

Bard College
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BARDIAN

Vol. 3 No. 6 June 5, 1951

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the Bardian

June 5, 1951

Annandale-on-Hudson, N. Y.

Issue 6

Notes and News

The Community Survey Group, along with Mr. Case, Mr. Robinson, and Miss Gillard, attended a press luncheon on May 25, at the Town Hall Club in New York. Present were education editors of the NEW YORK HERALD TRIBUNE, ASSOCIATED PRESS, NEW YORK SUN WORLD TELEGRAM, NEWSWEEK MAGAZINE, and the MADAMOISELLE MAGAZINE. From the information available, the editors were quite impressed with the Bard group.

The following teachers have been elected chairmen of their respective divisions for next year: Miss Gillard—Social Studies; Mr. Sottery—Natural sciences; Mr. Weiss—Literature; Mr. Lillie—Art, Drama and Music. The chairmen of the respective divisions are elected on a yearly basis.

"Tommie" Lillian is the sole Bardian taking part in the string ensemble workshop to be held this summer at Bard College. Emil Hauser, the conductor of the group, is the founder and former leader of the Budapest String Quartet. The program is designed to train musicians for concert careers, as well as for teachers interested in further preparation in the development of string quartets or in supervision of both professional and non-professional groups.

Congratulations are in order for Miss Kaufman who has just received her doctorate degree in psychology from Yale University.

100 Hour Marathon

Somewhere on Stone Row
May 31, 1951

Reading how the Indianapolis 500 miles speedway classic was won in less than four hours yesterday, this roving reporter was startled by a hollow voice, seemingly miles away, rumbling "Hey bud, got a cigarette?" There he stood, a faint smile forming on his tired bluish lips, staring at me through the red spiderwebs strung across his eyeballs. The brownish brew in his cup splashed on the side walk. His legs slightly trembled while he chewed a piece of wood still recognizable as an Ersatz coffee spoon. I stuck a cigarette into the right corner of his mouth; the yellowish fingers of his left hand clutched around my shoulder seeking support.

"... 98 ... 99 ... 100 hours! Hey, I broke the unofficial Bard record. Wasn't it 78 hours last year? ... At Indianapolis they try to beat time, but time got me beat ... Oh, I'm so beat ... beat ... " The voice faded behind his twitching face muscles. I sensed the scoop every newspaperman is waiting for: BARD STUDENT OUTRACES SLEEP IN 100 HOURS MARATHON. Did he do it to prove a point, would he ever do it again? "Oh, darned, never, never ... coffee, No-Doz, Dexodrine, Aspirin, ... those vitamin-A pills (more than fifty in four days) ... all whirling 'round my head ... greenish fluid in the urinal ... "

Don't Waste Your Vote - - VOTE

1. for Chairman of Council
2. for Moderator of the Community
3. for five members of Judicial Committee

List and Qualifications of Main Candidates

CANDIDATES FOR CHAIRMAN OF COUNCIL

Morton Besen:

Chairman of Special Committee
Member of Community Council
Member of Educational Policy Committee
Member of Orientation Committee

Arnon Gafny:

Chairman of High School Council in Haifa, Israel
Editor of Tel-Aviv High School newspaper
Founder and editor of Haifa High School newspaper
Member of All-Israeli Student Council
Executive Secretary of the Youth Division of the Government Party of Israel (Mapai)
Chairman of the Bard International Students Association
Member-elect of Bard Community Council

Walter Vogl:

Chairman of Constitution Committee, Bronx
Science H. S. Student Organization
Member of Executive Council, Bronx Science H. S. Student Organization
Member of Finance Committee, Bronx Science H. S. Student Organization
Panel Chairman, Mirror Youth Forum
Member of Educational Policy Committee
Member of Committee for the Freshman Year as Orientation
Member of Executive Committee, Bard Democratic Committee
Member-elect of Bard Community Council

CANDIDATES FOR MODERATOR OF THE COMMITTEE

Naomi Bellinson:

Member of Bard Survey
Member of Orientation Committee
Member of International Student Weekend Steering Committee
Member-elect of Bard Community Council

William Lewit:

Vice President of the Student Assembly, Orange High School
Member of Bard Community Council
Chairman of Dining Commons Committee
Member of Orientation Committee
Program Director of WXBC
President of Science Club

Foul tobacco smell emanated from his mouth.

