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Students of Bryn Mawr College

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The College News

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ARDMORE and BRYN MAWR, PA., WEDNESDAY, DECEMBER 7, 1960

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Abrams Details Five Lycidas' Advocates "Dogged Literalism"

The irony of Mr. A. H. Abrams' Ann Elizabeth Sheble Memorial Lecture, Wednesday, November 31, in Goodhart, was that while differentiating "Five Types of Lycidas" he added a sixth—his own explanation of Milton's poem. The question is, is a poem one or many, and if one, how can you tell which one? Critics of the past and present offer at least five separate "Lycidas" to choose from.

Hanford, in what Mr. Abrams called "the paradise lost of critical innocence," maintained that "Lycidas" was exactly what it purported to be, an elegiac poem about the poet's friend Edward King. It is drawn on the models of the past, but the critic was forced to acknowledge two "digressions": the poet's fear that death will take him before he has accomplished his fame, and his warning to the corrupt English church.

Tillyard, who presents the second type of "Lycidas", first made the familiar critical differentiation between the nominal and real subject of a poem, thus splitting it into two levels of meaning. Mr. Abrams admitted that this is a "handy gadget to replace what the poet said with what the critic wishes he'd said." The real subject of "Lycidas", says Tillyard, is Milton himself. The poem is one of the greatest personal expressions, and its value lies in its successful portrayal of a state of mind.

Though Tillyard found the poem's value in the power of its personal revelation, John Crowe Ransom says that anonymity is a condition of poetry and that there is no passion in "Lycidas." Milton "mourns with technical piety," and the poem is an "exercise in pure linguistic technique". Ransom finds Milton breaking out of this perfect impersonality in three indications: the liberty he took with the stanzas, St. Peter's satirical speech and the shift from first person to dialogue to third person. (Mr. Abrams pointed out that freedom of verse form, rough satire,

and shifts of speaker are all conventions of the elegy form as Milton knew it.) In this "virtuoso exercise in point of view", as Mr. Abrams phrased it, Ransom turns Tillyard inside out and feels "disturbingly conscious of the man behind the poem."

The fourth type of "Lycidas" is that of Brooks and Hardy, who maintain that the poem is not really about King or Milton but about water. Imagery is the key to the meaning, an abstract substance, and Milton is a symbolist poet who is deeply concerned with a theme: the place of poetry in a world seemingly inimical to it. To prove this thesis, however, Brooks and Hardy begin by maintaining that to Milton nature seems neutral, while the poet actually says that nature mourns Lycidas.

The archetypal version is the fifth type of "Lycidas". This theory isolates images which reflect agents of myth, especially of death and rebirth. The poem is not about King but about his archetype, Adonis, the rising and dying god. Mr. Abrams commented that it's rather a shock to discover that the poem is about someone who is not even mentioned in it.

These five interpretations differ in essentials, and to combine them all would be incoherent. Mr. Abrams suggested going back to the text and reading with dogged literalism except where the poem is obviously allegorical.

His type of "Lycidas" is a dramatic lyric, written for the public ceremonial on the occasion of King's death, Milton's attempt to

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PIANO RECITAL

A recital for two pianos will be given by Horace Alwyne, Professor Emeritus of Music, and Agi Jambor, Professor of Music, Friday, January 6, at 8:30 in Goodhart. Tickets may be secured from the Office of Public Information.

Mrs. Pat Nicholson, Actress, Recreates "Shakespeare's Women" In Life, Plays

"Shakespeare is a household word," began Mrs. Pat Nicholson, speaking on "Shakespeare's Women," "yet how much do any of us really know about his life and his work?"

Mrs. Nicholson, a Shakespearean actress, who hails from Edinburgh, addressed an appreciative audience at the Deanery, December 2. Her talk, sponsored by the Friends of the Library, included background and comments on the bard and short readings from several of his plays.

"Today," said Mrs. Nicholson, "women dominate the theatre from both sides of the footlights, but in the Elizabethan period no woman ever took a part in a drama. Shakespeare had to depend on young boys to portray his women. Thus very few of Shakespeare's plays are carried by female characters."

