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GREAT SHAKESPEAREAN PAGEANT GIVEN;
CROWNING ACHIEVEMENT OF THE YEAR

Under Authoritative Direction of Miss Pauline Sherwood Townsend, Pageant is Epoch-Making Event in School Projects—Development of Drama from Earliest Forms to Culmination in Shakespeare's Works Shown by Brilliant Review of Characters, Scenes and Contemporary Personages

THOUSANDS
SEE PAGEANT

Hundreds of Participants in Various Scenes Sweep Across Campus, Imposing Display.

By REBECCA BAXTER GILKESON.

Several thousand people crowded the seats and overflowed into the driveways and walks, May 17, to see the pageant given by Miss Townsend and her associates, assisted by Misses Sisson and Morrison of the Physical Training Department. This pageant, "The Procession of the Drama," given in honor of the tercentenary of Shakespeare, showed Miss Townsend's ability to conceive of a spectacle on a great scale and to organize a great number of people into episodes presenting this spectacle to the public. The program, which outlined the conception of the pageant and indicated the episodes, gave one some idea of the bigness of the undertaking; but this idea was strongly reinforced by the procession, or the opening feature, of all the characters. These, with their variety of rich costume and suggested episode, coming in apparently never-ending line, made one wonder still more at the complexity and detail that were to be combined into one great whole.

While presenting the "Procession of the Drama" from its early Greek origin, through the quaint mediaeval religious drama up to Shakespeare's time, the pageant as a whole centered about the personality of Shakespeare. It was divided into three main parts, representing the Aspiration of his childhood, the Vision of his youth, and the Realization of his manhood. Part I, as prologue, gave the lad Shakespeare, with his little companions at Stratford, and brought out the fine imagination of one boy and his aspiration to create such tales as would win him the favor of the "Good Queen Bees." The village children in their delightful folk dance gave a fine touch of youthful abandon and gaiety to this scene.

Part II, the Vision, represented Shakespeare at a period ten years later than in the prologue, when as a young man he felt the call of his genius as actor and playwright. When he had bidden his wife good-bye and started for London he had a vision "of all drama meant in its early struggle toward form," and the rest of this part was taken up with a visualization of this vision of his poet. First came a suggestion of the origin of the drama in the old Greek religious festival to Dionysus. This was splendidly conceived and beautifully carried out both in the tableau effects and in the dances of spring maidens and youths and autumn attendants of Dionysus, and Diana's rhythmic dance of joy by Elizabeth Coyle. This was followed by an episode from the "Trojan Women," suggesting the highly developed Greek drama.

Then came in quick succession a number of episodes suggesting the development of the English drama; the

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Before thousands of interested spectators, the "Procession of the Drama" Pageant, in honor of the Tercentenary of William Shakespeare was presented Wednesday afternoon by the students of Ward-Belmont, under the direction of Miss Pauline Sherwood Townsend. Not since the Grecian pageant several years ago has this section of the country ever witnessed such an imposing spectacle as was presented on the campus on the day set apart by Ward-Belmont for the celebration of the world's greatest dramatist. Many times has Miss Townsend demonstrated her exceptional abilities in the presentation of dramas and pageants, but at no time has the technique of her art been more convincing, the mastery of details in staging more complete, the artistic conception of the idea more authoritative than in the achievement of this magnificent pageant.

The day was ideal. A bright sunshine and cool, bracing atmosphere were a welcome contrast to the preceding day of rain. Long before the appointed hour autos and street cars deposited throngs of eager visitors to the large amphitheater, temporarily erected before the Academic Building. Never before has the Ward-Belmont campus presented such an attractive

appearance. The scenery and properties in their appropriateness and completeness for each episode were as carefully selected as the costumes which enhanced the beauty of the scenes witnessed.

The "Procession of the Drama," of which Miss Townsend is the author and producer, is dedicated to America's great Shakespearean actors, Edward Sothorn and Julia Marlowe. It is indeed fitting that this revelation of the drama from earliest times through Shakespeare, should be dedicated to such artists as these two great exponents of his work.