Yesterday he marched in the Memorial Day Parade in Red Hook. Last Sunday he partook in the Chapel Service, this morning he attended seven o'clock mass. He waited on tables, attended classes, outlasted his conference, studied at night—four days and nights since Saturday morning May 26, 6:30 when he helped serve breakfast to Bardians leaving early for Poughkeepsie to

take their "Flunk into the Army" tests.

"But why in the world did you do it?" I queried the sophomore swinging like a poplar never quite sure of his balance. "I ... I wanna graduate!", he stammered scorching the amused expression on my face with a reproachful, scolding look. And off he stumbled onto the lawn, stretching his legs and forcing himself erect to participate in the seminar.

C. R. N.

JOHN BARD LECTURES: Roller, Graham, Lasswell, Represent Science, Art and Soc. St.

At the first John Bard lecture of the year, held in Bard Hall on Wednesday evening, March 28, Dr. Duane Roller poked on *The Role of the Natural Sciences in a Liberal Education*.

Dr. Roller has taught at Oklahoma, Nabash and Hunter colleges, during the war served as Technical Chief of the National Research Development Council, and is now President of the American Association of Physics Teachers. Recently Dr. Roller has collaborated with Dr. Conant of Harvard in developing a plan for teaching science courses at Harvard to non-majors.

Dr. Roller began his lecture with the question, "What is a Liberal Education?" As he then went on to explain, though the Greek answer to this question was "know thyself," since the Hellenic era the answer has too often been "know the Greeks." The lecturer said that just as the Greeks educated for citizenship, so must we today, we must be prepared for living in our own generation—*knowing yourself in your own generation* is the essence of a liberal education.

The rest of the lecture took form from the question, "What are the Natural Sciences?" Dr. Roller's answer to this query was that the natural sciences are the *histories of ideas about nature and the methods by which these ideas were obtained*.

The speaker then proceeded to outline some of the material and methods with which he and Dr. Conant experimented at Harvard. He recalled the Ancients collecting of information for purposes of prediction, and their use of the idea of *length* as first being a qualitative perception of extent used in a semi-qualitative manner for comparing larger and smaller lengths. Then with the rise of the artisan man began to get *unit lengths* and *operational de-*

finitions. Operational definitions were followed by *constitutive definitions*, (for example: the area of a rectangle is equal to the "length X width").

With the rise of Euclidian geometry we got the simplest physics dealing with spatial quantities and not including such concepts and mass and energy. The rise of geometry also brought with it the first "scientific" axioms. Said Dr. Roller, "Every scientific axiom is framed from experience, is an extrapolation beyond experience, and is a definition."

Dr. Roller strongly stressed the necessity for tracing the interrelationship of ideas through the sciences, philosophy and the arts, and the desirability of a course in this subject.

"The stress on the study of science as the study of ideas," continued Dr. Roller, "leads us to an understanding of our values and methods." He went on to say that "probably the cause of much of our trouble today is the inability of the artists and philosophers to absorb the world which we, the scientists, are creating from our theories of Relativity and Quantum Mechanics."

The lecturer in stating the need for such a course in the connecting quality of science, insisted that *technology* must not be ignored. He said that we must emphasize the interrelationships between the shifting methods of science and reverberations in societal mores.

He used the examples of the changes in societies accompanying the rise of the machine and steel age, the first Industrial Revolution, the further shifts due to the influences of the instruments of the electrical age, our second Industrial Revolution, and "who knows," he said, "what the third revolution, the age of nuclear power, will bring?"

Dr. Roller spoke of the needs of the men in the Social Science fields who at

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Warning that "the most significant phenomenon of our time may be the rise to power of experts on violence," Dr. Harold Lasswell, Professor of Law at Yale University, outlined to a large Bard audience the nature of the world crisis in which he believes we may be too deeply involved to extricate ourselves "short of a general war." Dr. Lasswell, one of this country's foremost political scientists and the author of several books dealing with the relation between politics and personality, delivered the John Bard Lecture in the Social Studies with "Power, Personality, and the Current Crisis" as his topic.

