Editorial
["As students of a small experimental college... we realize that we have the responsibility to image and create."]

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["I want you to know that I agree with the premise that Bard does need the services of a full-time director of publicity..."]
Richard O. Grover
This issue of the Bardian was born in the coffee shop. It grew out of a sense of disappointment, for some of us had been to convocation last week. We heard that Convocation was not able to call out a majority of students because, major issues, that need clarification and action. We remember that four educational panels were held in which certain aims were proposed for Bard and certain specific recommendations for curricular changes were made. We were troubled because this year most students either failed to continue this evaluation of Bard's educational program or had failed to pool their new ideas.

We believe that Bard is in a period of continuous crisis. The outside world, educational, business or professional, either has little knowledge of experimental education or is downright hostile to it. We believe that this crisis calls for increased clarification and evaluation at Bard, in order that we may be able to react to its usual needs.

As we talked, the group was gradually enlarged. Enthusiasm was generated to the point where someone suggested —let us write a Bardian. Let us state our ideal program in the form of specific suggestions for curriculum. Let us also go to the teachers and find out what new courses they want and how they should be organized. So we spoke to the editors, and formed with the Bard staff a temporary group. Then we went to work.

In the last Bardian we discussed public relations. Improved public relations would enable us to have a better student body. This is perhaps its chief aim. What will we do with such a student body?−how do we make the present work? We already do a great deal—Bard's educational system is excellent. There are, however, opportunities within the frame of our present advisor-seminar structure which have been neglected.

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two faculty evaluations

1. Stefan Hirsch
2. Paul de Man

The "we" in the title and in the following article must not be interpreted as an official or collective expression. It is purely personal and all the opinions uttered here are entirely my own—although my formulation may not have originated solely in my head.

The catalogue statement on admissions runs as follows:

(1) Bard is a co-educational college with a total enrollment of 300 students. It chooses to remain a small institution because it believes that the character and quality of its program can be maintained in a community of limited size.

(2) Bard College is primarily interested in students for whom an academic life at Bard, in order that we may be able to react to its usual needs.

The following two pages are concerned with the backgrounds of students from both students and faculty. Also, suggestions for extracurricular techniques that can be employed in the near future.

In all that we have said, we are aware of practical difficulties. There are the problems of finance, faculty to teach the courses suggested, and time to plan the specific courses. But there are no insurmountable problems. These suggestions define an idea that can be put into practice.

(Continued on Page Six)
SUGGESTED COURSES

Below are a series of suggestions gathered from both students and faculty regarding correlated courses. Both a general description of the course and any suggestions of techniques for application are included. The name of the person who made the suggestion is included in parenthesis.

- The Surrealist Movement in Art and Literature. (The movement is) To be considered in relation to the economic and social developments after World War One. A three hour seminar open to all students in their junior year. For instance, one faculty member from each of the four divisions would conduct a panel to be followed by a general discussion. To facilitate discussion, the classes could be split up into four sections, conducted by four teachers. Teachers would rotate between sections. (Mr. DeGre)

- Parallel Themes in Music, Literature, and Philosophy. A study, for example, of the handling of the Faustian idea by Goethe, Gounod, and Nietzsche, or, the relationship between Goethe and Wagner. (Mr. Frauenfelder)

- A seminar conducted jointly by instructors in music, literature, and philosophy.

- A course in the affect of the Orient on 19th Century literature, art and philosophy.

- A seminar course for advanced students conducted jointly by an artist, writer, and philosopher. This course would be supplemented by field trip to various museums. (D. Newman)

- A course in the problems an artist faces today including the relationship between an artist's technique and the social and commercial demands made upon him. (Mr. Bums)

- A seminar to be taught by an artist or artists who have had to face this problem directly in their own lives. (Bardian)

- The Problem of Reality Raised by the Plastic Arts. An attempt to define the creative approach and critical standards in relation to specific workshop experience. An attempt would be made to trace the relationship of ethics and logic to these problems. (Mr. Stefan Hirsch)

- Rather than conduct this course separate from studio work, it would consist of an hour in addition to every existing studio course. In the beginning, the individual workshop teacher would handle the discussion, but towards the end, there could be inter-departmental meetings and also meetings at which a philosopher and a psychologist would offer background information. (Harvey Edwards, Debi Sunman, D. Newman)

- Studio courses in dance, art, music, and drama for the outside community of Red Hook, Rhinebeck, and vicinity. (D. Smith)