The actress explained that female roles had to be limited in length so that boys under fourteen

could memorize them. She also spoke of the necessity of avoiding physical passion which might prove ludicrous or offensive.

As an example of Shakespeare's success with the latter problem, Mrs. Nicholson read the balcony scene from Romeo and Juliet, in which the lovers never touch, but in which "the magic of the poetry is enough to convince the audience." She also noted the small number of scenes in Antony and Cleopatra which the two lovers actually meet.

Turning from the poet's work to his personal life, Mrs. Nicholson described the women who were closest to him and their possible effect upon his writing. She suggested that Mary Arden Shakespeare, his mother, who had never been very dear to him, appeared in the person of Hamlet's mother, Gertrude. She saw allusions to Shakespeare's marriage with Ann Hathaway in the sonnet "Let Me

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Dramas by Brecht Force Re-evaluation Of Modern Society

The "vigorous, enterprising, juicy" Berthold Brecht and his detached, cynical drama were the topics of Victor Lange's lecture in Goodhart Common Room, Tuesday, November 29. Mr. Lange has studied at Leipzig and Cornell and is now head of Princeton's German Department.

Brecht is currently one of Germany's most popular playwrights, second only to Shakespeare, Schiller, and Goethe. ("No lecture on German literature can proceed for more than four minutes without mention of Goethe.")

Anti-Aristotelian

Creator of a "fresh idiom in drama" Brecht is the most influential figure in the history of contemporary literature. Best-described as anti-Aristotelian, Brecht aimed to detach audience and actor from character by the use of a deliberately impersonal, blasé, didactic narrative. Brecht attempted to use the dramatic form to force the audience to re-evaluate itself in relation to society as a whole.

In conventional dramatic theater the audience reacts: "I'm just like this. This human's suffering moves me." Brecht's audience should respond: "This is most surprising. This will have to stop. Nothing here seems inevitable. I'm laughing about those who weep, and weeping about those who laugh." He sought to show the paths of people in a mutable social situation, rather than the paths of people as such.

Political Dramatist

Convinced of the mutability of society and disgusted with the evils of capitalism, Brecht used his didactic drama to advance Marxist socialism. What had once been Brecht's "epic" style, now became his "dialectic."

"I address you like reality itself," he said, "tired of your difficulties, which you seem to be disregarding." In his zeal to use the drama as a scientific method of effecting social change, Brecht even attempted to turn the Communist Manifesto into hexameter.

De-romanticizing the theatre was Brecht's first aim. In his "desire to chill", Brecht decorated his theatre with anti-romantic slogans and posters which stated "we cannot help you, ourselves, or anyone." His love songs always are used for shock. In *Jungle of Cities*, a grotesque series of tussles, two men fight to show how interesting a fight can be.

Audience Deprivation

Playwriting became for Brecht a form of demonstration. He deliberately deprived the audience of the suspense of seeing how the play would end by stating, the course the action would take at the beginning of each scene. The audience was thus free to concentrate on the developing action. The plots and scenes themselves were not to be complete, but should challenge the audience. In *The Good Woman of Seneca* the end is not certain. The last character challenges the audience, "There must be some good end that would fit. Good friends, let us look for it."

Russian Chorus Entertains As Highlight Of Weekend

by Janice Copen

The class of 1963 has been gaining a reputation for breaking tradition. Last weekend the sophomores proved that innovations can work at Bryn Mawr.

Having unsuccessfully attempted to put together a Maids' and Porters' Show, the class imported the Yale Russian Chorus to provide the main entertainment Saturday night, and to set the tone for the weekend.

Friday evening began with enthusiastic support at a square dance in the gym. Traditional American dances were followed by folk dances from other nations. A group from Hillel Organization at Brooklyn College taught some Israeli dances. The international atmosphere was maintained at the Hoot in Applebee Barn which followed the square dance.