In describing the psychological problems involved in the maintenance of the Soviet elite, Dr. Lasswell pointed out that while this elite plans in terms of power, it does not plan in terms of an individual egoist conception of power, but rather in terms of the needs of the elite itself. Each individual member of this Soviet elite is expected to identify himself completely with the larger framework of the Soviet system, and to strive for power for this system rather than for himself. The great problem involved in training the members of this elite is to develop the rigid discipline necessary to eradicate the influence of local cultures, local conditions, and individual "self-interest" on the behavior of Soviet leaders.

A system of this kind, according to Dr. Lasswell, requires the substitution of mysticism and rituals of dedication to the symbols of the regime, for freedom of examination and belief. It also requires an atmosphere of perpetual crisis, and leads to war scares.

The outstanding characteristic of the American elite is its pursuit of many values, of which power is only one, and this power is used as an instrument for the acquisition of wealth as well as for

its own sake. The American elite, however, must react to the behavior of foreign elites, including the Russian, and this may require extensive defense preparations. A transformation is needed from a state of peace to a state of perpetual alertness, and because of the nature of the American system, this transformation cannot take place without war scares and alarms. *Thus war scares are necessary in one case (Russia) to preserve the existing despotic regime, and in the other case (America) to effect the transition to a policy which is deemed necessary.*

But this somewhat artificial creation of scares and alarms on both sides does not constitute the entire substance of the world dilemma. Far from it! For when suspicion becomes widespread, there are individuals who can use this suspicion for their own individual advantage. Suspicion becomes "prejudice" when it is no longer amenable to disproof. The forces of suspicion and prejudice are then turned against our Allies, our leaders, our neighbors ... New Dealers, intellectuals, Quakers. Religious and other cleavages provide fertile ground for the further growth of attitudes of prejudice.

The intense feelings thus aroused find expression in a variety of channels. Some people resort to bellicosity: "Let's fight now, and end the unbearable tension." Others, suffering from a deep-seated fear of death, lose interest in what goes on in the world and withdraw into a smaller, private sphere. In the end, power-seeking individuals who are experts in the use of fear will quite likely succeed in gaining power. The resulting "garrison state" would be characterized not only by the dominance of the military, but by the rise of political police which would in turn cast great

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The Bardian

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Editorial

Apparently the trustees have advised the president that the International Scholarship Awards granted to eight foreign students for the current academic year shall not be renewed. Instead, eight new foreign students were selected for next year's International Scholarship program. This decision is not without merit, for it is desirable that an opportunity to study at Bard be given to as many foreign students as possible.

For the future, however, an alternative plan might prove itself more feasible. Many of this year's foreign students have told us that they cannot gain great insight into the culture and institutions of this country in one short year. The warmth and attachment to the United States and Bard often begin to emerge only after one year. Then their opportunity to exploit certain advantages given to them here is ended. Perhaps a two-year scholarship plan might be more advantageous. Four two-year scholarships might be given out every year, thus avoiding a complete yearly turnover of foreign students while enabling them to spend two years at Bard, giving them in many cases an opportunity to obtain a B. A. degree.

For the present, however, we cannot see why foreign students should be denied regular aid from the general Bard Scholarship Fund. This year three International Scholarship students have applied for some financial assistance during the coming academic year. They are among our top students judged by their academic performance as well as by their participation in extracurricular activities. One of them was elected by an overwhelming margin as a member-at-large to the Community Council. Is it necessary to discriminate against foreign students in favor of less qualified Americans? We urge the administration and trustees to reconsider the three cases in question. We are not trying to insinuate that their action was not taken with the best intentions in mind. Yet we believe that this case does not warrant their possible fear of upsetting the present American-foreign students ratio. On the other hand, Bard will lose a great deal if these three foreign students were not able to return because of financial reasons.