- Taught by senior students. Adults as well as high school students could be involved. (D. Smith)

- A basic departmental course in the history of the theatre and the ideas behind play production. This would be handled by a study of key plans and their motivation. (Mr. Wiener) Specifically, one might teach a course in Strindberg, Ibsen, and Chekov. (Debi Sunman)

- One hour seminar taught by a drama instructor in which teachers of psychology, sociology, and literature would be invited to give background lectures. In this course, experimental acting would supplement the discussions. (Bardian)

- A course in primitive dance to be studied in connection with anthropology, art, and ritual. (Miss Weigt)

- A combination workshop and seminar taught by a dance instructor, anthropologist, and artist. (Bardian)

- A course that would attempt to define the concept of values as seen from the varied viewpoints of the economist, psychologist, theologian, and philosopher. (David Hodkinson)

- A two hour seminar limited to advanced students in which an economist, psychologist, theologian, and philosopher would jointly handle the material through panels and discussion. (Bardian)

- A Course in the Greek World. The forms and principles of the Greek World as revealed in literature, philosophy, art, institutional structures, etc. (Suggested by Faculty Policy Committee and numerous other faculty members) One could handle other cultures in the same manner. For example, a course in the Elizabethan World View, (Mr. Wimer), or in the 17th Century. (Mr. Summers)

- There are two alternative techniques suggested. 1. One course in which teachers from every department help develop the curriculum and run the discussions. 2. The creation of independent courses on specific aspects of the Greek world which a student might take simultaneously. (Mr. Summers)

- A social science colloquium that would handle the problems of methodology such as were handled this term by the science division. (Miss Gillard)

- This colloquium could either take the exact form of the present science colloquium or be modified by having no audience (Mr. Stefan Hirsch), possibly in faculty homes. (Mr. Frauenfelder)

Below are five suggestions for background, concept courses. They are but a few of the many conceivable courses which could be included under this heading and are offered in order to concretely illustrate our theoretical statements.

SOCIAL SCIENCE: a course in the relation of personality to culture in which the varying methodologies of the social science disciplines would be examined. This course would try to illuminate the differences in methodology between the psychologist, sociologist, anthropologist, and economist. It would show, through analysis of a social situation that is common to the experience of lower college students, that there are important and significant relations between the material and the ideal, of social change and sources of power that are located in different concepts of social reality. The specific factual situation would serve to give concrete location to the theory of immediacy, but facts would not make an end in themselves.

This course would take a seminar form. Lectures would kill the essential spirit of such a course, for the student must see the different concepts in terms of his own social experiences. Four or five teachers might rotate in teaching the class and meet together at certain moments of synthesis. If possible, people outside the Bard Community, from other schools and institutions should be invited to discuss their approach to social problems.

HISTORY: a course in the application of major historical concepts to a specific case-situation. For example: a class might study the period from the French Revolution to the Revolution of 1848, looking at the period not just as a political development, but in institutional, philosophic, and cultural terms. After a fundamental grounding in a specific field, the student would be asked to apply these concepts of history found in Vico, Marx, Spengler, Toynbee (to give but a few examples) to some specific field. He would attempt to build a synthetic image of that historical epoch through the application of these concepts.

This course would also be a seminar course. However, during the first months of the course, teachers from the literature, art, and philosophy departments would be called on to give background information. Wherever possible, source material should be used, books, pictures, journals, newspapers, etc.

SCIENCE: the development of the scientific method. An attempt would be made to show how the concepts of causation and reality have changed from the Greek to the modern world, not by handling the specific discoveries of each epoch, but by showing how the methodology and aim have shifted. A thorough analysis of modern methodology would be attempted, with a possible try at showing how the scientific method has affected other fields of knowledge.

In addition to the necessary seminars and lectures, laboratory work should be offered in order that the student may have some contact with the practical application of concepts.

SEMANTICS AND LOGIC: this course would be developed to the problems of definition and organization in language. It would try to make students aware of their specific linguistic and thought devices, and to point up through this awareness the necessity for accuracy and consistency in thought and word.

This must be a very small seminar in which the instructor is able to sense the specific difficulties in the thought processes of individuals. Where it is needed, it would focus on the problem of exposition, in order that students may know how to organize term papers.

PROBLEMS OF PHILOSOPHY: in this course, the student must become aware of what has been the major philosophical questions raised in the different epochs of both Western and Eastern Civilization. Intensive analysis of specific works of philosophy and theology, Eastern as well as Western, would try to illustrate the varying concepts of reality, perception, ethics, aesthetics, and causation. Again, small seminar classes in which an instructor would call on teachers from other departments to offer essential information.