The high point of the weekend was, of course, the Yale Russian Chorus which performed Saturday evening in Goodhart. They sang a variety of Russian songs including the powerful hymn, "Praise the Name of the Lord," the sweet and gently flowing "It is not the Wind that Brought the Branch," and the quick and tongue-tripping "Kalinka." Although many people in the audience could not understand much more than the words to the well known, "Song of the Volga Boatmen," everyone appreciated the magnificent voices in the chorus and the enthusiasm with which the men sang. A special tribute should be given to the conductor who did an excellent job.

Cochran Lectures On Culture's Role In Economic Rates

"The fundamental problems of economic development are not economic," Thomas C. Cochran, Professor of History at the University of Pennsylvania, said in the Mallory Whiting Webster Lecture on Monday evening, November 28. In his lecture entitled "Cultural Factors in Economic Growth," Mr. Cochran proceeded to prove that cultural characteristics play an important role in the economic development of a nation.

An example of the effect on economic growth of cultural factors is the importance of the family unit in Latin America. The father generally takes his domestic responsibilities seriously, and often sacrifices his business to his family. There is also the Latin American concept of individualism as "a unique inner quality, divorced from all exterior motives."

A United States entrepreneur usually has an impersonal confidence in his employees; a Latin American, however, finds it difficult to view his staff objectively. He feels he cannot trust a man unless he knows him personally. In addition, Latin Americans stress the importance of personal dignity, and often avoid risky ventures for fear of personal humiliation.

Many Latin American businesses are managed inefficiently. The chief fails to delegate authority to his subordinates, and consequently has to make all the decisions himself. Mr. Cochran described the futile attempt of a United States efficiency expert to renovate the administrative system in a Buenos Aires factory. At the end of a year, the plant was in chaos. No one knew what to do with his newly delegated authority. "Engineers are doing shop work . . ." wrote the harassed efficiency expert.

Latin American entrepreneurs often are not receptive to advanced technology. United States businessmen, on the other hand, are quick to absorb new techniques. Communication of ideas has been an important cause of economic growth in the United States.

In concluding, Mr. Cochran reminded the audience that the purpose of his lecture was not to criticize Latin American business, but rather to show the influence of cultural characteristics on economic growth. Mr. Cochran said that in recent years economists have done a great deal of research on the interrelation of cultural and

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Besides giving four encores at the performance, the chorus sang again at the dance, Tansoolka, which was held in the gym following the concert. The Bryn Mawr Octangle and the Haverford Octet also performed. The River Road Seven from Bard College provided the dance music.

Rachel Brown and Angel Shrode, sophomore representatives to Undergrad, organized the weekend. Judy Deutsch was in charge of tickets; Julie Heilman and Margie Hibberd did the publicity.

Choruses to Sing, Do Carol Service; Minister to Speak

Members of the Bryn Mawr College Chorus and the Haverford College Glee Club and Instrumental Ensemble will appear in a traditional pre-Christmas service sponsored by the Interfaith Association, December 11 in Goodhart stage. The program will feature the Reverend Andrew Mutch, D.D., Minister Emeritus of the Bryn Mawr Presbyterian Church, who will read the Christmas story.

Led by Robert Suderberg and William Reese, the musical groups will perform a number of selections among which, according to Mr. Suderberg, the Ceremony of Carols is particularly worthy of attention.

The order of the service is:

Brass Music
Haverford Brass Ensemble
A Ceremony of Carols
Benjamin Britten
Members of Bryn Mawr College Chorus

Soloists:
Marian Willner, Contralto
Anne Witman, Soprano
Susan Goodman, Harp
Brass Music
Haverford Brass Ensemble
Christmas Cantata: In dulci jubilo
B. Ph. Telemann
Mixed Chorus, instruments
Soloists:
Shirley Van Cleef, Soprano
Marian Willner, Contralto
Marc Briod, Bass

Some Local Responsibilities

Last week the United States Military Academy at West Point held its twelfth annual Student Conference on United States Affairs, for the purpose of examining national security policy and providing students with an appreciation of the complexities of policy formulation. Although it is the happy prerogative and general practice of students to judge policy makers and censure them for lack of foresight, boldness, and imagination, nonetheless, this conference produced not the usual gay round of verbal assault on Senate and State Department, but amazingly enough, the complete reverse. While allowing student delegates opportunity for critical examination of government procedures, it at the same time pointed up, indirectly but dramatically, three distinct areas of foreign policy formulation in which they as students have a responsibility distinct from and surpassing that of the gad-fly.

