BARDIAN

Vol. 21 No. 5 December 16, 1953

Page 1  Lewis Vogl Memorial Dedicated in Library
         Six Graduate This December
         Lady Rama Rau Calls Upon Youth of America
Page 2  Editorial
         Our Tired Juniors
         From the President's Desk
         J. H. Case, Jr.
Page 3  In the Limelight
         Miles Kreuger
         Eva Jones Brightens Dull Dance Workshop
         Steve Portman
         Sharps and Flats
         Dick Lewis
Page 4  The Bardian Literary Section
         Three Prophecies
         Martin Dinitz
         Prophecy at the Portal of Heaven
         Prophecy at the Portal of Hell
         Prophecy at the Portal of Xanada
         Poem
         Diane Musser
Page 5  In the Limelight
         Miles Kreuger
         Plans Made For Int. Week-end
Six Graduate
This December

Six members of the Bard College class of 1954 have completed the requirements and will be graduated this December. They are Pat Davis, Beatrice Gross, Roberto Ottolenghi, and Felice Silverberg. Also graduating are Martin Johnson and Jeanne Maxloe Burdick.

As far as plans for the future are concerned Pat will continue in her major field of textile design. Her senior project in this field has recently been on exhibition in Orient Gallery.

Beatrice ("Rusty") Gross, whose senior project on psycho-therapy in children has been submitted to the Social Studies Division, plans to be married this Spring to Conrad ("Bud") Gilmunson, a former Bard student.

Roberto has completed a creative music project, which included a fugue and a sonata for piano. He is uncertain about future plans but would like to do graduate work in business. Not planning to return to his home in South America in the near future, he will remain in this country.

Felice, whose Social Studies Project has been on France in the 1920's, will be working in New York after graduation.

Give to Community Chest

One of India's greatest woman leaders, Lady Dhanvantshi Rama Rau, receiving the honorary degree of Doctor of Humane Letters from President James H. Case Jr.

Assailing "the glib and hearty values of Kipling" as a form of "chauvinism that is "ever and done with" for India and for the world, Dhanvantshi Rama Rau, one of the greatest of India's women leaders, recently called upon the youth of the world to break down the barriers between East and West.

On Saturday, December 5, Lady Rama Rau addressed a special academic convocation at Bard College after receiving the honorary degree of Doctor of Humane Letters. The degree was awarded by President James H. Case, Jr., who cited Lady Rama Rau "for her hope and assurance you have given to suffering and aspiring mankind."

"You are one of those whose devotion, understanding, and skill have wrought the miracle of the century—the transformation of India from colony to independent world power," the citation read. "In that swift and vivid transformation you have bound us even more shackling than those of empire: the chains of blind and repressive social custom. You have established women's rights in India; but, you have also given to all men and women everywhere a fresh realization of their dignity, responsibility, and opportunity."

Lady Rama Rau was presented for the degree by Ruth Gillard, Dean of the College. A former president of the All India Women's Conference and founder and president of the Family Planning Association of India, Lady Rama Rau was last summer elected chairman of the newly formed International Planned Parenthood Federation.

Addressing the Bard College faculty and students on the need for youth to break down the barriers between East and West, Lady Rama Rau asserted that the younger generation in her own country is at one with the youth of the West; in seeking "common understanding between the peoples of the world. "The common denominator is always humanity—people," she said, adding that the world's great cultures and religions "somehow distill the same essence of spiritual and ethical values."
From the President's Desk
by J. H. Case, Jr.

Once again Dean Ruth Gillard has kindly consented to substitute for President Cate in the writing of his column.

Know the truth and the truth shall set you free.
Know thyself.

The discovery of truth does not spring full grown from the minds or the hearts of men. It is found in all of its simplicity only after apparent complexities are unraveled through the unmitigating efforts required to discipline the mind to perceive and the heart to know.

Complexity is often misunderstood as merely the opposite of simple. However, within simplicity there is simplicity which brings clarity when discovered. The most complex phenomena of life are constantly being examined to determine the elements involved. The elements, time and time again, when separated and known, are found to be simple units, their various combinations limited and knowable, and the ultimate forms in which we perceive them, understandable. But the procedure of discovering the simple within the complex is long and tedious. Success is possible only when the mind and the patience are disciplined to follow each "hunch," to ask precise questions, to see relationships, and to formulate operational problems.

