

Bard College
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BARD COMMENT

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Page 1	Avery: "Rain Ain't Enough" Botsford Lectures, Reads Own Work A Modest Proposal?
Page 2	Unconventional Sophomore Show Jack Hirschfeld Freshmen Explore Library Jerome Liss Fite Continues Sculpture Talk Lewis Zagor Tennis Tournament
Page 3	Closed House to Open Political Analyst Elected Trustee Field Period in Europe Library Exhibits Wolff Papers Bard at W.U.S. Conference
Page 4	Editorial ["Last week's <i>Bard Comment</i> . . . Contained many notable faults of style and taste, as well as a few examples of inaccurate reporting."] Curtis Daniell, Al Ellenberg, Jack Hirschfeld, Martin Self The Plague Judith Abrams
Page 5	Soviet Propaganda Series

Bard Comment

VOLUME I NUMBER 2

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EVERY: "RAIN AIN'T ENOUGH!"

In a late Thursday night interview, Cal Avery stated that the present water supply crisis is a chronic, rather than merely temporary, situation. According to Mr. Avery, Bard is sharing its water quandary with the entire country as part of a general drop in the water table. "Sure we've had rain, but it just ain't enough!", was Mr. Avery's succinct summation.

Mr. Avery dramatized the local crisis statistically: our three wells, which normally pump a collective total of 90 gallons a minute, now are pumping 45 gallons a minute. Our normal reserve supply of 15,000 gallons is now down to 6,000. The pumps, which normally should be only five hours a day in order to satisfy the college's water demands, are now in operation ten hours a day.

The situation can be dangerously aggravated at any time by a failure in one of the pumps. Consequently, George Briggs, foreman of the Bard paint crew, is now working nights exclusively in order to see that the wells are carefully maintained. The danger remains a pressing one, however, in view of the fact that two of our three wells are over twenty years old. The third well, although it was installed only six years ago, has already broken down once in the past.

The long-range solution is a new well which will pump water either from the Sawkill or the Hudson. The new well would have to be installed concurrently with the construction of the projected girl's dormitory. Both projects are apparently not slated to begin until late next year. Mr. Avery estimates the cost of such a well at \$50,000.

According to Mr. Avery, little can be done to augment our present water supply. Although our two older wells are dug to a depth of 500 and 375 feet respectively, the ideal depth has been established at 110 feet, which is the depth of our newest well. This apparently rules out the possibility of drilling our present wells any deeper.

"Conservation and care are our only resources," Cal grimly concluded.

BOTSFORD LECTURES, READS OWN WORK

Novelist Keith Botsford, formerly of Bard's Lit. faculty, read sections from his new novel, Autumn and the West is a Time for Dying, at a Lit. Club meeting in Albee Social on Tuesday, October 16.

Following an introduction by George Wislocki, Mr. Botsford explained that the title originally announced for his lecture, God, Jews, Sex, Money, War & Fiction, was based on a misunderstanding, and that a similar error had caused the incorrect retitling: Scale in the Novel. He then proceeded to give a lecture on scale in the novel.

The problem of scale had occurred to him, he claimed, in a re-reading of Tolstoi's

(Continued on last page)

A MODEST PROPOSAL?

Dean Arthur L. Swift, of the New School's School of Politics and Social Studies, was chairman last night of an informal discussion group which included members of the faculty and administration. The topic was described by Mrs. Bourne as being the question of "community problems". The discussion, which took place at Blithewood, is the first in a series of such gatherings. Dean Swift, a graduate of Union Theological Seminary, has earned a reputation as a community trouble-shooter. His career includes work as director of the Dept. of Social Group Work at Temple, and of a program of training for postwar rehabilitation in Berkeley. He is also a member of

(Continued on last page)

UNCONVENTIONAL SOPHOMORE SHOW

Bosley Latimer, a sophomore art major, is currently exhibiting his work of the past two years in an unusual show in Orient Gallery. The exhibit, which runs until October 27, includes a large mural, done last summer, two monochromatic oil on canvas, and approximately 30 drawings in conte, crayon, pencil, ball-point pen, and tissue.