The few hours of playing policy-maker and working within the narrow limitations imposed by his power to execute, demonstrated as little else could just how essential it is that students meet the first of these academic responsibilities. While the professional policy maker must discard what may be potentially good ideas because of difficulties involved in their implementation, the student, in spite of or because of his lack of freedom to execute is free to transcend the limits placed by expediency on the practicing politician and expand beyond the bounds of the obvious. A sufficient number of ideas (by definition of the term sufficient) will inevitably lead to the translation of some into action; while the policy maker tussles with the implementation and evaluation of existing schemes, it is the responsibility of the student to keep up a steady supply of new ones.

The second area of academic responsibility, one for which the student qua student is even more directly answerable, is the grand-scale study and analysis of social and political situations in the United States and abroad. Though certainly not a new demand, it was brought forth with a shocking clarity in both the discussion sessions, where the number of unknowns in any given problem became painfully apparent, and in the closing address delivered by the Honorable Dean Rusk at the final banquet. This responsibility for providing policy makers with what they need to know of the values, mores, and institutions of newly emerging and underdeveloped nations particularly, and for thinking through the common human denominators upon which a viable world community can be based, was stressed by Mr. Rusk, now President of the Rockefeller Foundation.

Finally, the three days of grappling with the issues and hearing the experts was enough to make crystal clear what everyone knows but few realize; that is, that the people in the next few years who must teach in the schools, work in the hospitals, and build the bridges in underdeveloped areas throughout the world are not a distant and mysterious set of the dedicated, but rather, we ourselves. The policies, programs, and ideas that must be put into play to meet the Communist challenge in emerging nations are completely in our hands. Our own preparation for facing up to and handling this awesome task is then, the third and possibly the most important of these academic responsibilities.

In spite of rumors to the contrary, there is no sign of a flu epidemic anywhere in the world at this time. However, for those who would still like immunisation, the infirmary will offer the inoculation at regular dispensary hours. The price for a booster is \$1.00, but there is no additional charge for those needing two shots, the hardy souls who survived last winter without one.

Students Discuss Africa's Situation, Wish For Freedom

"It is impossible to understand Africa today without knowing what has made it that way", said Wamere Mwangi, BMC sophomore from Kenya, at the Current Events discussion Monday night. By sketching briefly the original European trade routes around Africa, Wamere gave the patterns of colonization, from which the twentieth century is feeling so many repercussions.

The partitioning of Africa, decided by a British convention in the late nineteenth century, depended upon the nationality of the original white settlers. The resulting partitions gave way to the protectorates and territories which the Africans are so desperately anxious to abolish. The white settlers changed the existing tribal cultures by introducing Christianity, European languages, education, fashion. "Worst of all," said Wamere, "they took our land. And if the Africans didn't have land, what did they have?"

A growing desire for the land, and for freedom from European government, has resulted in what Wamere terms "the time to say no". Everyone in Africa today is talking politics; all are burning with national pride. As Wamere said, "We are troubled and struggling".

Jan Douglass, '61, talked about West Africa, which she visited this summer as part of the Crossroads Africa program.

Economic and political change has brought many new advantages and problems. Education, public works, the cities and the status of women have improved considerably, but Jan noted that many older Africans fear their cultural heritage is being submerged. Many young people, Jan said, are breaking with their families and going to the cities to work, as the new movements accent the differences between the generations.

Many of the American missionaries, tourists, and in some instances the government officials, have made grave mistakes in Africa. Jan quoted a missionary who was heard saying, "I didn't come here to love these people, but to preach the gospel." Also, African papers carry news stories about America which we think don't get beyond our borders. This is especially true of instances of discrimination, as the African identifies with the American Negro. "However", Jan said, "there is not really an anti-white feeling in West Africa". Though we are closely linked with colonialism, which may prove very harmful in our dealings with Africa, we have participated in some of the programs which are providing Africa with the assistance she needs. The teacher and student exchanges are particularly good, as is the technical aid.