- The Function of Science in Social Change: the relation of science to political and social reform. The role of the scientist in modern political society would also be discussed. (Mr. Newman)

- A small seminar conducted by a scientist, who, if possible, has had political and social experience. (Bardian)

- A course in the important experiments that have led to the formulation of basic theories of the physical world. (Mr. Garrett)

- A small seminar for discussion and laboratory work. (Mr. Garrett)

- The U. N. and Related Organizations. (Mr. Bertelsen)

- Besides the seminar discussions, movies are to be an essential part of the course. (Mr. Bertelsen) Also visits to the U. N. (Bardian)

- A course in the relationship of science and philosophy. For example, the relation of Aristotle to Greek Science, Newton to Locke, or Marx to Freud to Darwin. (Bardian)

- A small seminar for advanced students taught by Mr. De Man and Mr. Leming. (Suggested by certain members of the audience of the last science colloquium)
Season's Greetings
from those who helped put out this issue:
great editor: Danny Newman
assistant great editor: Miles Hollister

and the staff:
managing editor: David Hoddeson
associate editors: Mona Pine, Debi Susman
makeup editor: Mary Johnson
business: Frank Gumbs
circulation: Maeline Selden
Miriam Kornegay
Johanne Brown
Robert Solotaire
Robert Cornell

social integration

The soft and comfortable cloak of familiarities warms and eases us to the point where it clouds those areas of our awareness in which with acute vision, we would be able to detect the shortcomings and the peeves of the familiar institutions around us. This style of critical faculties becomes a dangerous fault when it renders us so uncritical of our environment that we cease to note the routine activities in which we engage that do not function for the benefit of our system and community as well as they might. The danger is enhanced when, as a community dedicated to an educational ideal, we find ourselves sustained by an educational climate which builds our system to be anachronistic—which uphold[s] the survey course as the wave of progressive education. If we hope for survival in these circumstances we will be forced to a perpetual crisis. In so far as we believe ourselves experimental, in all parts of our collective effort, we must engage in constant search for hidden possibilities within our existing framework. It is in this spirit that we make the following suggestions, which could, with some effort, enlarge our educational horizon through use of our present facilities. The following proposals would aid greatly in actualizing our ideal of a community which with enthusiasm and interest and shared achievement—they would contribute greatly to a sense of unity which is completely lacking now.

4. We propose that outside lectures should be chosen for their ability to present vital educational issues in which they are sincerely engaged. Further, this implies that we should not, under any circumstances, stand in fear of entertaining a speaker whom we know not to be stimulating. Finally, in the opinion of some may not be completely acceptable to everyone; i.e., press, public, etc. Students in the world of today cannot afford to listen to conflicting and controversial ideas. We suggest as speakers men like Klencrest, Winer, Fromm, Lebamer, Murphy, Mind, Bishop Oxnam, Clement Greenberg, Hans Hoffman.

5. We further propose that a program be set up in which members of the faculty would present, in lecture form, vital aspects of their fields or their personal research and work in progress.

6. We propose that each division should, at least twice a term, a subcommittee, in which the seniors of the division come together to describe and discuss the problems and progress of their several projects. We feel that this would not only inject a sense of unity into the various groups of seniors at work in the same division but would enable them to help each other with the common problem which arises.

7. We propose that at the end of each term a magazine be published under the auspices of the Board such a magazine would contain material of general interest which would be submitted by each member of the faculty and which, in their opinion, represents the best work of the students.

4. WXB is potentially the most valuable activity on campus. To date, it has contributed little to the community as an educational supplement. We feel that an experiment in educational radio could gain wide and excellent publicity for Board. The possibilities are limitless. Faculty could use the radio to present material to supplement the seminar. A course in listening to music could be facilitated through the station. As the very least the possibilities of WXB should be systematically explored.

5. We feel that the music program, rather than serving only the function of entertainment, could be implemented in the discussion and analysis of the movies. Furthermore, the movies should be chosen with an eye toward their educational and artistic value.

6. We propose a debating team. This means that the community could be exposed to formal, thought-out, organized language. In addition, we envision the debating team as valuable contact with other schools, since it would provide an opportunity to carry our messages and abilities to other schools and educational climates.

8. We would like to see more participation on the part of the Drama, Art, and Dance Departments in the social functions of the community. Again, we have here an opportunity to establish a sense of contribution and unity that has to a large extent been lacking.

