pluses" and "minuses" have been dropped.

If the total average is going to be in quality points, why aren't the other grades given this way also? We do not think this method would be any more difficult to compute than letter grades. This grading system would mean that every "plus" and "minus" earned on each individual test, paper and exam would count in the final average.

The principal argument for retaining "pluses" and "minuses" is the added incentive it would give a student. Ideally a student should be working to her fullest capacity for her personal benefit. Realistically, however, a student who can make a C- with very little work will not strive for a C+ when the quality points she would get for either grade is the same. We feel that if credit were given for "plus" and "minus" grades, students would be more likely to put forth added effort.

A. R.



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