Conference at West Point Surveys National Security

by Marion Coen

Over two-hundred students converged at West Point last week to exchange ideas on American security, to sample the complications of actual policy formulation, and to hear some advice and encouragement from the experts. For three days 82 college delegates (Hanna Woods and I among them) wrestled with the problems facing the United States in the '60's and tried their hands at formulating some 'bold new policies' to meet them.

Opening the 12th annual Student Conference for United States Affairs, keynote speaker Nelson A. Rockefeller suggested as the general goal of all United States foreign policy the establishment of "a viable world order in which individual freedom and the dignity of man can be advanced". A panel discussion later that evening about the central problems facing policy makers was considerably more specific. General Courtland Schuyler, executive assistant to Rockefeller and one-time second man on NATO discussed the problems of the Western alliance; Dr. Leo Cherne, Executive Director of the Institute of America spoke on aid to underdeveloped nations and arms control; and Mr. Charles Marshall of the Washington Center of Foreign Policy Research, talked on the Communist challenge in emerging nations.

In speaking of NATO, General Schuyler urged student policy makers to take a sufficiently wide view of National security. He emphasized the importance of the psychological effect on Western Europe of visible military strength and decried the current power as 'formidable — though not what we'd like to have'.

Dr. Cherne, on factors affecting aid to underdeveloped areas, noted that the current dollar deficit will indubitably affect our aid to underdeveloped nations while the decidedly unnecessary investment in developed Western Europe goes unchecked.

He startled the audience with an unabashed criticism of the UN which has, he feels, been fundamentally and permanently altered in the last 90 days, because of the deep and corrosive effect of the Soviets on the Secretariat. "They may not have succeeded in giving it three heads," he said, "but they certainly cut off the one it had." Mr. Charles Marshall pointed out and discussed the paradox involved when new states whose institutions have not yet reached political maturity, clothe themselves in the morality of a questionable neutralism and act as judges in cold-war competitions.

The next day conferees met in 15-man discussion groups to hash out some of these same problems. Armed with gleanings from an interminable reading list provided by West Point earlier in the semester, discussants met for a total

of five hours formally, and double that on shuttle-buses and-over coffee, to try to accurately define the difficulties.

Thursday night's panel of experts dealt with the somewhat more knotty problems of actual policy formation. Speaking were representatives of the executive and legislative branches of government and a member of the press.

General A. J. Goodpastor, staff secretary to President Eisenhower, emphasized the tremendous area of presidential responsibility and called for cooperation in helping to meet it. Mr. J. K. Mansfield, staff director of a senate sub-committee defended the Congress as vastly underrated by the American public. He cited "the awesomely high percentage of Phi Beta Kappa among them and suggested the lack of time, information, and technical knowledge as a factor influencing and complicating their work.

Speaking for the press and public opinion, Newsweek's Ernest Lindley challenged these decidedly sympathetic portrayals of the legislative and executive branches commenting that while some Congressmen were, no doubt, superior, the election of most is hard to explain. Of public opinion, he said that while the American people have generally needed crises to keep them aroused each period of national relaxation has been considerably less protracted than the one which preceded it.

Lindley's cynicism regarding executive and legislative prowess in policy making was echoed pretty consistently by student delegates during the first hours of the conference. Nonetheless, the result of the next day's discussion sessions on policy making gave a real insight into the complexity of problems involved. Generally, students discovered creativity and initiative in policy-making easier talked about than achieved; discussion revolved mainly about evaluation of old ideas, and when new ones came up they were often eliminated by a flaw pointed out by the State Department or academic expert assigned to the panel.

This discovery on the part of the student delegates and the conclusion that follows from it, that some hard thinking must be done in the area of foreign affairs before 'boldness and originality' in policy making will be feasible, was emphasized in the closing address of the conference by the Honorable Dean Rusk, President of the Rockefeller Foundation. He urged that the social science departments in universities rise to their responsibilities in meeting the meeting the problems of the day. The common bonds which unite all men must be discovered and defined before a world community can be built upon them, and this he called one of the central aspects of our academic responsibility.

