

Bard College
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BARDIAN

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the Bardian

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Issue 4

April 10, 1951

Summers Wins Purchase Award For Print

Carol Summers, Bard College art student, of Woodstock, New York, has received a purchase award for his wood-block print, "Bridge No. 1" in the Fifth Annual National Print Exhibition of the Brooklyn Museum which opened on March 21st. He becomes the first Bard student to be represented, while still an undergraduate, in the permanent print collection of an art museum.

Carol Summers has also had a print accepted for the annual Print Show of the Philadelphia Print Club this spring, as has another Bard Student, Peter Hoag of Rochester, New York. Both are members this year of the Bard College Print Studio under the direction of Louis Schanker, Assistant Professor of Art.

Crane, Precker, Tremblay, Wismer Are Promoted

Bard College faculty promotions for 1951-52 have been announced by President James H. Case, Jr. The list includes Fred A. Crane, from Instructor to Assistant Professor of History; Joseph Precker, from Instructor to Assistant Professor of Psychology; Charles Tremblay, from Instructor to Assistant Professor of Mathematics; and Lawrence Wismer, from Instructor to Assistant Professor of Drama.

Prose Fiction A "Mental Anvil"---Wescott

The language of prose fiction is a "mental anvil," as Mr. Wescott put it, upon which the writer must shape his work. But poetry is beating the living daylight out of that anvil because "The poetical has been introduced not as light, but darkness."

It is certainly gratifying and, above all, important that a writer of Mr. Wescott's calibre should make this fact plain in no uncertain terms. It takes nerve.

No Man Can Create a Language

Mr. Wescott eloquently defended the purpose and the great possibilities of his language with facts. He referred to James Joyce who "is creating a language." Mr. Wescott then made one of his most exciting comments: "No man can do that."

Poetry is forcing prose to retreat from its subject matter, and in doing so has forced prose fiction to become bogged down in confusing "poetical prose." In such a state fiction tends to be overdone, synthetic, and fancy. "It narrates without telling."

There is no need to comment or try to elaborate upon Mr. Wescott's talk.

\$5,600 Collected at Theatre Benefit

The net proceeds of the Theatre Benefit exceeded the take last year by one thousand dollars. \$5,600 was collected. \$220 will go to the Alumni Scholarship fund and \$5,380 will be used for General Scholarship purposes.

He spoke simply and entertainingly. He was honest enough (perhaps the most honest of the three speakers to say exactly what he wanted to say, confining himself to his own medium and to his own experience. He proved himself to be a master of the art of story-telling. There is certainly a charm and feeling of intensity of feeling about Mr. Wescott. He made it known that he respects his language. He is aware of its strengths and its weaknesses and he made it very plain that such a respect of language demands that its limits be considered by the writers of today. He said that "prose fiction is, by its motives, an invasion of privacy" and in doing so he emphasized the fact that poetry has become an invasion of those motives and has, consequently, cluttered prose, in many cases, to the point of boredom and nonsense. Poetry, Mr. Wescott hinted, has forced the language of prose beyond its limits.

In speaking as he did Mr. Wescott proved his most important, most ambitious point: the writer must say exactly what he means to say, no less, and above all, no more.

Bill Walker

Wallace Stevens Receives Honorary Degree From Bard

Wallace Stevens, an unusual combination of poet and businessman received an honorary Doctor of Letters degree from Bard College on the Friday night opening session of the Literature—Charter Day Weekend.

Born in Reading, Penn. on October 2, 1879, Mr. Stevens has published many volumes of poetry and was awarded the famous Bollinger Prize for poetry during his lifetime.

Concerning his business interests, Mr. Stevens graduated from the New York Law School and was admitted to the U. S. Bar in 1904. After private law practice, he became associated with the Hartford Accident and Indemnity Insurance in 1916; he was made vice-president of the firm in 1934.

In 1914, Mr. Stevens submitted four

poems to POETRY magazine and won first prize. His first book HARMONIUM was published in 1923.

Allen Tate, poet and critic has said that Stevens is "the most finished poet of his age."

Some books of poetry which Stevens has written are as follows:

1923, HARMONIUM; 1936, IDEAS OF ORDER AND OWL'S CLOVER; 1937, THE MAN WITH THE BLUE GUITAR; 1942, PARTS OF A WORLD; NOTES TOWARD A SUPREME FICTION; 1944 TRANSPORT TO SUMMER; 1950, THE AURORAS OF AUTUMN. For the AURORAS OF AUTUMN Stevens won the Publisher's Award for the best collection of poetry published in 1950.