The exhibit is characterized by an exaggerated use of dark backdrops, wooden frames, and white cardboard backing sheets which display the work in an off-beat arrangement. Fortunately, most of the reactions were of patronizing amusement, rather than of the distaste such a fantastic exhibition would normally elicit.

Although the exhibit includes work done on the Bard campus, a great deal was done last summer during the artist's stay in the Woodstock colony. Included are portraits of members of the Bard community.

--Jack Hirschfeld

FRESHMEN EXPLORE LIBRARY

The library, in accordance with Bard's new orientation program, has instituted a four-hour course required of all freshmen. In an interview, Miss Marion Vosburgh, head librarian, explained that a great many freshmen are not aware of the resources provided by the library, which could be of value in the research required for papers and senior projects. Primarily, the course will consist of a thorough study of methods in using the card catalogue and indices as well as the library's extensive reference materials.

The librarian's office, located downstairs, contains a number of valuable books and documents, including an extensive collection of H. G. Wells first editions and materials on the history of Bard College and Dutchess County. In a nearby room there is a collection of past senior projects.

Also available for student use are a microfilm projector with records of the New York Times, a collection of French, German and Spanish recordings, and a large amount of recorded poetry and drama in English. A phonograph is also provided.

--Jerome Liss

"...without bumping, without bumping, without bumping."

w. battelle

FITE CONTINUES SCULPTURE TALK

Last Monday Mr. Harvey Fite presented the second of two lectures on the sculpture of the East. His lecture was illustrated by slides which he took while travelling through Indo-China. Most of the lecture and pictures concerned the ruins of Angkor which was once inhabited by an aboriginal people commonly referred to as the Cambodians. It was this culture which contributed such a great deal of the masterpieces of sculpture which have received so little attention and recognition in the Western world. Mr. Fite maintained that we should enlarge our curriculum to include a study of Eastern sculpture.

The first few pictures shown concerned the colorfully decorative temples as a people known as the Tai, a group of Indian Buddhists. The sculpture showed figures of the guardians of the temple who were wearing hideous masks designed to frighten evil spirits. The most interesting carving of the Tai is a hand-like form with each of the digits representing the hooded heads of cobras.

The carvings of the Angkor, which is another area located in Cambodian territory, illustrate the carved gates surrounding this city. Leading up to the entrance of this city are rows of Gods and Demons. The heads of these statues are almost pure portraiture and resemble the present day Chinese. The carvings seem to be the work of a race of giants, rather than that of people who rarely exceeded the height of five feet.

The walls of the temples were covered with reliefs which elaborately portrayed the battles of the gods or the everyday life of the people. It is interesting to note that the figure representing the king was larger than the figures of his subjects.

Mr. Fite concluded his lecture by showing several slides of the landscape around his own home.

--Lewis Zagor

TENNIS TOURNAMENT

In the past three weeks only one game has been played in the Fall tennis tournament, which resulted in a 7-7 tie between Bill Alexander and former champion, Lewis Zagor. This match is expected to be continued early next week. Other members of the tournament are Bob Bernstein, Peter Bernstein and Mike Herzfeld.

CLOSED HOUSE TO OPEN

Closed House '56, the second musical revue to flow from the facile pen of Steve Vinaver opens a two-night run Wednesday at the Old Coach House. In spite of the "Top Secret" label on rehearsal doors, experience and rumor give us some basis for anticipation. The now traditional show promises to follow the pattern of skit, song, and production number set last year, but with the noticeable exclusion of topical remarks on the Bard scene. The cast, however, that silent, unapproachable elite who can't even be caught whistling the score outside rehearsal hall, all think the show more sophisticated, urbane and witty than its parent.

Curtain time is 8:30.

LIBRARY EXHIBITS WOLFF PAPERS

As part of the library's series of exhibits by members of the faculty, the works of Dr. Werner Wolff, Professor of Psychology, are now on display in the rear of the library.

