Page 1
Summers Wins Purchase Award For Print
Crane, Precker, Tremblay, Wismer are Promoted
Prose Fiction A “Mental Anvil”—Wescott
Bill Walker
Text Of Stevens’ Acceptance Speech . . . .

Page 2
Editorial
WXBC: “Elementals” Leaves much To Be Desired
Bob Solotaire
Peyton’s Play Reviewed
A. L.
Social Studies Colloquium: Religious Theory and Experience Discussed
M. H. N.

Page 3
International Student Weekend Program
Panels
Political Panel
Economic Panel
Cultural Panel

Page 4
The Speakers
Biographies Of Two Guest Speakers
Music At Bard Hall
Robert Cornell

Page 5
Paintings By Stefan Hirsch Reviewed
Stephen Covey
Genevieve Chinn Reviewed
John B. Kennedy

Page 6
Sociological Study Of Milan Township
Peter Watterson
Wallace Stevens Receives Honorary Degree From Bard

Official Student Publication of Bard College, Annandale-on-Hudson, N. Y.

Issue 4
April 10, 1951

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

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

Concerting his business interests, Mrs. Stevens graduated from the New York Law School and was admitted to the Bar in 1914. After some legal practice, he became associated with the Metropolitan Accident and Indemnity Company in 1918; he was made vice-president of the firm in 1921.

In 1914, Mrs. Stevens submitted four poems to POETRY magazine and won her first prize. His first book HARMONY was published in 1923, HARMONY in 1926, APOLLO CONVICTED in 1934, THE MAN WITH THE HARVESTER in 1937, the book CLOVER in 1943. MRS. STANLEY IN PARIS is TOWARDS A SUPREME FIC TION. The last book of prose he published in 1950, MRS. STANLEY IN SUMMER; 1950, THE AURORAS OF AUTUMN Mrs. Stevens won the Publisher’s Award for the best collection of poetry published in 1950.

Homes, Johnson, and the 1930 Year Gap

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 at least momentarily, 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 we are not doing anything direct. We are doing nothing and doing the things we are doing nothing.

When we travel in the company of the romantic, just as in space time, we are doing nothing, we are air envelopes objects far away with an ever-deepening blur, or in the dimension of the poetic act the same is true and is consistently being engulfed in the unreal. But if we want to do it and are sure that you recognize that I am talking about something external, not about something present or pure poetry and for that reason such one or two more examples from actuality.

The actual example of the question whether it is a poetic act at all seems to be true whether one thinks of it as something or not.

The same thing may be said of the act of thinking of the life of the poet. Much of us do not share the life of either one or the other and for that reason both are unique. It is possible, too, to think of the national economy as a poetic economy and surely for men of men and women the act of writing the armed forces is an untruthful poetic art.

Homes, Johnson, and the 1930 Year Gap

I have not what I do by command.

My brothers of Paradise tell us what I have to do and that I must do it.

Yet, I wonder what other matters must have been brought to bear in the 1930 year gap of the life of the poet of faith in reality because it could not be, the important question is: what is the significance of the poetic act in the philosophy of what we are talking about? I am (Continued on Page 5)
The word "entertainment" has been condemned, massacred, explored and explored during the past few weeks. Now we have been informed that the significance of this problem has been shelved in order to provide the student with a more meaningful educational curriculum. A committee has been created which will question many of our values with respect to our present forms of academic and social activities. Every aspect of campus behavior is being scrutinized. Plans will be made for the development of new activities such as Kappa 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 fiercely. Perhaps this removed us from our limb and thus be an intervention among us leaving us, finally, with a glimpse of paradise. Nevertheless, it was exhausting. The diet was well balanced with 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 matter that we still have. The audience for this series was extremely uncomfortable during this scene; it destroyed their interest, therefore detracting from the continuation of the play. This is one of several scenes where the student body was the only one to be broken again. The characterization of Ann Grosa was noted as impeccable, a clear indication of the rehearsal and practice that went into the overall presentation. The actress, Ann Grosa, would have found it difficult to maintain the degree of tension demanded of her. Now the writer's faults; the lines were awkward and totally uninteresting. The performance was extremely uncomfortable during this scene; it disrupted their interest,因此 the plot does not continue with the continuity of the play. The cast, working as a unit, was impressive. The actress, Ann Grosa, would have found it difficult to maintain the degree of tension demanded of her. Now the writer's faults; the lines were awkward and totally uninteresting. The performance was extremely uncomfortable during this scene; it disrupted their interest, therefore the plot does not continue with the continuity of the play. The cast, working as a unit, was impressive.

There are rumors that the Apartheid Student Society is slowly becoming dissolved. This is a good sign.