We applaud the community's choice of next year's Council members-at-large. Hardly a more qualified and representative group of student and faculty members could have been entrusted with the important task of administering the community's affairs. Next year's imaginative body could save much of our editorial ink by initiating and executing new bold measures designed to strengthen Bard's internal and external bonds. Many of the Council members-elect have expressed ambitious ideas they hope to translate into reality. A responsive community is necessary if they are to succeed.

Letter to the Editor

Dear Mr. Johnson:

I was interested in the Bardian editorial (issue 5 of May 15) in which you dealt with the International Student Conference. Having participated in most of the conferences since their inception, I feel able to say that this year's gathering was one of the most fruitful ones. Messrs. David Schwab and Richard Bernhard deserve far more credit for having organized this Conference under difficult circumstances than some people might be willing to grant them. The Conference offered any member of the Bard community who wanted to think over the fearful consequences of the split between East and West, a wonderful opportunity to do so. It is a sad reflection on quite a few Bardians that they did not make the proper use of this opportunity. Especially the excellent lecture of Dr. Foster Rhea Dulles would have deserved a much larger audience (why had private student parties to be organized for the same hour??), but also at least one of the panels had not the desirable attendance.

To draw from this failure of some Bardians the conclusion that the character of the Conferences should be changed, seems quite wrong to me. I believe that the International Student Conference stands or falls with the present basic structure. If, for instance, the panel discussions were omitted, the foreign students would be robbed of their only opportunity to air their views

freely. It is hardly worth their while to come to Bard for a weekend and then merely to listen to lectures or folk songs. Naturally, we have to see to it that the panel discussions are kept on a high level and that they hold the interest of all concerned; this is the sometimes trying job of the moderators.

Speaking of the one panel in which I have usually participated, the Political Panel, I felt this year again that the discussion was entirely worthwhile, indeed highly instructive. I at least learned a lot about the outlook of various smaller nations of whom we otherwise hear but little. The problem in the Political Panel was not how to keep the conversation going, but how to prevent some panel members from speaking too much, out of the fullness of their hearts. As far as the outline for that panel is concerned, for which I bear the main responsibility (although some questions were inserted by other people), I believe that the first question: "How can we live in the same world with the Russians without another World War?" was only paraphrasing the main topic of the whole Conference and therefore can hardly be objected to. "We" in that case meant *all* the nations west of the Iron Curtain. If this question had not been aired by the Political Panel extensively, what good would the whole discussion have accomplished? I think that your editorial writer tried to find

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Stone's "Friend of the Family"

Reviewed

RAY RUDNIK

The greatest good that could come of the staging of "Friend of the Family" would be the illumination of the evil humor that Fyodor Dostoevsky discovered. This is the frolicsome morbidity of people so deranged and intermingled in their grotesqueness that the audience for fear of taking them seriously as realities has to nervously laugh.

Peter Stone's adaption delicately places this humor in the mouths of the actors; the setting by Pete Strader is beautifully executed and functional; Larry Wismer's costumes are handsome; and the nineteen characters are moved around the small stage amazingly well by Pete; but the play's humor does not fully emerged. This is because the uniqueness of the play's characters cannot be found among the limited number of people who can be cast in any Bard play.

Imagine, for example, the servant whom Peter Strader speaks so effectively, looking the physical part of a mountainous ox and a really small, and rat-like Foma Fomitch mauling him verbally.

The physical aspect of the characters is important because the play depends on the bizzariness of the individuals more than the dramatic situation which is not remarkable since the dramatic development is practically nil; or the psychological plumbing of character which is non-existent. (We never really get to know the insides of Foma Fomitch.) The individuals are static and the situations unresolved. The play then, is a kind of psychological burlesque in which each character has some routine to bump through and the final product is the cumulative effect of meeting a series of wonderfully bizzare people and not of their meeting each other.