Holmes, Johnson And the 100 Year Gap

A parallel exists between the thinking of Justice Johnson and Holmes of the Supreme Court although a "100 year gap" separated their lives. This was the thesis of Mr. A. J. Levin, speaking before the Social Studies Club, March 29.

Justice Johnson, an obscure figure in the history of American jurisprudence, was appointed to the court by Jefferson and sat on the bench as a contemporary of Marshall, and was to a great extent lost in Marshall's shadow, for over thirty years.

Comparing the thinking of the two

4 One-Year International Scholarships Offered

Bard College is offering four one-year scholarships to sons and daughters of personnel of the United Nations and Specialized Agencies for 1951-52, President James H. Case, Jr. announced. The awards which have a value up to \$1,000 are a part of the College's International Scholarship program inaugurated last year.

The purpose of the international scholarships is to provide foreign students with the opportunity to spend a year in the United States learning about our institutions and ways of life at first hand.

This year eight scholarships were awarded, four to sons and daughters of UN personnel. The countries represented by the group include France, Switzerland, Columbia, Germany, Israel and Holland. Other foreign students now attending Bard College come from Belgium, Norway, Czechoslovakia, Canada and Peru.

men where it touched similar issues, Mr. Levin evaluated them in terms of personal dynamics. Johnson emerged from the comparison with a more courageous and psychologically preferable attitude toward the issues a judge must face. Holmes' approach was one of "avoidance" of personal commitment through a "submission" to a majority sentiment or will—though with an inward contempt for majorities and with rebellion against his own submission. Johnson's emphasis was on competence and experiment. Johnson's attitude toward States Rights was that the competence of states in many areas could be assumed until experience taught otherwise. Government was a "science of experiment" for him, not a submission to a majority.

The relationship between the two personalities with respect to their writings was developed in the course of Mr. Levin's address. Johnson, a man of moral courage and independence, was never afraid to stand alone. He immediately defied Jefferson who put him on the bench, as Holmes defied Theodore Roosevelt a century later. Johnson literally established the tradition of the dissenting opinion by Supreme Court justices. Because he opposed nullification, he was forced to leave his native state of South Carolina; he died a virtual exile in Philadelphia. The "underlying current of loneliness" in Holmes was described. The ambivalence Holmes' personality was presented in his feelings toward the majority, feelings which preoccupied him even as he thought himself dying during the Civil War, and also in his professed distaste for aphorism, while he himself indulged in it.

Jud Levin

Text Of Stevens' Acceptance Speech

Mr. President, Ladies and Gentlemen:

The act of conferring an honor on a poet is a poetic act. By a poetic act I mean an act that is a projection of poetry into reality. The act of conferring an academic honor on a poet is a poetic act specifically because it engages all those that participate in it with at least the idea of poetry, for at least a moment, that is to say, it engages them with something that is unreal, as if they had opened a door and stepped into another dimension full of the potentialities of any dimension not immediately calculable. What is unreal here is the idea of poetry and the projection of that idea into this present place. To choose this immediate act as an illustration of the poetic act is a choice of expediency only.

The act should be observed for a moment. When we go to the corner to catch a bus or walk down the block to post a letter, our acts in doing these things are direct. But when we gather together and become engaged with something unreal our act is not so much the act of gathering together as it is the act of becoming engaged with something unreal. We do this sort of thing on a large scale when we go to church on Sunday, when we celebrate days like Christmas or the much more impressive days of the end of Lent. On Easter the great ghost of what we call the next world invades

and vivifies this present world, so that Easter seems like a day of two lights, one the sunlight of the bare and physical end of winter, the other the double light. However, we find the poetic act in lesser and everyday things, as for example, in the mere act of looking at a photograph of someone who is absent or in writing a letter to a person at a distance, or even in thinking of a remote figure, as when Virgil, in the last lines of the last of the Georgics, thinks of Caesar and of the fact that while the poet was writing his poem

. . . great Caesar fired his lightnings and conquered by deep Euphrates.

As to this last example, it is an instance of one of the commonplaces of the romantic. Just as in space the air envelopes objects far away with an ever-deepening blue, so in the dimension of the poetic act the unreal increasingly subtilizes experience and varies appearance. The real is constantly being engulfed in the unreal. But I want to be quite sure that you recognize that I am talking about something existing, not about something purely poetic; and for that reason I add one or two more examples from actuality. The act of thinking of the life of the rich is a poetic act and this seems to be true whether one thinks of it with liking or with dislike. The same thing may be said of the act of thinking of the life of the poor. Most

of us do not share the life of either the one or the other and for that reason both are unreal. It is possible, too, to think of the national economy as a poetico-economy; and surely for millions of men and women the act of joining the armed forces is measurably a poetic act, since for all of them it is a deviation from the normal, impelled by senses and necessities inoperative on the ordinary level of life. The activity of the unreal in reality, that is to say, the activities of poetry in every day life, would be like the activity of an hallucination in the mind, except for this, that the examples cited have been cited as poetic acts in the course of the visible life about us. An awareness of poetic acts may change our sense of the texture of life, but it does not falsify the texture of life. When Joan of Arc said:

Have no fear: what I do, I do by command.