9. We urge that transportation be made available so that those who want to participate in the excellent programs and activities that already exist be able to drive their own cars. This has already been presented the pro musica antique and the Julliard String Quartet.

other faculty suggestions

In connection with this issue The Bardian has made an effort to contact as many faculty members as possible. We asked them the same questions to elicit the answers, course offerings, teaching techniques, and the level of development of their advisees by the time of their sophomore review. We also asked them to suggest any extra-curricular teaching devices which they felt would be valuable if utilized at Bard. In addition, many expressed their opinions about the existing educational policy at Bard. Since most teachers agreed that at the end of their first two years, students are not well oriented to the concepts of the various fields of knowledge, our ideas seem valid. It is impossible to print all of the response verbatim, and we have tried to abstract what seemed to be the most pertinent ideas of the teachers interviewed.

MR. FRAUENFELDER suggests an intensive language course for advanced students to be conducted two hours a day, five hours a week. He would like to see more reading rather than reciting in lectures and argues that there is a need for controversial speakers. He wants to see more "special" work-ends. He feels that rather than select the basic problem existing at Bard, many students seek forms of escape as widely diversified as cocktail parties and art, and is in favor of a program which would stimulate them by relating all of the classes, to each other and to the world.

DEAN CASADY recollects an experimental system at Yale in which the students even translated the classics for the first two years. An attempt was made to present the basic problems of knowledge after having defined them. The seminars in this plan were attended jointly by all teachers engaged in the courses. At Bard each art would probably demand a more flexible plan suggested in this note. Specifically, one could study the basic concepts of various disciplines and evaluate the conclusions of their activities, e.g., Plato and the New-Platonists.

MISS GILLARD offers two suggestions; either a program in interdisciplinary and Limited to sophomores and juniors, the other accepting unlimited membership. She would like to see a Social Science Colloquium planned for next semester.

STEFAN HIRSCH feels that certain minimum standards should be set for sophomores to pass their review. This would facilitate discussion of the student's ability to participate in the upper division classes for the upper college. He points out the difficulty under existing teaching courses by more than one teacher because of the small size of the faculty. This limitation and the obvious short- falls of books (budget difficulties) seem to be obstacles to the program system.

GERARD DEGRE feels that we must realize that a great deal of the "information" for which we are seeking should be accomplished at home and in high school. He stresses the need for interdivisional seminars in the junior or sophomore years, to follow the EPC's suggested basic orientation courses for freshmen. "Moviem are hampered by lack of knowledge of specific films, since they must order them from a catalogue by mail. Furthermore, they should be permitted to instruct in a way most beneficial to the class.

LAWRENCE WISMER claims that now is not too soon for the present acting courses for nonmajors to acquire a broad conceptual knowledge of the great plays, in order to majors grouped in the same course a comprehension between intensive and broad, extensive study must be made.
Some men sit on benches around the big park behind the library in Lexington. The big trees sway back and forth in the gentle breeze throwing large shadows across the grass. A few beams of sunlight sift through the shadows making a bright patch here and there.

A few hours before these men could be seen in the union office licencing to Uncle John as he portioned out the day's work. Then gradually those who had been turned away moved off to the park where they could sit and dose quietly, and drink a little water from the fountain at the center.

Four or five small children play about the park. A little boy turned one end of a rope, the other end being fastened to a bench. The kids would run with a sudden movement, take their jumps quickly, then dart back afraid of the rope which might rub their backs.

A tall well-built young man with a big head, wearing a "T" shirt and a pair of dungarees stood by watching. He took the rope from the little boy's hand and turned it evenly so they all could jump. Then he jumped while the kids turned.

"I'll show you what it is to jump," he cried and dropped up and down with great agility, two or three feet off the ground, his arms moving in opposite directions underneath his shirt. He was awkward and missed often but the kids laughed as he tried again.

They all played tag around the park. The tall fellow was "it." He ran with long strides across the trees and benches, the kids following trying to corner him. Sometimes he would lose his head and put too great a distance between himself and the kids. Then he would turn, slow down to a walk, and the kids would close up to him, tag him, hang on to his legs and arms, until.

He would shake them off, running once again, dragging a big wooden bench in his way, avoiding it, leading the kids around it. Then he headed for it and leaped over it, turning his body in the air, landing, favoring his right knee. The kids would run around the bench and chase him again.

The other men sitting about laughed occasionally at the awkward fellow who dodged when he was trapped.