One of the important aspects of the display is Dr. Wolff's series of pamphlets relating to the Inter-American Society of Psychology of which he is founder and Secretary-General. The exhibit also includes copies of Personality magazine, of which he is editor, several magazine articles about Dr. Wolff and his works, and a number of his books in English and French, including Threshold of the Abnormal, Diagrams of the Unconscious, Naissance du Monde, Changing Concepts of the Bible, Values and Personality, and his collected papers.

POLITICAL ANALYST ELECTED TRUSTEE

Richard H. Rovere, an alumnus of Bard, Class of 1937, and staff writer for the New Yorker magazine, has been elected to the Board of Trustees of Bard College.

The author of three books, including the recent Affairs of State: The Eisenhower Years, he will serve for a period of five years.

Mister Rovere spoke at Bard last semester in an informal question-and-answer discussion of the Eisenhower Administration.

FIELD PERIOD IN EUROPE

There is still time to sign for the European tour being organized for the coming field period. The trip will provide eight students with a chance to visit France and Italy in the uncrowded, non-tourist season, when theatres, opera houses and concert halls are open, when museums aren't mobbed, when prices are low. Tony Hadamard and Dave Mirsky, who are organizing the tour, plan on visiting many of the lesser-known art centers, often overlooked on commercially planned trips, and hope to introduce traveling Bardians to a familiarity with European people and places. Field period credit can be arranged. See Tony or Dave for more details.

BARD AT WUS CONFERENCE

On Sunday, October 14, the World University Service held its annual Fall conference at C. C. N. Y. David Robison, Warren Kaufman and Louisa Fish represented Bard.

During the morning session, C. C. N. Y. president, Dr. Buell Gallagher, chairman of the U. S. Committee of the World University Service, gave the keynote address and showed slides illustrating WUS's work in the Far East. This world-wide student service organization encourages mutual student self-help by supporting projects such as tuberculosis sanatoriums, student living quarters, and special needs scholarships. Preceding the afternoon session, foreign students participated in a symposium on The Impact of the World University Service on Emergency World Leadership.

THE PLAGUE

BARD COMMENT

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Issued weekly at Bard College, Annandale-
on-Hudson, New York

A terrible pestilence has descended on our community, begat by the blessing of fair weather. It creepeth along the wall, along the window sill, and through the vent in the ceiling. It croucheth in the valleys of every soft cushion, in the toe of every put-off shoe... The black monster of God, the winged stinger ---Wasp!

"Wasp, wasp!" is the cry of terror that echoes down every hall. "Wasp on the bed, on the chair, on my books, on my nose." One young lady discovered a tribe had made her room their permanent home. She quickly evacuated until the stalwart B & G men came to her aid. One morning, an upright young gentleman let out an uncouth howl while putting on his pants. Apparently, a wasp had made them his resting place and was rather disturbed at the intrusion of a hairy leg. However, the young man was not at all discouraged, but quite delighted at the prospect of proclaiming himself a veritable Job.

Brave Mrs. Sherman squashes them in a dust-rag with her bare hands. Others take the more cowardly, but less effective, method of a fly-swatter. If you are willing to put up with the fumes, B & G bombs both you and the wasps with DDT. Unfortunately, they are quite indestructible for the most part, and I suspect they will inherit the earth.

---Judith Abrams

EDITORIAL

Possibly the most encouraging effort made this year at Bard was the publication by a small group of enthusiastic students of last week's Bard Comment. The need for a regularly published journal of news and editorials has long been recognized and long evaded. Last week's publication therefore deserves more than routine commendation for its powers of inception. Birth, however, is hardly the consummation of being; and while acknowledgement of good intent is given unreservedly, some view of the final product must be taken before a significant judgment can be made. Last week's Bard Comment, it will be admitted, contained many notable faults of style and taste, as well as a few examples of inaccurate reporting.

Because of this failure of Bard Comment to achieve the level of critical standards reached by past Bard publications, and according to recommendation of Community Council, a meeting open to the community was held last night, at which the current editorial board was elected by, among others, members of this newspaper's staff. (It was passed at the Council meeting of October 15, that Council recommend "that the newspaper be reorganized in an open meeting and a budget be submitted to Council.")