My brothers of Paradise tell me what I have to do. those words were the words of an hallucination. No matter what her brothers of Paradise drove her to do, what she did was never a poetic act of faith in reality because it could not be.

The important question is: what is the significance of the poetic act or, in short, what is the philosophy of what we are talking about? I am (Continued on Page 5)

The Bardian

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Editorial

The word "entertainment" has been condemned, massacred, exploited and *explored* during the past few weeks. Now we have been informed that the narrow significance of this problem has been shelved in order to permit a much broader approach to experimental education. A committee has been created which will question many of our values with respect to our present form of academic and social activities. Every aspect of campus behavior is being scrutinized. Plans will be made to include religious meditation as well as Kap House dances. Let us hope that this committee, unlike others, will culminate with a bang not a whimper.

The mental gymnastics one was forced to perform during the past few weeks were exhausting. The barrage of intellectual bullets came suddenly and forcefully. Perhaps this removed us from our limbo and thrust us into an inferno of tortured cortex, leaving us, finally, with a glimpse of paradise. *Nevertheless it was exhausting.* This was a diet with plenty of protein to build strong bones and bodies, but for too long we had been fed on starch.

This is going to be the International Student Weekend. And again we will exercise the little gray cells. We believe that better planning in the future, with respect to time, is possible.

There are rumors that the Apathetic Student Society is slowly being dissolved. This is a good sign.

WXBC:

"Elementals" Leaves Much To Be Desired

We all ought to be very glad that WXBC is back on the air again but our enthusiasm is inevitably dampened when the audio fare presented to us is lacking in originality of selection and smoothness of technical presentation. For some reason our college radio station feels called upon to present Steven Vincent Bener's *Elementals* perennially in the same spirit that commercial stations choose to offer up The Christmas Carol every Yuletide season. As a radio play Bener's story has little to offer in the way of intellectual stimulation or emotional suspense. It is the story of two people in love who submit themselves to a seven day fast, during which they are separated, and which is brought to a close by the medium of a single piece of bread which is placed between them for the purpose of testing their love for one another in an extraordinary situation.

As for the presentation of the play, it left a great deal to be desired. There were repeated sequences which were spoken far too softly to be readily intelligible and a series of weak fadeouts into musical bridges that were loudly over-emphasized. The scene between Jack McAdie and Dick Muller wherein McAdie is discovered in an attempt to eat

a leather book cover was almost entirely lost. From the point of view of direction the numerous sequences incorporating whispering were badly handled in that they were lost for the most part. It would seem that the cause for this lies in an inadequate appreciation of the technical subtleties of the medium. Whispering into a mike is a dangerous thing if not understood and can turn out to be little more than a raspy blowing sound.

On the plus side Anne Gerosa, as is becoming her custom, gave a thoroughly competent and pleasurable performance and Jack McAdie's voice gave at least some degree of lustre to the offering.

In closing I'd like to ask WXBC if any attempt is being made to produce student written scripts. If any such attempt is being made news of it has not reached the ears of the Bardian. The major role of an organization such as WXBC should be that of a testing ground for creative talent. A program such as Cynthia Presents is a step in the right direction. With Cynthia's program WXBC has scored a beat over the Bardian if the initiative is there it can be done again. Take notice Ray Rudnik.

Bob Solotaire

Peyton's Play Reviewed

Scott Peyton's original play was not out of place in the company it kept. He carried out the unique mood set by the Tennessee Williams play, giving a continuity to the performances.

I felt that Scott copied much from the modern drama; that he rang a false note with his very skill. He followed his theme, with considerable talent, throughout the whole play. The explanation of the theme appeared in too many places, but that is merely a problem of simplifying rather than of adding to his work. There was broken continuity of theme where erratic incidents were interspersed with moments of elucidation. The play showed Scott's familiarity with "The Madwoman of Chaillot" and with "The Enchanted" in his use of the "third dimensional."

Although the theme was clear the fallacy of the play lay in the inept execution of it. The romance between Annette and her lover was ridiculous. Firstly, the scene was too long; and secondly there was no need for the continued physical contact. This only served to embarrass the audience, and therefore to alienate them.