Peter Blaxill was excellent until the

consistency of Foma's pedantic elocution oversimplified the play's most important character. A more measured evilness and less self amusement might have given his role more force. On the other hand, Howard Honig's portrayal of the warm-hearted Colonel is effectively consistent. His restrained, believable acting has a great cohesive force on the play and provides a perfect dupe for his three tormentors; Felice Silberberg, who is competently venomous as his ancient mother; Helaine Kopp whose whining maudlinity makes her the funniest person on the stage without a single funny line and Anne Gerosa who plays "that dried up little Pereplitsyn" with such frightening deadliness that one becomes interested in the character past its importance. Scott Peyton is the colonel's nephew with convincing credulity and Sheila Lubow, aside from self conscious emotional mannerisms, is a perfect Nastenka. David Hoddeson gives a skilled and subtle rendition of a philosophical deadbeat and Barbara Wersba presents a resourcefully demented portrayal of his victim.

In smaller parts, Arnon Gafney overwhelms the stage with his excellent portrayal of a boor; Wendy Wolff is delightful as the Colonel's little daughter. Bill Walker is hilarious, but overdrawn as Nastenka's father and Miles Kreuger gives the proper blur to a few moments of "a learned gentleman." Que Sullivan, Tom Hastings, Lloyd Oppenheim and Ed Coster make servanthood and serfdom credible—Bob Amsterdam makes it a joy.

Friend of the Family is a loosely constructed play that succeeds in catching Dostoevsky's elusively morbid humor. His adaption and his brilliant staging should merit Peter Stone the highest compliment—a ghostly Russian voice from underground screaming: "I can't stand it."

WXBC: Radio Bard Emerges With Promising Future

"There is no greater grief than to recall bygone happiness in present misery." So thought Joe Dante, sitting on a WXBC turntable and listening for the robust voice of Radio Bard . . . but there was no bang, only a whimper from the clock with the big, red second-hand.

Today, however, Joe Dante is very happy. He no longer finds himself sitting on the turntables and musing on what once was. He's busy engineering, producing, directing, announcing, performing and looking to the potentially bright future of Radio Bard. Already many Bardians who have listened to Baby WXBC gurgle and have seen her development are gurgling back like typical, proud relatives: "My, how you've grown . . . When I saw you last, you were such a nervous child, but now you seem to be settled down!" Part of the credit for this improvement is due to the efforts of Pete Weston who sat down with Baby WXBC (in a sort of Dr. Shor interview), listened to her technical problems and applied the appropriate therapy. The buzz in her vocal chords was eliminated and certain channels which weren't functioning properly were improved.

Most children have many ideas of what they would like to be when they grow up and WXBC is no exception. Besides wishing to be entertaining she would like to become an integral part of the community. In the field of education, she is already trying to work in the curriculum by broadcasting Music Appreciation assignments for the class. The Literature Division is represented by such programs as "Cynthia Presents" and Whit Bolton's poetry readings. Plans are being made to set up a forum where excellent papers written by students may be read and discussed. A program is also planned which would discuss various educational topics for the benefit of interested students. These plans are all based on Baby

WXBC's valid assumption that she has a great aptitude for teaching.

Dick Muller, one of WXBC's affectionate guardians, states that their work is directed towards the goal of making WXBC able to hold its own in comparison to the radio children of other colleges and universities. The Bard College Radio Workshop is a step in the right direction. All are hoping that with increased student interest the station may be able to produce a greater variety of programs and more live shows of a high quality standard. In order to improve the technical end of live shows there will be a student in the studio to adjust mikes and receive signals from the engineer.

Sometime soon, WXBC is going to send out mimeographed notices. Their purpose will be to acquaint the community with the station's activities and also to ask people to come down to the studio and participate more actively in any part of radio work. Dick Muller stresses the point that although Baby WXBC is operated for her listeners she is also an extremely stimulating child to those who are interested in gaining experience in radio work.

Our radio child has formed a club with several of her chums which is called the Inter-collegiate Broadcasting System. Once a year they attend conferences during which there are production clinics to supply new and improved technical methods. Our Baby also gets together for a production conference with her campus guardians each week.

There is no doubt that our Bard Radio is a baby . . . a child in the stage of experimentation, groping around until she can hold an assured place in the community. It is still too early to scold our child or to give a detailed evaluation of her character and traits. Now we should make note of her progress and, even more important we should take an active part in "Bringing up Baby." . . .