Letter to the Editor

Sons of BMC Alumna Donate 'Gambling' Gains To Foster Parents Fund

We have been following with great interest your recent alarms and excursions re Foster Parents' Plan, and my three sons and I would like to contribute the enclosed check for \$8 to the student fund. This represents half the proceeds of a little gambling we were doing in the neighborhood previous to (shh!) November 8th. The first-grader did particularly well on odds, and he would like me to tell you that the other eight is going to Greece, where it will feed his foster-brother for approximately one month.

Yours truly
Sandol S. Warburg
(Class of '48, grad. '59)

In and Around Philadelphia

- PLAYS**
 Show Girl, a new musical starring Carol Channing, opens at the Locust Theater on December 12 for a one-week stay.
 The World of Susie Wong continues this week at the Forrest.
 My Fair Lady opened this week at the Shubert.
 Horn Yesterday will be presented by the Neighborhood Players at the 22nd and Walnut Theater for five weekends from December 10 to January 8.
- MUSIC**
 Shanty Boys, recording artists from New York, will appear in an evening of folk music at the Moorestown Community House on Saturday evening, December 17, at 8:30.
 Kenneth S. Goldstein, folklorist, ballad scholar, and anthropologist, will present tape recordings of living tradition in Scotland which he made while on a Fulbright there. The program will take place at the International House on Sunday, December 11 at 8:15.
- ART**
 Prints of The French Renaissance is the title of an illustrated lecture by Colin Eisler, Assistant Professor, New York University Institute of Fine Arts, to be given in the Van Pelt Auditorium at 2 p.m. Sunday, December 11. Next week's lecture in this series, What do we mean by Renaissance Art? will be given by Charles Mitchell of the Bryn Mawr History of Art Department.

THE COLLEGE NEWS



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W. S. Merwin Delineates Symbolism of His Poetry

W. S. Merwin, reading his poetry for the Theodore Spenser Memorial Lecture November 21 in the Ely Room of Wyndham, traced the development of his poetry chronologically and explained his preoccupation with certain themes.

Through the poems which he read, Mr. Merwin interspersed explanatory and amusing comments to clarify the meaning of his work and to give his listeners a moment to recover from the emotional impact of his reading.

Symbolic Respect

The first theme which Mr. Merwin discussed and illustrated through his reading was the sea. "It is the only symbol which I really respect," he said and attributed this respect to its ability to surprise continually.

Mr. Merwin disputed his critics' claims that he is impersonal in his poetry and stated that for him the sea is a very important symbol. While themes are representative of personal history, he admitted that his early treatment of his symbols, and consequently themes, was less personal technically than it is in his more recent work.

The sea is for Mr. Merwin not only a personal symbol, but also a tragic one. His titles imply this;

"The Ship Wreck" and "The Eyes of the Drowned Watch Keels Going Over" represent the cynicism and fear with which he regards the sea. For him this dominant theme is a negative force.

Love of Animals

In two of the poems he read, "Burning Cat" and "The Sparrow Sheltering Under a Column of the British Museum," Mr. Merwin expressed a fondness for animals and for weak beings generally.

Mr. Merwin preceded the reading of poems about his grandparents with an explanation of family history — another dominant theme. He is a member of a "weird" family from Wales which came to America just ten years after the Mayflower. "The responsible ones stayed in New England. The rest went to Pennsylvania." Of his grandfather, who drank a lot, he wrote "Grandfather in the Old Men's Home." Of his grandmother, who "drank not at all" but looked out of the window at the not very beautiful Allegheny River and a mining town, and responded to the "sinister-ness of nature and the sinister-ness of man"—the suburbs—her wrose "Grandmother Watching Out of Her Window."

