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The Politics Of Student Government

By Robert J. Koblite

The subject of student self-government has not yet to any knowledge of this writer, yet a fullblown political analysis of student government. While there is often a profound disparity between the ceremonies of an academic institution and the procedures of a democratic process, the gap is particularly dismaying for young people who are going through the change of "democratic" processes without the substance of responsibility.

The approach to an analysis of student government commences at the outset over the question of its nature and structure. There is the notion that if a government, any government, does not have the last word in any matter concerning its welfare, it has not its independence, become a servant of the President and Faculty and sell services to Students. The political form is too summary... unprecise, and since the word student government can operate only within a circumscribed area, one easily falls into the degrading attitude of looking upon it as a complete, weak and a sorry example of democracy.

One suggestion thus far is to call in a professional designer who would rewrite the whole catalog... to have a leaflet accompanying the catalogue... This catalogue would be of the same kind we would describe in great detail the academic aspects of the academic, the political views, extracurricular activities, and the life of students. The list of courses, and in some cases, the name to the course would indeed be as significant as the life of students. (Continued on Page 3)

Gifts Presented to the Library

The Anticipator Press has recently donated to the Bard Library three fine sets of reprints of rare and historical American titles. The publisher, Mr. Williams, is the author of a contemporary Bard student. Students interested in American literature or history who have not seen the reprints of these titles are highly recommended.

Fifty-Six Students Enroll in 1961 Winter College

Fifty-six students are registered for the 1961 Winter College. The session begins January 2, and runs through February 17th. The 1961 session will undertake a study of "The Renaissance Stage in European Art," a study conducted by Mr. A. Stubbs. The topic will be covered by the historic, the literary, the visual and the psychological aspects of the Renaissance.

The students are enrolled for credit in Mr. Tompkins' course, "The Renaissance in History," which will prepare them for a study of the Renaissance in English literature. The students are enrolled for credit in Mr. Tompkins' course, "The Renaissance in Literature," which will be taught by Mr. G. Viviani. Thirteen students are enrolled for credit in Mr. Lening's course, "Reactions in Renaissance Philosophy." and Mr. DeGre's course, "Renaissance Stage of Man and Society," will be given as one.

These enrollments in the "Renaissance" courses are also required to study "Renaissance Art," with Mr. A. Stubbs. A total of six courses are offered in eight-week courses in Bardian psychology, taught by Dr. A. Stubbs, and Mr. G. Viviani. Thirteen students are enrolled for credit in an eight-week course in "The Life of the Renaissance Man," which will be taught by Mr. G. Viviani. Thirteen students are enrolled for credit in an eight-week course in "The Life of the Renaissance Man," which will be taught by Mr. G. Viviani. Thirteen students are enrolled for credit in an eight-week course in "The Life of the Renaissance Man," which will be taught by Mr. G. Viviani. Thirteen students are enrolled for credit in an eight-week course in "The Life of the Renaissance Man," which will be taught by Mr. G. Viviani. Thirteen students are enrolled for credit in an eight-week course in "The Life of the Renaissance Man," which will be taught by Mr. G. Viviani. Thirteen students are enrolled for credit in an eight-week course in "The Life of the Renaissance Man," which will be taught by Mr. G. Viviani.
A POLITICAL PRIMER
By David Frederickson
There are taboos: silent, unseen in everyone's existence when we are forced to make such a usual choice of a course of action. Ideally, the course chosen will be integral with our avowed philosophy, and not contradictory to any other actions one may make; yet, there are times when external conditions must be considered, and the choice governed accordingly.

Thus, one must at times consider the good — or perhaps simply the evil — of the community and the compromised individual. There is no democratic choice, but democratic processes are necessary for the democratic individual. In a representative democracy, the community will be forced to consider the individual or collective minority can affect a change, for democratic processes are always voluntary, hence if the individual knows what he wants, whether it be explicitly, emotionally, or radically.

I would define the Barde community as responsive, and the Barde democracy as responsive as well. At present there are two predominant wills visible for ascension — on one hand, the Administration's desire for a solid, controlled and urbane student body for the students' desire of an idealistic, if not actually pragmatic, democracy. It is the absence of a clear definition which precludes the possibility of considered, therefore successful action.

As a result, as in the Great Hall Rebellion, a specific objective is perceived and success is attained; but even then, the issue at hand tends to become buried in a welter of personal and individual, if not collective, hostilities, indirectly thwarting the community's desire. And yet, the individuals do not know what they want. Effective action cannot be taken by any group unless its aims are clear and are generally supported; and this axiom is obviously true at Barde. We are considered by the administration, to be in many cases, immature. Our desires are thought to be irresponsible. But what better has a social community be desired than an effective, reasonable, and well-supported political structure on its campus which the Barde community has long been respected by only a 'rump' Council?