It is not the relation of the complex to the simple which concerns us. It is rather the relation of simplicity to confusion which disturbs us, for this makes the discovery of the simple almost impossible.

Confusion will ever be present where men have not trained themselves to see. To be able to see requires discipline in perceiving what things are relevant and what things are not. This is clearly a matter of the mind and the training of the intellect. But there is something more. And this something more is not a question of disciplining reasoning powers, but rather of allowing them to be disciplined and allowing them to function.

In this perhaps we find the difficult problem of training man to set himself free. It is simple to demonstrate that if man has refused, for whatever causes, to allow his reasoning to function fully, those very things will also prevent acknowledgment but he is not in fact functioning completely in the search for truth.

There is no question that man's intellectual powers meet interference from his egocentric needs and problems. This interference can be minimized by techniques used by others to avoid whatever the source of the trouble might be,—fear of showing incompetence of immaturity, of coercion, of being made responsible; resentment of any intrusion that might seem to interfere with the process of finding oneself; dogmatism and rigidity which if broken might seem to leave no foundation upon which to function; and so on. Such techniques might in fact be useful and constructive crutches to development at certain points. But the only true solution to such interference is found by man within himself.

It is of little profit for man to recognize interference in the search for truth in others and not in himself. It is toward no end that confusion is susubstituted for recognition of complexity, that the search for simple component units is obscured by distraction into irrelevant inquiries and subjects, and that inquiry itself is stalemated by feelings and ambivalence. Humility is the essence of search.

Life and the affairs of men are complex. But discovery of underlying truths show us the simplicity of the distinctive threads out of which the most elaborate patterns are composed. To find these threads and trace them clearly and surely is the result of a disciplined mind and knowledge of oneself. Only by such understanding can the interference of one's own biases, feelings, pretentiousness, and needs, be overcome to allow the full and free functioning of man's mind.
in the limelight

by MILES KREUGER

It is astonishing that in two weeks the student-directed and designed production of Luigi Pirandello's "The Host with the Column" could have attained such a unity of production, in the concept of the play, the mood, the setting, and the style of acting. By emphasizing the alienation of the town from which all the men are leaving to earn their fortunes, Jackie Michaels, the play's director, designed a mood of conflicting resignation and desperation.

This conflict was meant to have been echoed through the various minor female roles; but it failed to come across, due to uneven acting, bad acting, and no acting at all. These characters were designed to have been a part of the overall unity, in their well planned but sloppily executed tones of speech and blocking and gestures and relative importance in the performance; but the only virtue in their performances was their competitive latency.

Maragrazia (Claire Shatraw) is the center of the feminine desperation to cling to their departing menfolk. The irony of her character lies in the fact that Maragrazia (Barbara Wesreh) has been deceiving her for years by pretending to write to her two sons, but that these two sons have no interest at all in their mother's existence; and the 'faithful' youngest son, Renato Johnh, who was worthy of her love, has been unjustly rejected by her all this time. Claire, as Maragrazia, displayed a strength that she has never before been able to retain consistently throughout an entire characterization. And because of her constant intensity, her portrayal of the anguished mother was stirring and vivid.

Probably the most difficult task for young actors and actresses is the playing of age. If one tries too hard in one direction, the character becomes a sadly amateurish caricature, with the inevitable cracking voice and hopelessly contrived limp. The other extreme is that of the performer, who, in his desire to be subtle and modern, thinks that if he can make himself feel old, he will be old. He makes the error of forgetting that however well preserved it may be, the aged character does undergo several basic changes; and these he simply ignores. Obviously there is a point at which these elements fuse quite successfully, but this point is an elusive one for most young actors. Claire actually managed to nd this point in portions of her characterization, but she was unable to sustain it throughout.

Ninfarosa typifies the contrasting feminine resignation to the fact that the men are leaving. She no longer allows herself to feel emotion and leaves the weeping to the old mother, Maragrazia. Employing her mastery of physical and vocal technique, Barbara Wesreh, as Ninfarosa, was able to portray both her character's calloused and dispassionate exterior and the yearning lust within her. Both qualities were ever present, and were presented with perfect control and poise.

Because the doctor is an outsider to this town and its problems, he brings with him an air of cooling objectivity. Richard Sewell played the role with dignity and candor. Sometimes foreign to the rhythm of the piece was the boisterous playing of Ralph Adam. He appeared too conscious of the theatrical means of creating character; and thus seemed uncomfortable in the role.