Also overdone was the elucidation of the theme in the opening scene. The Theme was so obvious then, that the attempted obscurity which came later was incapable of controlling it. Greater subtlety in the beginning, with the theme and plot working out simultaneously would have shown a more mature mastery on the part of the writer.

The cast, working as a unit, was good. A far more mature actress than Ann Gerosa would have found it difficult to maintain the degree of tension demanded of her. This, however, was the writer's fault; the lines were awkward and totally unreal. The audience was extremely uncomfortable during this scene; it destroyed their interest, therefore detracting from the continuity of the play. This is one of several scenes where the tension was built up only to be broken again. The character-

ization of Annette was incomplete and unsatisfactory. Her lines describing herself were unnecessary; in contrast to her husband, the man was too intellectually simple. The explanation of why she took the lover is also uncalled for. There are three reasons why a woman has a lover—love, boredom and money. The situation obviously excluded the first, and made the second two inevitable.

Judy Diamond did the best acting I have ever seen from her. She was, however, more the young ingenue than a prostitute. The error in her part can be attributed to the poor timing of the rest of the cast. In the death scene, when Judy ran off stage screaming, the scream stayed with the audience for a time—but no action followed it.

Ed Coster was wonderful. He was more the actor than anyone else in the play. He gave the right tone of erie humor without being a stock figure.

Howard Honig did his best acting in this play. He was, as usual, over-emphatic in an awkward way. He was most at ease in the scenes with Ann Gerosa; only then did he seem to feel the part.

Peter Blaxill was not at his best, although his acting is always above a certain level. Most of the weakness in his part is due to Scott. His part is not successfully carried through from tension to relaxation; the tension seemed to be left hanging in mid-air when suddenly something else began to happen.

Scott created a different theme and maintained it from the introduction through to the fulfillment of his aim. His error lay in his understanding of the audience, and a lack of confidence in his own presentation of the idea. He is obviously fascinated by this theme, and over eager to make it known to the audience before it unfolds in the play. This problem is mainly one of deletions. Once this has been done the play will be a continuous idea from the beginning to end—an extremely good piece of work.

A. L.

SOCIAL STUDIES COLLOQUIUM:

Religious Theory and Experience Discussed

Reverend Raymond Fuessle, Rabbi Marcus Kramer of Vassar Synagogue, Poughkeepsie, and the Reverend Chester E. McCahan of the Dutch Reformed Church in Upper Red Hook described various aspects of religious theory and experience at the 7th Social Studies Colloquium last week.

Speaking first, Reverend Fuessle dealt with the different definitions of religion prevalent among scholars in various fields and, in combination of these limited explanations, gave as his own coordinated definition the statement that religion is "life in conscious relationship with the Super Human power whose will ought to be obeyed."

Turning to the interrelationship between Religion and Philosophy, Theology and Science, Reverend Fuessle said that "Life exceeds thought" and action must often precede careful consideration. He maintained that every person must come to terms with his environment without completely understanding it, but that, while man's rational understanding increases with experience, there remains a strong need for help in making sense of the reason and meaning of life. This help, according to the speaker, is provided by religion.

This brought Reverend Fuessle to a definition of Christian Theology, which he described as an attempt to understand our universe in light of the personality of Jesus Christ.

The speaker then explained the traditional conflict between Science and Religion as a result of the lag between scientific advance and its acceptance into Theology. He maintained that in time most scientific discoveries are incorporated in one form or another into religious doctrine and that, consequently, no real conflict existed.

Rabbi Marcus Kramer then spoke to the assembled group on the moral beliefs

upon which religion is based. Underlying all moral beliefs, he said is the thesis that "I am my brother's keeper." This moral obligation of the religious man must come from an inner compulsion and should, according to the Rabbi, displace outward law in the regulation of the religious man's behavior and should thus free him from external coercion.

Turning to the familiar accusation that the conservatism of the Church is a deterring influence to the forces of progress, Rabbi Kramer expressed the opinion that this very conservatism is "ultimately revolution" in that it preserves the "Liberating doctrines" of religion. The idea of universal brotherhood, one of the mainstays of religious doctrine, continued the speaker, aides man in his eternal search for perfection and counteracts the particularism of which organized religion is so often accused. Religion further helps man achieve his ideal in that this ideal is generally based on man's wish to pattern himself on "God in His Goodness."

Reverend Chester McCahan, the third speaker at this Colloquium, discussed the elements of religious experience as shown in Conversion and Prayer. He emphasized that the Spirit of Christ is more important than the history of His life and the spirit of the Church is more important than the history of its development.