The nucleus of a political organization was formed in the fall semester under the stress of a crisis. The administration was blamed for the other night's crisis. A group of students, a woman proctor in South Hall, the girls responsible for the reverse move, who had the response was more or less our idea of the Barde, was involved, and cannot be known. But action was taken — with the absence of a major concession being made, the event was a mark of success for the Barde. It must not, however, fail that we have done all we can, in order to act, we, as individuals, must accommodate our individual desire to a collective one; the action we take by this accommodation can either be to effect a change or to maintain the status quo; what do we want?

Two major decisions concerning student life are to be made: a new social regulations, and Constitutional revision. It is our duty to become well informed on the regulations of the two committees responsible, to express our committee on the barde, and thus, most important to support the fullest extent of the decisions of the committees. Even if we, individually, are not fully satisfied by the results of these committees, we owe it to the community to judge and actively support the conclusions reached by what appears to be competent and representative leaders.

The objective of the first is to gain in more liberal social regulations. President Kline has indicated that he recognizes the impracticability of the closed community now legally possible and has suggested other more liberal roles — provided we are acceptable to the individual and collective desires. That the two committees are well informed is a down-to-earth fact. Although the Dean's proposal for "responsibility" has been met with less than full satisfaction, we can not help but feel that some of the change arrangement can be worked out by the elected group. Let us hope.

Constitutional revision can be expected offering more-rewarding futures, and hence the two committees will probably formulate two proposals. To discuss the committee to the community government and one for the student government; and thus sent to the community for action. Since this will be the decision of considerable importance, we must consider the results of the final stage before we take action, and we must then support and act in the new government.

A political awareness and an amiable quality of feeling were generated the other night. We must let them die if we intend to earn any far-reaching and astute political objectives. And we must remember that it is imperative that we accommodate our individual desires, if we are to essay, to support the action of the community.

Perhaps we can form, out of this mix, an effective political party, and when the political party is strong enough that the collective desire of the society can be exercised and safeguarded, and this freedom can effect whatever minor changes that are desirable.

Hirsch Exhibits Works
Several paintings by Stefan Hirsch, head of the Art Department at Bard College, are on exhibition at the Walker Art Center, Minneapolis, Minn. The exhibition, one of the most important and a formalism in American art, chronicles the period between 1940 and presents the somewhat abstract architectural directions as dominant at that time, and the most important people of that period.

Credit must go to the supporting dancers and others who put the words and feelings of these people into their work.
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THE BARDIAN

December 5, 1960

THE POLITICS OF PUNISHMENT

Revenge Or Education?

By Steve Bernbach

At the present time some members of the faculty, and some personnel in our university administration, are pressing the administration to set penalties for the violation of rules and to punish violators according to those set penalties. Some students are also requesting such a set policy. It seems to me that this raises a serious problem: is punishment to be used as retribution or as a function of the idea that men can be educated?

One method a community has of functioning is to attempt to order the behaviour of its citizens through law. The law is formulated, violation is defined, and punishment is inflicted. In a democratic society it is assumed that the population is 1) reasonable — that it can comprehend the law and its implications — 2) responsible for their behaviour. This means that each member of the community accepts in accordance with knowledge and the consequences of his actions.

Over a period of time, most people have come to understand more and more that violations of law and of rules have resulted in unnecessary suffering of innocents abroad and the violation of human rights. As a result of this awareness, there is an increased awareness of the need for non-violent methods of achieving social change. This has resulted in a growing number of people who are working for social change through non-violent means.

Gifts Given

(Continued from Page 1)

Samuel Goldberg, a Bard trus
tee. Significant additions to the library have been made from the budgets of the Art and Chemistry departments.

The librarians commented that this is a good sign, for the last several years they had heard of such good things and had seen few new books over this year’s limited budget.
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“Boyfriend” Pictures

Life In The 20’s

By William Driver

We’re people of the Aftermath,
We’re girls of 20,
We’re young and hungry, wild and free,
Our youth is in our hair.
Our shirts are wide, our dresses short
Above the knee,
And youth is love, and love is war,
And time will furnish,
The brightness of the Bright Young Things.

The Boyfriend, so far as current show is the first musical ever to be produced in the Bard Theater, is a novel and clever play, so successful in its efforts to bring us a new and interesting story. The plot is a simple one, and the characters are all well-defined and well-developed. The acting is excellent, and the songs are tuneful and delightful.

In this presentation, the cast is led by Miss Ethel M. Barrett as the “Boyfriend,” and Mr. Charles B. Kimball as the “Girlfriend.” The other members of the cast are Misses Barbara Smith, Anna Lee, and Misses Alice Jones and Mary Brown. The director is Mr. John W. Smith, and the musical director is Mr. Charles B. Kimball.

The plot centers around the love story of a young man and woman, who are thrown together by chance. The man is a successful businessman, and the woman is a aspiring actress. Their paths cross, and they fall in love. However, their love is forbidden by society, and they must keep their feelings hidden. The man must choose between his duty to his family and his love for the woman, and the woman must decide whether to give up her dreams or risk everything for love.

The play is a touching story of love and sacrifice, and it is sure to be a hit with audiences of all ages. The music is catchy and fun, and the acting is excellent. This is one show that you do not want to miss.