De Man Draws Analogy Between Moral System and Aesthetic Act

Mr. De Man while inacting out the part of a philosopher, rightfully did not offer a solution to the present panic, but propounded by descriptive statements certain phenomena that he perceives as happening about him. The essence of his words spoken on "Morality of Literature" was: Man in an attempt to order the chaos of his existence formalizes his activities in moral systems composed of invented values. He uses his needs as material for this formal improvisation, very much as the writer uses language for his aesthetic inventions. Therefore, certain general properties of all moral systems can be derived, by analogy, from general properties of the esthetic act, as it emerges from the activity of the writer.

The reason why this analogy is obscured to the average citizen's consciousness and why the aesthetic act appears to us as opposed to or distinct from the moral act, lies in the inadequacy of the prevailing moral law. This law is conceived as a system of "organized warfare" for the fulfillment of needs; it postulates that morality is only an organization of acquisitive behavior. In his system, where the emphasis is exclusively on production, quality, etc. the work of literature appears neces-

sarily as a wasteful, almost scandalous object; all attempts to integrate it within the acquisitive framework as a luxury product, as an agent of constructive "communication," etc. are hypocritical attempts to cover up its essential alienation from this system, its deep rebellion against it.

But if we think of morality as a formal invention, the comparison with artistic acts becomes relevant. It leads, however, to conclusions that may seem disconcerting in the light of our present-day convictions. Like the aesthetic act moral systems are wasteful in that they acquire to spend. Moral systems are by their very nature destructive. They are unserious in that they are liable to change, and in order to certify themselves are forced to travel to their limit expending energy value on the way. Upon arriving at their limit moral systems decay and become stagnant. Therefore, history is not continuous, but a discreet system in that there must be a rejection of the past in order to invent the validity of the different present.

The reaction of those persons present Sunday evening may arbitrarily be classified into two categories: either they became more "entrenched" in their anti-theoretical convictions, or gave themselves joy upon hearing his words.

Ben-Zwi On Israeli Theatre

On May 10 Bard was privileged to have as its speaker, Mr. Ben-Zwi, the Israel actor-director, who is spending one year in this country with ANTA. Mr. Ben-Zwi first spoke of the international aspects of the theatre, and the unifying forces of all art. He defined the theatre as a democratic attitude, an educational element, and a social mirror which serves to bring nations closer together and break down barriers of prejudice. Mr. Ben-Zwi then discussed the Hebrew Theatre and explained its outgrowth of religious and folk drama. He spoke of the two great Hebrew Theatres, the Habima and the Chamber, which are doing such modern plays as, "Death of a Salesman," "Our Town," "Dear Ruth," and "You Can't Take It With You." He also showed what a difficult struggle these theatres are undergoing, existing without backers and steady financial support. Mr. Ben-Zwi explained how the Hebrew Theatre is serving to bring all the varied cultures of Israel together by using the theatre as a common ground for the exchange of ideas. In conclusion, Mr. Ben-Zwi again stressed the element of the theatre as the means for an exchange of ideas between countries—as a medium for the destruction of hate and fear between peoples. B. W.

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"Mountain Comes To Mohammed" as Martha Graham presents "Vivid" Speech

Martha Graham's speech here was as stimulating as it was, not so much due to its content as to the manner in which the ideas were presented. Miss Graham spoke with conviction and dramatic intensity. The speech was, to use her own terminology, "vivid."

If we are to speak of the content of Miss Graham's speech, we must speak of her philosophy. Although this is a philosophy evolved through the medium of dance, it transcends the dance and becomes a personal philosophy of life. Miss Graham advocates life in the moment, not in the sense of living only in the moment without regard for the future, but in the sense that life is, after all, but a series of moments. A moment lost is a moment never to be regained; a moment lost constitutes a break in the continuity of movement towards a goal.

The goal of the dancer to be is, obviously, to dance. As Miss Graham pointed out, the ultimate determining factor in the achievement of this goal is the intensity of the need of the individual. Dance and dance alone must be that something which makes life "vivid and worthwhile." And how does dance assume this all important role? "Not through one's own choice," answered Miss Graham. "No," she continued, "the dance chooses you and not you the dance."