Donald Johnson, who vastly excelled any of his previous acting as the narrator, showed that his improvement was not dependent on his playing a stylized character role. For "In The House with the Column." Don superbly underplayed the intense and grim role of the youngest son. He has never before shown such physical and vocal control as in this play; and his character was entirely consistent throughout.

Scenically, the production was also superior. Dan Butt designed a simple but effective set, representing a portion of the town; and his careful handling of space made the small Orjent stage appear twice as large as any set has ever made it appear. The low, unadorned lines gave it a quality of natural earthiness, which was appropriate to this piece. Dan's golden lighting of the CVC was also worthy of note, as well as his dramatic use of the scrim curtains in the very opening of the play. His bringing up of the stage lights before the curtains parted to achieve a silhouette, was perfectly accented by the accompanying guitar chords.

From the charm of Gregory Carrier's innocent playing with Clay, to the complex nature of Pirandello's philosophy, this production of "The Host with the Column" was a mature and carefully thought out work of Theatrical Art."

---

Eva Jones Brightens Dull Dance Workshop

by STEVE PORTMAN

This year's first Dance Department Workshop proved fairly unexciting in so far as the level of dancing was concerned. Also, the choreography demonstrated was inconsistent.

Eva Jones, in my opinion, the best dancer of the evening, opened the workshop with a minor dance which built well towards its climax, and whose level of interest was sustained throughout. It was danced with a fine nervous excitement and a real rhythmic sense. The dances which followed in this group were not as well performed.

Ann Rogn's dance was interesting enough, but lacked the spark with which the workshop began. The fertility dance was interesting, but certainly wasn't spectacular.

The next series of dances were class studies. There seemed here, as was the case with almost the entire workshop, that the dancers assumed positions from a standing spot. There was no real lift or feeling of exhilaration which serves to project when a dancer makes the middle section of the body expressive.

The third portion of the program was occupied by square dancing, and I was waiting for Ted Mack to fly the performers off to some amateur show in the middle of Idaho. There are no surprises in sports and in the arts when spectators watch a performer. There are surprises in either sport or art in which the spectators can participate. But spectators should not have to watch other spectators participating. I take for granted that those were, expert participants, and that this is a school workshop, but nevertheless the thing was not effective, and in my opinion, lowered the artistic level of the workshop.

Miss Weigles's dance was a well choreographed piece, but the dancing was lacking. Only Miriam Roskin showed any real initiative, and broke away from mere counting and tried to remember the sequence of movements. The music, composed and played by Mr. Hamvan, was straightforward and adequate. Judy Zimmerman's dance, "House of Silence," was the artistic high point of the evening. It conveyed the atmosphere of Loch's House of Bernarda Alba, although it left out considerable of the plot. There was little unnecessary movement, and the material was well developed. On the whole, the choreography was fascinating and the performance, well danced.

---

SHARPS and FLATS

by DICK LEWIS

The first of the chamber music workshops, presented recently at Bard Hall, proved to be satisfying from every aspect. Especially impressive was the enthusiasm manifested in each performer's interpretation of his particular composition.

Cortine Zucker and Rosalind Davis opened the program with an earnest rendition of Bach's B Minor Flute and Piano Sonata. Hindemith's Clarinet and Piano Sonata was executed in nice style by Joel Bern and Margery Bloch. Although Joel had difficulty in the first movement with a broken reed, in the closing ones he came back with a display of sound, enjoyable tone quality.

Following intermission, Mozart's exuberant Trio in E Flat was handled in a well balanced manner by Joel Bern, Peggy Gummers and Sandra Propp. Compliments should go to Sandra Propp's good taste in interpreting Mozart in a clear and refreshing technique.

Sandra Propp and Naomi Grunenberg, guest cellist closed the concert with a sweeping interpretation of Brahms' Inwardly turbulent Sonata in E Minor for Cello and Piano. Miss Grunenberg penetrated into the workings of this piece with thoughtful insight, an insight which held the composition together in moments of technical uneasiness.

This extremely enjoyable concert proved again to this reviewer that enthusiastic and devoted musicians can produce music well-worth listening to.

---

Some New Records

Two operas, Menotti's "Amahl and the Night Visitors," and "Monteverdi's L'Incoronazione di Poppea" have been purchased for the record library.