"Look at him Joe, he thinks he's a kid again. He's trying out the little devils. Those big legs of his; that little fellow over there has to take four steps to his one. No wonder they're exhausted."

The tall fellow stood still watching the kids, his legs apart, his big head staring blankly ahead, ready in an instant to run off. One kid arose with a bow and arrow and making believe he was Robin Hood chased the big fellow, and around the park, dodging benches, slipping through trees.

Finally they stopped.

The big fellow lay down on the grass breathing heavily, his legs apart, his arms outstretched, his head back. The kids swarmed all over him, pulling his hair, sitting on his legs which he raised quite easily. They tried to hold him down but suddenly with a violent movement, his body escaped and the kids flew away.

He sat down on a bench next to another man. They sat quietly for a long while, then the tall fellow turned once or twice beneath his breath; "Those damn kids never know when to stop, do they?"

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E. P. C. report to community

Following its traditional policy of acting as a liaison between students and faculty in matters of academic nature, the Educational Policies Committee has, in recent months, dealt with a number of rather pressing issues with considerable success. I believe I can say with confidence that the committee has exerted more influence on academic affairs than it has tended to in the past, in addition to pursuing with effectiveness its usual routine activities.

The committee has handled with renewed vigor the matter of student absenteeism, a problem of particularly great magnitude during the beginning weeks of the semester. With the full cooperation of the Dean's office, the mechanical operations involved in dealing with absences have functioned smoothly. Significantly, the trend in absenteeism is down.

As usual, we have carried on the activities of the complaint committee. Due to their nature, specific complaints cannot be discussed here, but I can report that each of the five cases brought before us this year was resolved satisfactorily. I strenuously urge more members of the community to take advantage of this particular function of the E. P. C.

The E. P. C. instituted this year a sub-committee on library affairs. It was designed to aid in determining future library practices and to give voice to suggestions of the general student body. Information of library rules and regulations will also be handled by this group, to expedite matters for the staff and to deal more effectively with individual students.

A sub-committee dealing with the question of remedial courses has been endeavours, in cooperation with the Faculty Policy Committee, to discover methods of aiding students unable to meet minimum requirements in grammar, spelling, etc., or having difficulties in reading. This is a matter of utmost importance, and must be faced squarely. There has been demonstrated a definite need for such corrective measures here at Bard, and this need cannot go unanswered.

The faculty evaluation sheets are being made available to all members of the faculty expressly wishing to have them administered to particular classes.

Last year, the vast majority of instructors found the results of the questionnaires useful in determining the effectiveness of their teaching methods. Only a lack of time prevents us from administering them to every class, as was the case last year.

Undoubtedly, the most important issue facing the E. P. C. this semester has been that of admissions. It has been brought to my attention that a rather critical situation exists at Bard in relation to its admissions procedure, and, to go still further, to its public relations program. Although recognizing the nation-wide fall in college applications, we feel, never-the-less, that Bard has perhaps missed its mark in striking its current market for students material, a market that exists in spite of present conditions. If neglected, this source of material should ease our admissions problem considerably, perhaps not in the actual volume of students applying, but rather in an over-all improvement in the brand of new entering applications.

Consequently, the Faculty Policy Committee has authorized the E. P. C. to go ahead with the problem. In the capacity of faculty advisors, Miss Gillard, Mr. Ezra, and Mr. Precker have joined us in this work.

We have found that the terms facing us are of greater scope than originally predicted; so great, in fact, that our preliminary reports have been merely approaches to the problem, in place of any kind of definite answer to it. We now fully understand, however, why 'very little by way of positive improvement can be achieved in hurried, superficial panel meetings up by mere repeated versions of a catalogue statement.' What must come will necessarily have to be by deliberate, painstaking, constructive study on the part of an empowered and qualified group—one willing to devote its efforts to producing a document not merely nice to read, but actually useful in guiding future procedure in the closely related fields of admissions and public relations.

Since this problem haunts us from term to term, it is imperative that the pace of the investigation not be bog down. The committee will present an initial report to Council shortly before the Christmas recess, so that the other members of the community, too, will have a chance to make their contribution.

It is my belief, and I believe that of the entire E. P. C., that if handled properly this question of admissions can be resolved in a manner that will prove a definite asset to the administration officers, and will be an excellent reflection on our system of education here at Bard.