In the movement towards the goal, that of becoming a dancer, the body must serve as the tool. "A dancer," said Miss Graham, "lives in his body." We too often do not so live and yet it is initially through the body that we know ourselves and those things external to ourselves. Our body is our limit and at the same time a great and powerful force of extension. The body can sleep

Introduction by Stefan Hirsch

Ladies and Gentlemen:

To introduce an artist, whom I personally, and many with me, consider the greatest in her art today, is an inestimable privilege. It does not perturb me in the least to have to introduce her as speaker, instead of performer, as many of you would rather have it. I think that is, in a way, a case of Mohammed having to go to the Mountain. New York is near. Anyone can see her dance there, on occasions. But, tonight she has come to us, giving us the much rarer opportunity to hear her speak about art.

Let us right now dispose of the old cliché that the artist should *do* his stuff, not *talk* about it. With greater justice one might say that people should *look* at the artist's stuff, look long, hard and often, and, for a while at least—remain silent. One might also remember, as an instance, that, were it not for Van Gogh's letters we would still labor under the fantastic notion that he was simply a poor madman, who created his work in orgies of hot passion, and nothing else. We happen to know through these letters, often written before the pictures were painted, that, *in spite of everything*, he was also a highly rational man, capable of forming theories concerning his work, perfectly defensible theories, which greatly helped prepare for equally defensible trends in modern art.

In an epoch where we deny the scientist the right to imagination, and the artist the right to logic, art is not easily understood because we are not surrounded by it, and do not properly participate in it. The artist then, disclosing the ways of her mind, is more apt to reveal the meaning of her art to us than the critics, for too often, *they* look not neither do they see. But the artist has to see, from the very beginning.

I will not even for a minute turn critic and evaluate Miss Graham's art for you. Nor will I plague her by recounting the catalogue of her many and far-reaching accomplishments, which customarily accompanies an introduction.

In eulogy I will only say this: having seen her dance, and having listened to her, conversationally and formally, I have gained deeper insights, in my own and in other arts. All the arts which involve movement in their creation, are in part dance. The essence and meaning of dance are revealed through expressive movement. But, to project that which is to be expressed, these movements must *be*, and *become*, form.

In painting, meaning is expressed through the creation of form, by the hand wielding the brush. Unless that hand virtually performs a dance, slowly or fast; unless it has rehearsed and practiced these movements, sometimes in the most gruelling exercises, it is not dance nor is it art. It is then only self-expression, for the sake of the self, and thus not really communicative. It must be performed by the whole person, body, mind, and soul, an organism not wholly self-contained, but formed and modified by the physical and social environment.

I will not labor this point, which you may apply to your own favorite arts. And I would include here even the very social arts of entertainment and conversation. If there is nothing of the dance in them, they are as dull, well, as they often are. There must be in them form, imagination, skill, and some of that defiance of fate, of which, judging by the title of her lecture, Miss Graham will speak to us.

I take now the greatest pleasure in presenting to you, as John Bard Lecturer for the Division of Art, Music, Drama and Dance, MARTHA GRAHAM.



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or it can live; it can be used or use. It belies our emotional and mental states so clearly and truthfully that it is, as the beacon of a light house, the first visible sign in a night of darkness and veiled shapes. Out of this darkness of chaotic emotions and sensations steps the dancer, fully conscious of every part of his body and through conscious movement transforms the darkness into form.

The dance is then "a diagram of emotions—emotions translated into movement." It is only through training of the body into consciousness thereof to such an intensity that it forgets itself, that emotions can be formalized. The training, according to Miss Graham, consists of striving for the balance inherent in God. The dance is not the breaking of this balance; "a return to the state of man, the state of constant becoming." Although the dance as a whole is a design, "the individual movement," stated Miss Graham, "is not; it is either a cry of a breath." Thus, it is not the dance in its totality that shatters the divine balance, but rather its parts, which however, always strives towards a restoration of the balance.