According to this speaker religion "is the gift of God in His grace." The Grace of God, he continued, "is the power of God in action" and is the result of our belief in His sovereignty."

In illustration of religious experience in the form of conversion, Reverend McCahan described the acceptance of God by the beaten men who enter the Bowery Mission.

M. H. N.

International Student Weekend

Program • • • •

FRIDAY, APRIL 13th

- 8:30 p. m., Opening Session
8:30 p. m., Opening Session by Mr. James H. Case, Jr., President of Bard College
Address by Mr. Max Lerner
Memorial Gymnasium
10:00 Reception Albee Social

SATURDAY, APRIL 14th

- 7:30-8:00 a. m., Breakfast
Dining Commons
9:30 a. m., Panel Meetings:
Cultural South Hall Social
Economic Kap House Social
Political Albee Social
1:00 p. m., Luncheon, Dining Commons
4:00 p. m., American Folk Songs
Miss Cynthia Gooding. . Bard Hall
2:15 p. m., General Session:
Resume of morning sessions by

Panel Observers
Address by Mr. Hans Rogger
Memorial Gymnasium

- 6:15 p. m., Dinner . . Dining Commons
8:00 p. m., Closing Session:
Address by Dr. Foster Rhea Dulles
Address by Dr. Walter R. Sharp
Memorial Gymnasium

- 10:30 p. m., International Dance
Memorial Gymnasium

SUNDAY, APRIL 15th

- 5:15 a. m., Breakfast, Dining Commons
9:45 a. m., Busses depart for Hyde Park
Stone Row
10:30 a. m., Visit to Home and Library
of Franklin D. Roosevelt
Hyde Park
1:00 p. m., Luncheon

PANELS

Political Panel

- I How can we live in the same world with the Russians without another world war?
- A. By direct negotiations of the "Big Four," to explore all avenues of possible agreement on specific issues.
- B. Within the frame work of the United Nations
- C. By attempting some moves in the direction of world government
- D. Through the good services of the "Third Force," i.e. countries large and small, like Iran, India and Israel, which are not definitely lined up with either of two major blocs.
- E. By agreement of the super-powers on spheres of influence or "orbits" which will trade with one another, but will not attempt to overthrow the others' form of government and way of life
- II How far can we expect nations outside the Russian orbit will go in resisting future aggression?
- A. What is their approach to rearmament in general? Are they willing to fight once more for their liberties, if necessary?
- B. How are they feeling about America's contribution to and role in the North Atlantic defense effort?
- C. What are they thinking of the Hoover thesis to make the New World a "Gibralter of Democracy?"
- D. Do they consider the re-arming of former enemies such as Germany and Japan an appropriate step?
- E. What is their attitude towards the use of the Atom Bomb as an ultimate weapon in the defense of freedom?
- III How can the threat of aggression be combated in a positive fashion effectively?
- A. By presenting the Western liberties and way of life in the proper light, i.e., by a forceful campaign of honest information.
- B. By multiplying our endeavors to reach the countries beyond the Iron Curtain by various forms of communication.

Economic Panel

- I What can economic assistance and collaboration do to create peace?
- A. The Marshall Plan and its sequel—evaluation
- B. Can capitalistic, socialistic and communistic states co-operate economically?
- C. Is America fulfilling its duties as the economically strongest nation on earth?
- 1 U. S. Tariff Policy
2 U. S. investments
3 Plans embodied in proposed International Trade Organization
4 Labor—international co-operation
5 Food — International Food and Agriculture Organization
- D. What are the problems of U. S. assistance to economically underdeveloped areas? The plans?
- II The limits of economic assistance
- A. Does free private enterprise
1 exist in the United States?
2 What does it mean for the rest of the world
3 Is it a limiting or expanding factor in assistance?
- B. Has America influenced the social policies of other nations?
- C. Can democratic capitalism and democratic socialism offer an alternative to communism?

Cultural Panel

- (Raw outline: followed by questions)
- A. Cultural forces
- Question: What cultural forces divide the world? May a synthesis be reached?
1. Civilizations
2. Nationalities
3. Religions
4. Problems of acculturation
5. Ideologies and philosophies
- B. Role of science and technology
1. Mass communications: how to be controlled?
2. Problems arising from the progress of physics
- C. The creative individual in the face of state and market
1. State control
2. Market: public, publishers, critics
3. Can the artist bridge the gap?
- D. Nature of the cultural crisis
1. Control of processes over history
2. Over-optimism and over-pessimism
3. Humanism

The Speakers

THERE WILL BE TWO OFFICIAL BARD ALUMNI OBSERVERS DURING THE INTERNATIONAL STUDENT WEEKEND. THEY ARE:

Richard Rovere, Class of 1937
Richard Gruver, Class of 1925

DR MAX LERNER

Max Lerner is perhaps, most widely known as a columnist for the NEW YORK POST, but if you can hark back to 1943 you will remember that he was chief editorial writer for the Newspaper "PM" and editor of the STAR in '49.