Resurrection Theme

Mr. Merwin feels that the most important theme in his recently published collection *The Drunk in the Furnace* is resurrection. He attributes his interest in this theme partly to the fact that his father was a minister. In the poem for which the collection is named and again in "Noah's Raven," a poem which has not yet been published, this theme is particularly apparent. A preoccupation with death is clearly shown in "Route with No Number," another recent and unpublished poem. Indeed, this preoccupation with death became evident for the first time in the poems which Mr. Merwin selected to read last. In his sea poems the fear of death was obscured by a stronger and more direct fear of the sea.

Mr. Merwin read last a series of as yet unpublished poems which he felt were more personal than his earlier work although they are no more autobiographical. These poems are about being alone. One particularly moving poem is called "Home for Thanksgiving" in which a conflict between body and intellect is exposed. "A Letter from Gussie" and "Emanuel's Blessing"—a wolf's prayer—complete this trinity of loneliness.

Student Instructor Of Russian Plans A Teaching Future

"It's amazing how much a teacher learns about the way people's minds work," said Karen Black, senior, Merion Hall President, Russian major and now part-time Russian teacher. "You have to know what will catch a class's interest and how to communicate what you already know to your pupils."

Karen's pupils consist of some fifteen adults who attend an evening session once a week at West Chester Adult Night School in West Chester, Pennsylvania. They have had no previous instruction in the language, but, by the time the ten week course ends, they should "be able to read elementary Russian and hold simple conversations."

Asked whether she finds teaching adults difficult, Karen answered, "It's true that their minds don't adapt as quickly to new forms and can't follow the grammar as easily as a college student, who has been working with languages for several years, but, frankly, I've been astounded at how much they have learned and how eager they are to work."

She cited her pupils' reasons for taking the course as "as numerous as there are students in the class." Her approach, she said, has stressed grammar rather than conversation, since the group seems more interested in reading Russian than in speaking it.

Karen, who spent last summer traveling in Russia with a student group, remarked that she often uses souvenirs of her trip as starting points for her lessons.

Describing how she got the teaching post, Karen, whose home town is West Chester, recalled making an offhand remark to one of the school board members to the effect that she would love to take an adult class in Russian. The member and the board took her seriously and persuaded her to accept the job. She plans to repeat the course next semester.

"This experience," declared Karen, "has really clinched teaching for me. I've always thought of teaching as a 'not bad and possibly even enjoyable profession.' Now I know that teaching and I were 'meant for each other.'"

Faculty Reviewers Evaluate College Theater Trio: Woyzeck, The Dock Brief, and Le Mariage Force

Broderick Judges Play Too Long and Empty, Not Very Amusing

by J. H. Broderick

It was wise programming to offer *The Dock Brief* as the entr'acte for *Woyzeck* and *The Marriage by Force*. In its mannered sentimentality *The Dock Brief* made Buchner's trenchant pathos startling and honest; its tame paradoxes lent Moliere's characters further uproar and vigor. The programming for Goodhart on November 18-19 was wise, that is, only if a production of *The Dock Brief* was somehow mandatory. For John Mortimer's play is too long, too empty, and not very funny.

The Dock Brief does have a specious appeal, however; for it seems to unite two modes of modern comedy. Its characters, dialogue and mise en scene give it a resemblance to the "stripped stage" of Beckett and to Ionesco's "anti-plays." Its tidy plot seems to spring from Shaw's arch one-acters and the glossy West End comedies of the Terence Rattigan die. Unfortunately, Mortimer's play lacks the hopeless vaudeville vulgarity of Beckett and the hearty nihilism of Ionesco. It also lacks Shaw's interest in ideas. What it proffers instead is an "interest in people" and a concern for form. In the Shavian, Rattigan fashion, it propounds a paradox: A jailed bird-lover accused of murder (he's done in his overly jocular mate) becomes interested in acquitting himself in order to assist his aging lawyer (this is the lawyer's only case and it was assigned by the court, i. e. it's a dock brief.) While the paradox is fresh, the first scene is interesting enough, especially when Fowle (yes, the bird-lover) recalls his late unlamented spouse. Thereafter our interest wanes as the barrister pre-enacts possible for-

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PUBLISHING POETESS

Susan Kenny, '61, an English major, has been notified that her poem, "Window Scene," will be published in this year's Annual Anthology of College Poetry. The Anthology, put out by the National Poetry Association, is described as "a compilation of the finest poetry written by the College men and women of America, representing every section of the country."