If the movements in dance correspond to the state of man, then it is reasonable to assume that the dance, as Miss Graham claims, "must strive to penetrate the main stream of life." This being her sentiment, Miss Graham has, quite naturally, abandoned ballet with its "background of courtly love and etiquette" in favor of modern dance. As she so rightly says: "It is so difficult to penetrate to the main stream of life through classical forms; it is as difficult to crack through tradition and it is inconceivable that through all these many years of change since the birth of ballet the body has remained unchanged."

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Lasswell

(Continued from Page 1)

suspicion upon the military themselves.

Declining to end his speech on a note of "ringing optimism," Dr. Lasswell emphasized again that *in these critical times, certain psychological processes can be exceedingly dangerous*. While warning that a third World War should be considered "probable," he pointed out that we don't know enough to predict with certainty, and called upon us to "live or die with honor."

Dr. Lasswell's approach to the whole problem might be described as a rigorous approach of a disciplined mind, dealing with forces on a mass psychological and sociological, rather than on a political or economic, level. Any predictions based upon this approach would also be based on the assumption that the role of specific incidents in the determination of the outcome of the crisis would not be a significant role, and equally on the assumption that a study of the relationship between power and personality factors and the world crisis would provide a sufficiently broad understanding of the nature of this crisis without taking other political, economic, and military factors into account.

Maurice N. Richter Jr.

Roller

(Continued from Page 1)

present know only highly simplified and watered-down scientific methods. He said that in order to be able to modify and create their own methodology, the social scientists have great need for the understanding of the history and development of scientific ideas and methodology.

During the Science Club-sponsored reception following the lecture, Dr. Roller, President Case, and other members of the community, were in rather a heated discussion about the role of this kind of course in "science education."

The main question of this argument appeared to be whether or not the student is more effective if he first learns some specific data as is usually presented to him, and then with that data studies in the Senior Seminar the history of the methodology, or whether he should first study the history and then the modern data.

The first John Bard lecture can be considered extremely successful in that it was not a complete entity in itself, but rather a start of the search for the means of more effective education.

Without the process of intelligent experimentation, Bard may have no reason for continuing its existence, but by a process of intelligent search, the Bard community will be continuing vitally needed data to education in our Western Culture and fulfilling the extraordinary demands of the word "progressive."

Bill Lewit

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Letter to Editor

(Continued from Page 2)

in that outline some evil intent that wasn't there; from the planning stage of the conference on, I for one had urged aiming at peaceful solutions rather than denunciations.

In conclusion, may I repeat that while the International Student Conference, like all other human institutions, can and should be improved upon as the years go by, we should avoid any major operation which would change the character and the spirit of the Conference. What we need is not a public opinion poll on this matter (such polls rarely prove anything), but primarily a better turn-out of Bardians for every single scheduled event of the International Student Conference. Let us beware of hasty "reforms" which might rob us of the best student-sponsored activity to have been created on this campus ever since the early days of Bard College!

Sincerely yours,
Felix E. Hirsch

Members of U. N. Secretariat Visit Bard

It has been Bard's privilege to welcome, on May 5, a group of members of the UN Secretariat. Their visit here was organized with the cooperation of the Dutchess County Council on World Affairs and the UN Volunteer Services. The previous day they had been the guests of Vassar College. Included in their trip were the Lincoln Center in Poughkeepsie and Oakwood School.

The weather gods seemed to have contributed by showing up our campus in its most alluring aspect and have been greatly responsible for the very favorable impression that the Secretariat members have taken away with them of the College. It is a great pity, however, that they were unable to remain a little longer to gain a better insight into our activities.

After lunch, President Chase, in his

welcoming address, paid tribute to the smaller nations for their contribution to the collective security of the world, and to their wisdom and faith in the handling of international problems, although lying much closer to the threats of war that are menacing the world today. Mr. McAfee, head of the English translation division of the Secretariat, in return expressed his gratefulness on behalf of the group and accepted President Case's invitation for making this visit an annual occasion.

It is gratifying to know that we are acquiring friends of the College not only from within the country, but also from without, and that our foreign friends may become aware that here is being cultivated a peaceful yet resolute spirit for the achievement of the aims of the United Nations.

T. M.

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