The enormity of the undertaking becomes apparent from the number of participants. Practically every Ward-Belmont student had a part, and with the assistance of a number of Vanderbilt students the grand total employed in the pageant exceeded five hundred. Horses, chariots and wagons in considerable numbers added to the vastness of the spectacle. Perhaps never in the South, if indeed in but few schools of our country, has such a great pageant been undertaken by the student body, directed by a faculty member. It must be said to the credit of Ward-Belmont that this enterprise reached a height attained by only a few educational institutions of

the country. Ward-Belmont and Nashville are indeed proud of having within their midst one whose experience and qualifications have so admirably fitted her for the bringing to completion of such a gigantic task.

Miss Townsend was ably assisted in the production of the pageant by Miss Mary Fletcher Cox and Miss Miriam Applebee, her associates in the School of Expression. The dancers used in the various scenes were trained by Miss Sisson and Miss Morrison of the Department of Physical Education. The professionals and incidental music was played by the Ward-Belmont orchestra, under the direction of Mr. Fritz Schmitz, and lent admirable support to the program. Special songs with Shakespearean texts of the epoch were sung by Misses Boyer, Sansot, Miller, Blackman, Kirkham and Anderson. The choruses were sung by a group of students of the Conservatory of Music. A number which proved especially enjoyable was "Hall, Hail, William Shakespeare," sung at the close of the pageant, the music of which was composed by Mr. F. Arthur Henkel, of the Conservatory faculty. Piano accompaniments throughout the pageant were ably contributed by Miss Hermosa Brown.

LECTURE ON
SHAKESPEARE

Two Chapel Periods Given Over to Lectures by Dr. Edwin Mims of Vanderbilt University.

Appropos of the celebration in honor of the world's greatest playwright, the student body was treated to a lecture by Dr. Edwin Mims, professor of literature of Vanderbilt University, and which lasted during the chapel hours of Thursday and Friday, one week ago. Dr. Mims divided his interesting talk on Shakespeare into a distinct topic for each of the two days' lecture, the first being a discussion of Shakespeare as a man, human as well as magical, and the second an interpretation of his famous dramas.

Dr. Mims spoke of the great power of the man Shakespeare, of response to big things and their demands, and proved his statements by regarding the survival of the test of time of the works of Shakespeare. He discussed the reaction against the classic of the time and spoke of the dramatist as an original-minded man, living in the spacious time of Queen Elizabeth, who today emerges more vital than before, despite changing criticism and exaggerated statements.

Dr. Mims spoke of the great poet's works as being as impersonal as life itself, comedy and tragedy coming according to his own moods and views. The latter he described as coming directly from the limitations by authority or folly of life. Every crime, every passion of nature has been truthfully incarnated in living characters, not abstractions, but real flesh and blood. Tragedy is everywhere, and Shakespeare in painting persons true to life must at the same time give us tragedies, for everyone is touched by it at some time. Dr. Mims discussed the sources of tragedy from limitations and environments, illustrating his points by scenes and thoughts from Shakespeare's works.

The lecture was deeply interesting and especially appropriate at this time. Everyone enjoyed the opportunity of having Dr. Mims with them at the time.

I wonder

If he would feel honor due,
If in the pageant he could see us
Bake and stew.

I wonder

If his heart with compassion
would be wrung
If he could hear
His praises sung.

I wonder

If he could hear men talk
Of him as wondrous wise,
I bet he'd balk.

I bet he'd frown

And raise his brow;
He'd say: "Cut the stuff;
'Yer kiddin' now."

—Damaris Smith.

I WONDER

Whether he was or wasn't
Is a question of today's,
But I've spent many weary hours
Bending o'er his plays.

Some say he didn't live at all,
Others say he shov'd the pen;
Some have had their doubts
And attribute his works to Ben.

The question

Has come down for ages;
It has outlived critics;
It has baffled sages.