The latter work, the last of Monteverdi's dramatic compositions, has a plot as unusual as its enticing and sensitive score. The opera also contains some unforgettable arias having an intensity of expression totally woven with skill and craftsmanship. The opera is conducted by Walter Goehr with the Zurich Tonhalle Orchestra and some excellent soloists, is superior.

The Menotti work verifies the fact that opera can be written in English with excellent results. This enchanting short work is composed in such a subtle and melodic way, that it is a Christmas spirit with a rebellious that is fresh and certainly neatly wrapped up by Chef Allen, the boy soprano, doing a remarkable job in a fine recording by the original N.B.C. Television Cast.

---

Three
THREE PROPHECIES — by MARTIN DINITZ

I
Prophecy at the Portal of Heven

Numb, passionless, repose;
Silent night, hollow night;
Bereft of joy, in throes
Of awful, solemn blight;
Lightless, sightless, soulless day;
Blank confusion, rank decay;
Immobile, dim of sight;
Naught to do or say,
We sit, we contemplate
The empty, slate-gray abyss,
The mute morass,
Impass.

Know you this,
The lock is on the gate,
Of what use a cry, of what avail a kiss?
Ah! Christian, 'tis too late.
The portal's closed.
(Numb, passionless repose.)
Stalemate.

O! weeping world of woeful men,
Here is your "now."
There is no "then."

II
Prophecy at the Portal of Hell

Roary taloned morn:
(Oh mourn!)
"Torn, torn from night
To view a burning sky!
(Oh fly!)
The primal blight is birth.
And death is only earth.

The seed begins to swell,
"Twas thus all angels fell.
We were born to spite our sire.

Fire is light,
But light is fire."

III
Prophecy at the Portal of Xanadu

This way Paradise lies.
(Gloria in Excelsis)
Day, oh day of blazing sun,
Mandane gleam of a stifling noon,
Bright seething depth of holy night,
Breathing fire in name of light.
Away! You show too much, too soon.
For man, the night's narcotic joy;
Ephemeral gold, but sans alloy.
In vision only lies immortality.

The garden was but a dream;
The serpent, reality.

POEM — by DIANNE MUSSER

This forest's wild entanglement entwined
Grows soft bines greasing, thorns of vines that scratch
And caches olive-mossed by nuts that wind
Where berries bitter, sweet man in the thatch.
In hollows, come, when yellow sun-rays shaft
Along high-lifting linden corridors.
Rainbow the spider's webbing, warm the waft
Of pungent cones and follow wood wren's soke.
Come where the squirrelly scamper sun-crisped leaves,
And where the chipmunks round the gnarled roots
And chatter-quarrel, hop where hop unseaves
Pine needles, where the dappled rabbit scoots.
Come stroll when raining slithers down and sets
Brown branches black, taps on the knot tree hole
And dulls the spruce and cedar gleam and jets
When the jetting slate and soaks each oak and knoll.
From out this wood's entanglement paths find
Meeds where no thorns grow, where no vines blind.
Yet, do not follow these, nor look behind,
But come with me where this filled wood will wind.
Plans Made For Int. Week-end

To most Americans, the problem of Africa is still a somewhat remote one, although there is a certain fascination connected to the word itself, which is more a product of mediocre books and motion pictures than any serious study of the country.

In this era of jet travel and world конфигурация, the remotes of the issues is somewhat offset by the increasing need we are forced to pay to the grave warnings of many eminent students of the problem, some of whom, while far from being alarmist, have shown ample reason to believe that the situation can not long exist as it is today, and that when and if an explosion should occur it might very well dwarf the recent Korean conflict.

The International Students Week-end Committee has selected for its theme next semester, the problem of Africa and some of its culture, sociological and political aspects. Considering the scope of the problem, it will, of course, be difficult to discuss in one week-end, which has been tentatively set for April 24, all the nuances and implications of this very complex issue.

But, in lieu of last year's separate panel discussions, the committee will attempt to hold a large, two-sided panel discussion consisting of speakers from both the colonial and nationalist points of view to be followed later by contributions from the foreign students themselves.

The committee plans, also, to stress the many-sided character of the theme by incorporating into the week-end, various displays of examples of African art, culture, and music which will serve to create a necessary background so often overlooked from a political viewpoint.

It intends further, to procure speakers who can deal competently with the aforementioned issues as well as those of a political nature in order to provoke a wider range of interest from the student body.

Although International Week-end is essentially academic, it is planned to provide opportunities for Bardians to meet informally and converse with the international students.