In 1927, Lerner was Associate Editor for the ENCYCLOPEDIA OF SOCIAL SCIENCES. He later became managing editor of that organization. In 1936, Lerner, became editor of

THE NATION. TEACHING . . .

Lerner was on the faculty of the Social Sciences Department at Sara Lawrence during the years 1932-1936. Later he became chairman of the faculty at Wellesley Summer Institute. At Williams, he was professor of Political Sciences from 1938-'43. He has also taught at Brandeis University and the New School.

HANS ROGGER

While still an undergraduate at Sarah Lawrence in 1948, Hans Rogger assisted Sir Bernard Pares in the teaching of Russian History Courses.

Rogger was on the staff of the ENCAMPMENT FOR CITIZENSHIP at Fieldston School this past summer.

Recently receiving his master's degree from Harvard, he is now a Graduate Student Fellow at the Russian Research Center, Harvard University.

* * *

WALTER RICE SHARP

Post graduate study at Yale. He attended the London School of Economics in 1922. He is professor and chairman of the Government Department at CCNY.

FOSTER RHEA DULLES:

1922, Correspondent for the *Christian Science Monitor*; 1923, Staff member of the NEW YORK HERALD; 1924, Staff member of the foreign affairs Quarterly; 1925, Paris Branch of the N. Y. HERALD TRIBUNE.

Since 1946 Mr. Dulles has been Professor of History at Ohio State University.

He is the author of THE OLD CHINA TRADE; EASTWARD HO; AMERICA IN THE PACIFIC; FORTY YEARS OF AMERICAN JAPANESE RELATIONS; TWENTIETH CENTURY AMERICA; and LABOR IN AMERICA. At present he resides in Columbus Circle and Jamaica, N. Y.

Biographies Of Two Guest Students

NIKITAS CHRYSOSTOMOU

Nikitas was born in 1921 on the island of Cyprus and went to grade school in his hometown of Kalavassos. He was a member of the Greek Eastern Orthodox Church until he decided to join the Presbyterian Church in Cyprus. Working his way through high school he became editor of the school paper.

Nikitas was unable to leave Cyprus for a college education during the war years. At this time he helped evacuate and rehabilitate a high school from its critical wartime home in 1943. A year later he worked with the Greek refugee children. Nikitas had charge of an international summer camp for educators, missionaries in the Middle East on the island. During the winters from 1940 to 1946 he taught school.

Mr. Chrysostomou came to the United States in the summer of 1946 to attend Geneva College, Pennsylvania. Then he became president of the English Club, president of the French Club, Sec-

retary-treasurer of the P.M. society for two years, member of the Christian Service Union, the German Club and the Forum. Nikitas won first prize in Research History, first prize in English and was mentioned in "Who's Who in American Universities and Colleges, 1949". He graduated from Geneva with highest honors and majored in English, History and Religion. He received a graduate scholarship at the University of Pittsburgh in History.

Nikitas Chrysostomou has finished his studies for his Master's Degree at Columbia University and has passed his examinations for his PhD. He is now writing his thesis on "George Bernhard Shaw and The Idea of Progress." He has specialized in literary criticism with degrees in English and Comparative Literature.

He is interested in working for the United Nations or any other international peace promoting body. Nikitas wants to be on the political discussion panel.

BERT TWALHOVEN

In 1940 the Germans invaded Holland, which is Bert's native country. He says in a letter written to the International Weekend Committee that at first schools were closed and then reopened but that the students spent their mornings and afternoons studying and scouting for food. In the evenings they went to bed with shrunken bellies. Bert attended the gymnasium during the heaviest of the war years and then in 1945, one month before the liberation, Holland was bombarded by American and British planes. "Nothing was left" says Bert. The next year was one of hardship, hunger and the desire to rebuild the Hollander's broken country. When Bert finished secondary school in 1948, Fordham University offered him a scholarship for 4 years. Bert came from the Hague to New York and since he did not possess personal expense money, he worked as a waiter at Fordham. Bert attended the Business School and found the students friendly and

"America impressive." He started to take part in the student activities and became president of his class, vice-president of the international club and the Fordham foreign student representative. During Bert's first vacation he hitchhiked to California and worked for the A. F. of L. in San Francisco. The second year he was a counsellor in a New England camp and "saw real America." In this country he has found new ideals, and a new world. He discovered the vastness, the resources and the diversity of the American people. Bert says the things he has learned most since he has been here are that the whole world needs food; material and spiritual. There must be good basic principles such as a mutual trust and appreciation of human beings; recognition of the fact that each man in this world has a right to live individually and socially in order to build a free world.