It is the hope of the editors that the present edition will at least indicate the tradition in which we hope Bard Comment will continue.

Curtis Daniell
Al Ellenberg

Jack Hirschfeld
Martin Self

BOTSFORD (Continued from Page 1)

War and Peace this past summer, and this problem along with several others which he outlined, was uppermost in his mind during the writing of his new novel.

It seemed to him remarkable that Tolstoi could "get away with" long stretches during which some of the characters were entirely absent, and yet be able to re-introduce them without surprise to the reader; that Tolstoi was able to set the tone for an entire section of nearly 100,000 words in a concentrated paragraph; and that he could devote 70,000 words at a time, the length of an ordinary novel, to secondary material in the novel. Careful examination of Tolstoi's monumental work, he said, revealed certain scale-handling techniques which made the enormous scope of the book possible: the reintroduction of dropped characters comes after decreasingly lengthy intermittent passages through the book; scenes are shifted, for example, from battle-field to drawing-room, without breaks in the narrative, etc.

Another problem, which these techniques brought to mind, was that of divisions. Chapter divisions, Mr. Botsford felt, are often placed arbitrarily without reference to the continuity of the narrative. He marvelled at the fact that Colette was able to write novels without any breaks in them whatsoever, and mentioned that Lady Murasaki's long novel, The Tale of Genji has, in the original Japanese, no divisions at all, and that the book and chapter breaks with which Western readers are familiar are actually insertions of the translator.

Lady Murasaki's use of pre-set images also seemed to intrigue him, and he gave an example from Tolstoi to show that the device of elliptical reference is not unique to Japanese literature.

He also spoke at some length about the "clutter of furniture" and the "fleshliness" of much contemporary writing, deploring each, and stated that, though he could recognize the excellence of a novel such as Madame Bovary he could not any longer read such a meticulously descriptive novel without being somewhat bored.

* * *

The preliminary remarks having usurped most of his time, Mr. Botsford was able to read only two brief sections from his novel. Explaining first that the title comes from the I Ching (the Chinese Book of Changes), and that the chronology of the novel is in reverse order, Mr. Botsford began by reading the very opening of the book.

SWIFT (Continued from Page 1)

the American Sociological Society, and the Society for Psychological Study of Social Issues. Currently the editor of Religion Today, he is the author of New Frontiers of Religion and Make Your Agency More Effective.

Mrs. Bourne stated that no conclusion of a definite nature had been reached.

SOVIET PROPAGANDA SERIES

Last Sunday evening the Russian propaganda film, Palace of Science, was shown twice in Orient Theatre. This documentary on Moscow University was the first of a series of comparable Soviet films to be shown this semester under the sponsorship of the Bard Political Association.

Overlong and often dull, Palace of Science nevertheless ably depicted the buildings and the work of the Moscow State University. The labs and lectures seemed efficient, the scientific library enormous, the faculty and students brilliantly qualified; but the apparent absence of Humanistic study and the obvious regimentation were dismal, depressing and unnerving.

The next color film in the series, Visit to India will be shown in Orient This Sunday evening. According to the Association's chairman, Charles Lapidary, it stars "the Marx Brothers, Bulganin & Kruchev".

In view of all he had said, this section was disappointing. Writing almost in metrics, Mr. Botsford enveloped his characters in a haze of poetry that seemed to rob them of their blood. Moving in a half-world of drowsy murmurings, they refuse to come into focus through the mist of the self-conscious style.

In the second section read, a rhetorical passage descriptive of a character's ambitions, the style, though still a bit foggy could be used with greater effect. In general, however, the reading seemed to be an exhibit of the gifts of a talented writer trapped in the Chinese boxes of his own theories.

The highly successful, well-attended meeting was followed by the announcement that vacationing Andrews Wanning, Professor of English, will address the Lit. Club late this Fall.

---Jack Hirschfeld