Howard Koch, Jr., Chairman, E. P. C.
on Strindberg

That this is the one hundredth anniversary of his birth is a minor reason for the revival of interest in the works of August Strindberg. During the past three months not only has there been a biographical study of this remarkable playwright, but his plays and his life and those of The Father and The Creditors are currently being brought to life in New York. The real (and major) reason for the present curiosity in the works of a writer who in a pioneer in the fields of both naturalism and expressionism seems to me to lie in the character of the man himself and in the works he created. Now, more than ever, we have become fascinated by the personality of the neurotic artist. Strindberg, like Kafka, Kierkegaard, and Dostoevsky, is a genius of neurosis; an "existential" writer whose works and life are one. If one is acquainted with the life of this man one can hardly read a play without noticing how it reflects Strindberg's own perplexities and philosophical convictions; a confessed misogynist, he presents all his doubts concerning marriage (his own marriage) in The Command, The Creditors, The Link, Road to Damascus, The Father, and Dance of Death; the last being the most macabre of the marriage plays.

The question eventually arises (and an extremely important one it is, too) whether Strindberg's dramas exist by themselves; can we dissociate them from the powerful personality of their creator and still consider them effective works of art? Of Strindberg's dramaturgy, his plot structure and symbols become so personal, so confused, that the importance of the play appears slight as an art form. This latter attempt in the field of expressionism can hardly compare with the earlier naturalism of Miss Julia and The Father. In The Father Strindberg depicts the ultimate destruction of man by woman. A house with too many women ("la dona de enfermo") is in the setting for a drama of chosing ideas and dark impulses.

Strindberg is a lyric writer, interested in subjective states and problems. So many of his plays possess similar themes and characters that it is hard to think of them separately; they all congeal into a world oversown by a man's demonic tragedy, the crimes he is guilty of and his quest for salvation. Strindberg saw man as an ever-changing being, as a result, many of his characters lack dramatic unity; a man is many things, constantly in the presence of contradiction. In creating his characters Strindberg began with an abstract idea and, therefore, many of his characters become exaggerated, one-sided creatures. Yet, I maintain that the subject matter is not dated (here I disagree with many of the recent New York reviews of The Father). The Father is not a period piece. Unlike many of Ibsen's works we can appreciate this play without connecting it in our minds with any social movement. The economy of structure and the theme of the battle between the sexes, with its many psychological implications, remains today as immediate and effective as ever. The faults of the present revival lie, not in the play itself, but in a Raymond Massey's portrayal of The Father. The Captain should be "bitter and pathetic" (herein lies the strength of the role); Massey represents him as a disillusioned, worn-out man. The real test of any play, after all, is to see it acted out upon a stage.

Having seen the Cherry Lane production of Miss Julia, I am convinced that there is nothing better than Strindberg done well; nothing worse than Strindberg done badly. Interestingly enough, this production is played against a modern setting. Although the theme is just as significant (which proves that Strindberg's themes are not dated), the language is not. Besides providing a naturalistic translation of the play, the Cherry Lane production is filled with poetic phrasing that is harder meaningful today. There is nothing more difficult to convey than a Strindberg character; it takes master acting, indeed, to convey a character possessed by many devils. Tarka, the femme fatale, a woman capable of tempestuous love and frenzied hate, emerges in this production as a young vampire equipped with the pseudo-passion of a blues singer. The result is ludicrous, and what should create nervous tension creates nervous laughter. Strindberg is drained of all his power.

Strindberg's achievement is no small one. His plays range from the naturalistic to the mystical; from the fairy play Swedishic to the impertinent historical dramas of Sweden in the fifteenth and sixteenth centuries. Through all his plays there shines the personality of a literary genius; a great pioneer of the theatre whose theatrical innovations are still influencing contemporary drama. A man who in his day was concerned with the workings of man's mind, as well as his soul, can hardly be considered a man who is interested in our current concern in psychology and the neurotic artist, the latter perhaps possessing more meaning today than ever before.

Lewis S. Silvers, Jr.

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drama review

The Drama Department is to be both congratulated and thanked for their performance of August Strindberg's The Father, which took place last week. Setting The Father was not simply a way to spend an evening, or a chance to see your friends at the stage, or an exhibition of improvement in the Drama Department. It was an artistic experience, and an exciting one. This is the essence of theatre as art, and that's what we had last week. Such an experience is not to be had any too often, and when you find it, it's time to be grateful.

When a group creates for us the gift of a different and forceful reality (which is what an artist does if he be an artist), it seems ungrateful to quibble with whatever faults there may have been in the presentation. The main question is whether the reality was there or not. It was there in The Father. The responsibility for this accomplishment hardly lies with Strindberg, for this play, which is somewhat outdated and occasionally absurd (although immensely strong), is hardly actor-proof.