Bert wants to be on the economic panel since his major interest is international trade.

MUSIC AT BARD HALL

Genevieve Chinn, pianist, at Bard Hall on Monday, April 2 at 8:30 p. m. with the following program:

F Major Sonata (Kochel 332), Mozart
E. Major Sonata Scarlatti
B. Major Sonata Scarlatti
Etudes Symphoniques Schumann
La Cathedrale Engloutie Debussy
La Fille aux Cheveux de Lin Debussy
Minstrels Debussy
Four pieces from
"Reihe Kleiner Stuecke", Hindemith
Sonatine Chinn

* * *

The ambitious program presented by Genevieve Chinn last Monday evening, demonstrated in a stimulating manner her excellent pianistic capabilities. Upon taking her youthfulness into account, we find that her musicianship (although not flawless) exhibited an unusual degree of maturity as well as definite artistic sensitivity.

The first and second movements of the Mozart sonata were performed with a clear and rather hard technique. The third movement indicated technical prowess of exceptional delicacy. However, I had the feeling that Miss Chinn was restraining herself more than was necessary throughout the sonata, and that her melodic treatment could have tenderly gone to much greater tonal depths, especially in the second movement.

The E major sonata of Scarlatti, unfortunately was overpedaled. Although this is not a serious misdemeanor when playing romantic material, pre-classical literature cannot survive such an offense. On the other hand, I found the B major sonata excellently performed with all the delicacy and lucidity at Miss Chinn's disposal.

Schumann's Etudes Symphoniques is a rather tedious work, despite the fact that Miss Chinn gave it a good reading.

Perhaps it needed a little more brilliance or diverse range of dynamics in parts. Nevertheless, the work was well represented.

Most of Debussy's literature is wrought of fragile musical cobweb whose sonorous symmetry can only be seen with precise interpretative light; without this light they can be unintentionally damaged or destroyed. I found that Miss Chinn kept this in mind when she performed La Cathedrale Engloutie and consequently the piece shone with its impressionistic beauty. However, La Fille aux Cheveux de Lin and Minstrels were not altogether satisfying. The first of these two was played in an offhand manner and without the inherent delicacy which it demands. Minstrels, at the expense of lucidity was played too loudly and I felt the syncopation to be much too restrained.

The four pieces of Hindemith were

performed excellently; Miss Chinn gave a thoroughly competent execution. These four pieces besides being top-quality music, presented a difficult problem of memorization. Miss Chinn was well up to the task, and her remarkable technique served as an excellent foundation for Mr. Hindemith's fare.

Comments on Miss Chinn's original composition, Sonatine, will be found in detail elsewhere in this issue.

Before freedom must come discipline. This fifteen-year-old pianist is obviously in the necessary stage of self-discipline. Regardless of the faults I have mentioned above, an air of musical authority pervaded the entire recital. Miss Chinn possesses an excellent technique, of unusual clarity, a delicate touch and an intuitive musical perceptivity far more mature than her years. I think that I can safely predict that she will develop into a musician of eminent calibre.

Robert Cornell

BY STEFAN HIRSCH REVIEWED

is an explosion of rhythms handled in a manner suggested by the disorganized character of the corn's leafy structure. "On the Line" demonstrates a concern for more calligraphic rhythms suggested by the material. In "Shadow and Substance" the rhythms are reduced to the geometric lines suggested by the wire baskets hanging from a focal point.

"Shadow and Substance" and "Leafy Sextet" are examples in which the quality of the objects is dramatized by the fact that the objects themselves are taken out of their usual context. In these instances, where the objects are reduced coloristically and rhythmically to their simplest elements, and placed against a white or black monochrome, the most direct and highly personal emotion is called forth.

In "Frog" and "Kitchen Table Parade" the textural and coloristic qualities of frog, jars, table cloth, and spoon operate similarly to those mentioned above. Calligraphic and geometric rhythms operate to relate jar spaces, spoon space, and table space against a monotoned background.

The quality of emptiness suggested by the spacial structures in and around the large and small chair, the relaxation of two robes lying on the back of each, and a pair of woman's sandals, imply the humorous overtones of "Conversation Piece." The abstract rhythmic elements suggesting empty spaces reveal the very human metaphor; the chairs take over the role of the people that were but are not there. Here the dramatization of human elements is introduced by superimposing common associations upon the objects depicted.