Social Studies Colloquium:
Religious Theory and Experience Discussed

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

Speaking first, Reverend Furseal described the different definitions of religion among various groups and fields, and in combination of these limited explanations, gave his own coordinated definition stating that religion is "life in the relationship with the Super Human power which will oust to be obeyed." Following the interrelationship between Religion and Philosophy, "Theology and Science, Reverend Furseal, said that "Life exceeds thought" and action must often proceed 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 Feasal to a definition of Christian Theology, which he described as an attempt to understand the understanding of the universe, the understanding of personality of Jesus Christ. The speaker thus defined the traditional conflict between Science and Religion as a result of the lag between scientific advancement and religious interpretation. A proposition such as Christus Præsens is a step in the right direction. With Christus Præsens the Word of God has become a way to experience the divinity of Jesus Christ. The speaker thus defined the traditional conflict between Science and Religion as a result of the lag between scientific advancement and religious interpretation. A proposition such as Christus Præsens is a step in the right direction. With Christus Præsens the Word of God has become a way to experience the divinity of Jesus Christ. The speaker thus defined the traditional conflict between Science and Religion as a result of the lag between scientific advancement and religious interpretation. A proposition such as Christus Præsens is a step in the right direction. With Christus Præsens the Word of God has become a way to experience the divinity of Jesus Christ.
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 . . . . . . . . Albic 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 . . . . . . . Albic 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

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 framework 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 aligned up with either of two major blocs.
E. By agreement of the superpowers 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 “Girder of Democracy?”
D. Do they consider the returning 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 capitalism, socialist, and communist states cooperate 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 cooperation
5. Food—International Food and Agriculture Organization

Cultural Panel
II. The limits of economic assistance
A. Does free private enterprise exist in the United States?
B. Has America influenced the social policies of other nations?
C. Can democratic capitalism and democratic socialism offer an alternative to communism?

D. What are the problems of U. S. assistance to economically underdeveloped areas? The plans?

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
MUSIC AT BARD HALL

The first and second movements of the Mozart sonatas were performed with clarity and rather hard technique. The third movement indicated technical progress of exceptional delicacy. However, I had the feeling that Miss Chinn was stirring herself more than was necessary mostly throughout the sonatas, and that her metrical treatment could have tended more to such great tunal depths, especially in the second movement.

The E-flat major sonata of Scarlatti, unfortunately was oversimplified. Although this is not a serious misdemeanor when the material is in such an abstract state, I found the B major sonata excellently performed with all the delicacy and facility that 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 clouds whose somber symmetry can only be seen with precocious interpretative gifts. Without this light they can be unintelligible and even destroyed. I found that Miss Chinn kept this in mind when she performed La Cathédrale Engloutie and consequently the piece shone with its impressionistic beauty. However, La Fille aux Cheveux de Lin and Manoirs were not altogether satisfying. The first of these was played in an off-color manner and without the inherent delicacy it demands. Mysterious at the expense of lucidity was played too boldly and I felt the symphonization to be too much restrained.

The four pieces of Hindemith performed excellently; Miss Chinn gave them the characteristic execution, the necessary precision (four pieces besides being top-quality music, presented a difficult problem of concentration. Miss Chinn was well up to the task, and her remarkable technique is a contribution to music for Miss. Hindemith’s fame. Comments on Miss Chinn’s original composition, Sonatina, will be found in detail elsewhere in this issue. Bledsoe’s freedom of self-discipline. This-fifteen-year-old pianist is obviously in a promising stage of development. Regardless of the faults I have mentioned, it is clear that Miss Chinn’s authority, mettle, and skill far surpassed the entire recital. Miss Chinn possesses an excellent technique, of unusual clarity, a delicate touch, and an intuitive interpretative force far more mature than her years. I think that the audience can safely predict that she will develop into a musician of eminent caliber.

Ralph W. Cobrall
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" and "Leafy Leaves" 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 monochromatic background.

The quality of emptiness suggested by the spacial structures in and around the large and small chair, the relaxation of two robins lying on the back of each, and a pair of woman's sandals, imply the humorous overtones of "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 flattering quality of greys.

Mr. Hirsch has remained very consistent with a development towards an architecturally significant 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 Corey

inn Reviewed

well for Miss Chin 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 encourages her reputation for 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 Chin 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 Piace, was in the nature of a scherzo. It was clever, fresh and spirited in mood.

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

J. R. 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 he 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 immaturity. In any event, he has lost nothing to 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 bogy. 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 life with life. It is that miracle to which the true faith of the poet attains itself.

J. R. K.

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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 Moo, the newly appointed missionary of the Reformed Presbyterian Church in Milan,
recently asked Miss Gillard to undertake this project to which she heartily agreed.

Assisted by Elliott Linsley, Emmett O’Brien and Peter Waterman, she is
credited to draw up a questionnaire in the few spare evenings. Milan Township
is unique for several reasons. It has
a center of activity; young people are leaving town seeking employment elsewhere.

There is an influx of city people and
many farms are being split up; families are weakening.

For the past two months, this
unenthusiastic group from Bard has been

sent anywhere from the
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