Joan De Keyser was enormously forceful as Laura. To do such a part even bearably well one must have skill—to portray Laura as Joan De Keyser did requires a great talent. Joan has that talent.

In a role as at least as difficult—the Captain—Al Haslenbeck did an excellent job. In saying this I do not mean to damn with faint praise. In the last act I transcended himself to give us moments of great power. Far in this role Al Haslenbeck discarded his representational crutches and emerged with a sustained, believable, forceful, true characterization. It was a tremendous jump from his previous work and a fine job in its own right.

Ellen Kraus as Bertha was good. She moved well, and in her scenes with Al they played to one another instead of behaving as if alone on the stage, as has been the case too often here. Larry Hagman as Doctor Ostermark showed a surprising ease and facility. Unfortunately he played within too narrow a range. Bob Smith as the Pastor was competent, but his timing was bad. Clinton Archer as Nym was passable enough.

Judy Sherman as the Nurse was painfully bad. She seems to have made the fatal mistake of thinking that being natural on the stage is equivalent to good acting. It is not acting at all. It is only after creating a characterization that naturalness has anything to do with acting. There was no characterization involved in what she did with 'the nurse.

The set (Stephen Burn) and the costumes (Dick Burns) were both excellent, as seems to have become the rule here.

One conclusion can be drawn from this performance which might be of value to the Drama Department. Tragedy, or at any rate, serious plays, can be better done here than comedy, which demands too high a degree of polish and experience from young actors. And while comedy places too much emphasis on the tricks of an actor's trade, it places none at all on the stuff of which his art is made—an emotional identification with the role. Serious drama, on the other hand, offers the opportunity for both better training and better performances. I'd like to see more of it.
Allen Tate, poet, critic, teacher, and a key influence in the New Critics group, opened the Literature Week-end on Friday evening, December 3, with a talk on Poe, James, and Joyce. Perhaps the most memorable feature of the talk was the fact that, since the only time his eyes left the galley proof (Seventeen Reasons, January issue) was to be a hurried inspection of the table behind him for a place to discard the sheets already rendered to his audience.

The article, or talk, was composed of three commentaries. The first, on Poe, was entitled "The Fall of the House of Usher," the second, on James, with the latter's short story "The Beast in the Jungle," and the third, on Joyce, with the long last story from Dubliners, "The Dead." Tate's intention in presenting these particular pieces in this particular sequence was to show the development, from its inception in the work of Poe, to its glorious culmination in short stories of Joyce, of what Tate terms "dramatized detail," or what his term for the phenomenon: "the close text of 'The Dead.'"

To Poets, Mr. Tate says: "Is The Fall of the House of Usher, there is not one instance of dramatized detail. Although Poe's first two stories are not in contact with the scene, he merely reports it; he does not show us scene and character; it is described instead."

As instances of this failure on Poe's part, Mr. Tate mentions the presentation to the reader of the existence of a fissure in the wall of the "House," and the coincidence of the lid-lifting with the "Mad Trips" of Sir Lancelot Canning.

Picking up a subordinate theme of his article, Mr. Tate says: "Again, as in The Fall of the House of Usher and The Dead, we have the emblematic of the great contemporary subject: the isolation and the frustration of personality." Of the Climax of self-revelation undergone by Marsher when confronted with the strange gravestone, Mr. Tate says: "Marcher's frequent visits to Miss Bartram's grave are a kind of attempt to bring his life back into his loss to his failure to see that his supreme experience had been there before and would last for many years. But James must have known that, to make the insight dramatically credible, it must be reached through a scene; and to have a "scene" there must be at least two persons and an interchange between them--three persons suddenly introduced, at the last moment, what he called in the Prefaces a "settle," a character not in the action but brought in to elicit some essential quality from the involved characters."

Of Joyce's "The Dead," Mr. Tate says: "If the one problem of naturalism consists mainly in making active those elements which had hitherto in fiction remained inert, that is, description and expository summary, the further push given the method by Joyce consists in manipulating what at first glance seems to be merely a physical detail into dramatic symbol.