In "Olympian Laundry" Mr. Hirsch has treated the architectural environment of his setting in contrast to the organic calligraphy of his cloth shapes. The calligraphy implies the metaphor of the flesh; the clothes hanging could be slabs of beef. Here another humorous overtone is revealed through the association of organic flesh shapes with wearing apparel.

As discussed above, it is easily conceivable that Mr. Hirsch has successfully organized these basic principles of form in an attempt to call attention to the specific qualities of uncommon objects.

He handles casein color in his very latest paintings more easily than in his "Cuban Playground" and in "On the Line." The paint surface coloristically and texturally shows most proficiency in "Conversation Piece," "Frog," and "Kitchen Table Parade."

The nature of casein paint allows for a subtle handling of color not normally found in oil paint. This is to Mr. Hirsch's advantage, for he uses few intense coloristic contrasts, working rather in neutral tones of reds, greens, yellows, culminating in the balancing and flattening quality of greys.

Mr. Hirsch has remained very consistent with a development towards an architecturally schematic representation, allowing himself the freedom of whatever emotional overtones suggest themselves. His metaphors do not draw his statements out of context with his initial ideas. He utilizes technical skills and principles of form successfully, and at the same time he shares the excitement of his uncommonly noticed world by drawing attention to it in an unobtrusive manner.

Stephen Covey

inn Reviewed

well for Miss Chinn to keep in mind the fact that, although she is quite familiar with her own work and that her speed in playing it in no way encumbers her musical understanding of it, her audience is hearing the work for the first time and for them the process is not quite so simple. I learned after the concert that Miss Chinn had omitted an important middle section of this movement. That of course would further explain the diffuse impression that was received.

The second movement, titled *Expressively* was a very charming and well wrought piece of music. Under the influences of impressionism, it showed significant originality, with interesting thematic and harmonic content.

The third and last movement, *With Vigor*, was in the nature of a scherzo. It was clean-cut, fresh and spritely in mood.

Miss Chinn demonstrated an interesting potential in this composition and I shall look forward to hearing more of her work. She is the product of excellent and intelligent instruction, and of a genuine musical sensitivity.

J. B. K.

Text of Stevens' Speech

(Continued from Page 1)

thinking of it in terms of meaning and value for the poet. Ordinarily the poet is associated with the word, not with the act; and ordinarily the word collects its strength from the imagination or, with its aid, from reality. The poet finds that as between these two sources: the imagination and reality, the imagination is false, whatever else may be said of it, and reality is true; and being concerned that poetry should be a thing of vital and virile importance, he commits himself to reality, which then becomes his inescapable and ever-present difficulty and innamorata. In any event, he has lost nothing; for the imagination, while it might have led him to purities beyond definition, never yet progressed except by particulars. Having gained the world, the imaginative remains available to him in respect to all the particulars of the world. Instead of having lost anything, he has gained a sense of direction and a certainty of understanding. He has strengthened himself to resist the bogus. He has become like a man who can see what he wants to see and touch what he wants to touch. In all his poems with all their enchantments for the poet himself, there is the final enchantment that they are true. The significance of the poetic act then is that it is evidence. It is instance and illustration. It is an illumination of a surface, the movement of a self in the rock. Above all it is a new engagement with life. It is that miracle to which the true faith of the poet attaches itself.

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**Sociological Study
Of Milan Township**

Three pre-theological Bard students currently are engaged in a sociological survey of Milan Township, in the neighborhood of Bard. Reverend Moore, the newly appointed minister of the Rowe Methodist Church in Milan, recently asked Miss Gillard to undertake this project to which she heartily agreed.

Assisted by Elliot Lindsley, Emmett O'Brien and Peter Watterson, she proceeded to draw up a questionnaire in a few spare evenings. Milan Township is unique for several reasons. It has been a center of activity; young people are leaving town seeking employment elsewhere; there is an influx of city people; many farms are being split up; families are weakening.

For the past two months this small, enthusiastic group from Bard has been out in the field gathering information and data. Most of the population of Milan have been congenial and cooperative, often surprising the interviewers with home-made bread, a glass of milk and an inborn friendliness. On other occasions the situation grew hostile and even dangerous, as at the time when Emmett O'Brien was accused of being a Communist and threatened with State Troopers.

When completed in the middle of next May, this survey will have attempted to detect some of the causes apparently responsible for the growing social disorganization in this particular community. Apart from serving a purely academic interest—this seems to be the first systematic study of any such township—this survey will enable the Methodist clergyman to better understand and increase his congregation.

Peter Watterson