LEWIS-VOGL MEMORIAL

The following is the text of the address given by President C, at the time of the dedication of the Lewis-Vogt Memorial.

"A college is a place of constant change. Across its heavens there wheels a procession of transient stars, some flashing like meteors, some casting so dim and distant a light their presence is barely discernible. Some glow red like Mars, and a few shine like Venus. Characteristically, all of them rise above the eastern horizon and hasten to their disappearance beneath the western.

"Once in a long time the progress of a star is halted, and the star becomes fixed. Whether it burns and fades or whether it remains and even increases its brilliance depends upon its own inner qualities.

"The tragic deaths of Dick Lewis and Wally Vogt arrested forever their unfinished course across our heavens. The quality of each of them is responsible for the fact that their light is steady and bright today, just as it was steady and bright yesterday when they were part of the moving show, and just as it will be tomorrow among the new members of the ceaseless procession.

"What we have done in creating this slight memorial to our friends—what we are doing in dedicating that memorial—these do not add brilliance to the light cast by the memories of Dick Lewis and Wally Vogt. What they do is give each one of us a special moment of contemplation of the light and the warmth that issue from two of our brightest fixed stars.

"From this special moment may there come our own aspiration to make our light as constant and as comforting as theirs, and the determination to complete, in our own great and precious opportunity, the unfinished courses they did not live to run."

PATRONIZE OUR ADVERTISERS

RED HOOK FLORAL CO.

The MARJ WELCH Shop
Ladies Ready-to-wear and Accessories
41 East Market Street
Rhinebeck, N. Y.
Telephone 603

HAROLD'S SNACK BAR

— Here to Serve You —

• Tasty Sandwiches
• Short Orders
• Fountain Service
• WINE and BEER
• ANN and DAVE SACHS, Props.

STOCKENBURG HARDWARE
Red Hook

BUY SCHRÄUTH'S ICE CREAM
The Borden Co. Poughkeepsie, N. Y.

Rhinebeck Diner

Chinese and American Cuisine
To Take Out

COCKTAILS - DINNERS
REESE'S
Parties Arranged
9G, Tivoli

EVA'S STYLE SHOP
Ladies Wearing Apparel
Custom Dressmaking and Tailoring
7 East Market St. Tel. 6801 Red Hook, N. Y.
GIFTS OF QUALITY
Greeting Cards - Frames
Stationery - Photographic Needs - Artists Supplies
All types of picture framing

RAYMOND'S ART SHOP

MIKE'S
GOOD FOOD - GOOD DRINKS - GOOD SERVICE
ANNANDALE HOTEL
Call Adolph 4958

THE CAR FOR YOU
'53 FORD
Central Auto Sales
Red Hook, N.Y.

Ed
Smith's
Service Station

The
Rhinebeck Gazette

PRINTERS
"The Advertising Medium of Northern Dutchess"
Tel. Rhinebeck 100

Walter F. Siebert
Electrical Appliances
42 E. Market St.
Tel. 181-R
Rhinebeck, N.Y.

MOUL'S TAXI
Special rates to movies
Trains Met At
Barrytown - Rhinecliff
On Order
PHONE RED HOOK 4201

First
National Bank
Red Hook, N.Y.

D
CHARLIE'S
For
Good
Food
Rt. 9G

All God's chillen get
Shoes...
at
TEN BROECK
SHOE STORE
Rhinebeck, N.Y.

YOUR
Plymouth - Dodge
DEALER
Community Garage
Repainting - Body Work
Sam Lloyd, Owner

Every member of Bard College is an integral part of an outstanding educational institution. It is each individual's responsibility to create the type of community that would be worthy of the name of Bard College—and of progressive education.

Have faith in yourself and in Bard College.

The Gordon-Burke Steel Co.

The New Republic is America's most informative, independent journal of opinion, bringing you:
- accurate, behind-the-headlines coverage of public affairs
- distinguished criticism of literature and the arts
- intelligent interpretation of world events

TODAY, the new New Republic is required reading as a corrective to the omissions and bias of the one-party press.

FOR STUDENTS AND FACULTY ONLY
We offer this special price of $3.50 for 33 weeks of the New Republic. 
\$3.50 (save $3.10).

MAIL YOUR ORDER NOW
Student, Faculty Offer
New Republic
220 West 41st St., New York 36, N.Y.
Please send the New Republic for 33 weeks at your special price of $3.50, which I enclose.

Name
Address
City ... Zone... State...