"Later, 'In fact, from the beginning,' we are told, 'there are no new things, but only old things,' and no more about the incidents; and the reader is left to himself, to his own interpretation, upon the basis of general knowledge. I still know of few places where the given conditions are so fully explainable for such an experience as in Bard College. There seems to be some concern about the general tendency, moving away from this direction. This would mean that, with the inevitable subsequent disappearance of this direction, which would lose its raison d'être, one of the most attractive opportunities we have been spoiled through lack of in-}

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Elliott Halpern
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letter to the editor

We are sincerely gratified to hear that the trustees have proceeded as is their concern over our public relations policy. This concern, we are sure, indicates that our present difficulties in the sphere of public relations will soon be resolved.

The Editors

Dear Sir:

I was very much interested in the article on "Publicity at Sarah Lawrence," which appeared in the current issue of THE BARDIAN.

As a member of the Board of Trustees and Chairman of its Committee on Public Relations, I want you to know that I agree with the premise that Bard does need the services of a full-time director of publicity, and it may be of interest to you to know that Mr. Robinson has so recommended to us for the past two years. Unfortunately, the problems of financing the program during this period have not made it possible for us to see our way clear toward the creation of this position. It is hoped, however, that the time may not be too far off when we can make such an appointment.

As City Editor of THE KINGSTON DAILY FREEMAN, quite apart from any connection I have with Bard College, I know that Mr. Robinson's office is sending out adequate news releases regarding events and students at the College. Also, I receive every week a calendar of events from which we prepare our own news releases if we think that events at Bard will be of interest to our community.

Your third recommendation, suggesting that parents be brought into a closer relationship with the College has also been discussed thoroughly. For example, the conferences held at the time that President Fuller was inaugurated had as one of their principal objectives the establishment of just such a relationship. At that time parents, students, faculty members and alumni all participated in discussing some of the basic problems of the College. I agree, however, that it is an area in which even more can be done, and I have been informed that the special Convocation in March to celebrate the Ninetieth Anniversary of the College will include opportunities for parent participation in the educational conferences to be held at that time.

Sincerely yours,
Richard O. Grever
Dec. 12, 1949

Almost everybody feels that we should have World Government sometime in the future. But by mere feeling and believing we shall never attain this goal. The "ora" (belief, prayer) has to be followed by the "labora" (work).

Therefore, a meeting for anybody interested in any form of World Government was held on November 30 in Kappa House Social. The meeting which was sponsored by the "ora" was attended about 20 students. Many more who had expressed their desire to attend were prevented, for various reasons, from showing up.

Today, two major organizations work for the common goal of World Government—The United World Federalists (UWF) and the Federal Union. The meeting served to familiarize students with the aims and tactics of these two movements. At the close of the meeting it had decided that the students would form a chapter of each organization here at Bard. In view of the heavy schedule everybody has for the remainder of the term, it was proposed that we organize these two groups after the Winter Field Period.

The climax of the meeting was a recording heard of an exclusive interview with Mr. Walden Moore, Secretary of the Atlantic Union Committee (the Political Action Committee of Federal Union, Inc.), which was conducted by Charles Naef for the Bard Forum of the Air. Mr. Moore's remarks on Federal Union were amplified afterwards by Jean Allen, spokesman for a Federal Union chapter at Bard.

Federal Union's immediate objective is to organize all member nations of the North Atlantic Pact and other Western Democrats, such as Sweden and Switzerland, into a Federal Union. The future Federal Union is comparable to the United States. The nations (then states) would be allowed to keep certain rights, while other rights such as military defense, currency regulations, common foreign policy, citizenship, etc., would be transferred to the government of Federal Union. Only democracies are eligible to Federal Union. As soon as a country respects the Civil Rights of its citizens, it will be invited to join. Federal Union visualizes a future World Government of federated democracies. Its principle is that freedom proceeds union.

Miriam Kornreich was the able spokesman for the United World Federalists. This organization wants to transform the UN into a World Government. Thus, this proposed World Government would include democracies as well as totalitarian nations. All nations of the world would be invited to join. The United World Federalists believe that World Government can be attained in one step. They hold that freedom cannot exist without peace. The UWF have done a tremendous job in educating the people on the principles of World Government.

A lively discussion followed the presentation of the two viewpoints. With several pamphlets of both organizations in his or her pocket, each person left the meeting with the hope of belonging to other student chapter after the Winter Field Period. The Bard community will be kept informed about future actions. In the meantime pamphlets for Federal Union, Inc. may be obtained from Jean Allen (McVicker 33); and for UWF from Miriam Kornreich (Potter 12).

If you believe in world government, why not work for it? Combine the "ora" and the "labora."

Respectfully submitted, Charles R. Naef
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