Natanson Clarifies Existential Concepts In Literature, Phenomenological Art

Maurice Natanson, Professor of Philosophy at the University of North Carolina, gave a Class of 1962 Lecture on "Existentialism and Literature," Thursday evening, December 1, in the Common Room.

Mr. Natanson pointed out that, although the chief aim of philosophy is to illuminate individual life, its terms often become so complex and technical as to divorce it from humanity. Existentialism has returned to a study of individual involvement in the mundane world, and has adopted the thesis that the self and the world are separate, aside from their existential unity.

The exploration of subjectivity which is involved raises perplexing questions: How is the world given to me? How is it possible that someone else's world is connected to mine? Thus, the line of inquiry has already shifted from a common-sense world of "us" to one of "me." In the effort to clear up the apparent contradiction and return to the mundane, common-sense world, the most lucid rendering of the problem is given by lit-

erature, as a phenomenological art.

Philosophical literature in general is marked by its asking-quality, by its fusing of theme and events to make the reader search for meaning. Existential literature is further characterized by a radical conception of self and world in terms of a central consciousness.

Mr. Natanson emphasized the point that this use of literature is in no sense a diluted form of the inquiry, but rather makes possible a direct presentation and unmediated vision of the problem.

In describing Tolstoy's *Death of Ivan Ilyich* as existential literature, Mr. Natanson stressed Existentialism's view that the relationship between self and world is problematic. Thus, we are shown individuals through the terrifying categories of fear, suffering, aloneness, and death, and it is only at death that Ivan Ilyich grasps the meaning of his life.

In a short résumé of his argument, Mr. Natanson suggested

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Pity for Lower Classes, Torment and Suffering Comprise Woyzeck

by Katrin Taeger

Woyzeck seems so typical of the twentieth century that it is hard to believe that it could have been written as early as 1836, by a young man of 22. Not edited and published until long after his death the play reflects the feelings of young German intellectuals at a time of many futile attempts at revolution.

George Buchner, a young revolutionary himself, once wrote to his parents: "Hatred is just as permissible as love, and I hate especially those who, in possession of a ridiculous outward matter, called education, or of a dead thing, called learning, sacrifice the great group of their brothers to their contemptuous egotism." And he set out against them, fighting, as he said, with "arrogance against arrogance, ridicule against ridicule."

Naturalism

These words point to the heart and core of *Woyzeck*. This series of sometimes rather loosely connected episodes clearly divides into two levels of style: Buchner's compassion for the lowest class finds its expression in the naturalistic picture he draws of people and conditions in *Woyzeck*. The poet uses gross caricature, however, when he deals with men of higher social standing to whom he denies all sense of humane traits. The pathetic life of the masses is brought out sharply by the grotesque humor.

Not always did the deep sadness and compassion come through this layer of wit and caricature in the performance given in Goodhart Hall on November 18 and 19.

The problem of staging the short, rather expressionistic episodes with constantly changing places was solved well with a simple background of bleak stockades.

Musical Score

David Hemingway wrote and played the music which especially in the inn and the final scenes very appropriately underlined the mood.

The "Old Woman" made too much the impression of being a witch; Buchner himself has her tell the story as a grandmother to a group of children, thereby remaining on much more realistic ground.

All the scenes of caricature were very pleasurable: the acting of Leighton Scott as Captain, Bernie Lederberg in a double role as Jew and Barker, and particularly of Linn Allen as Doctor deserves high praise. Both Betty Ferber and Andy Miller had the very difficult task of playing tragic characters next to these caricatures. Both handled their roles very capably indeed, even though not all sides of the characters came out clearly. Betty Ferber persuasively portrayed the girl Marie who is swayed by conflicting emotions. Andy Miller's acting became more and more convincing as the play progressed, growing into the rather primitive and passive "hero" *Woyzeck* who falls prey to the selfishness and lack of understanding of his superiors as well as to the incomprehensible world around him which tortures him through demonic forces.

Usually this play is the only one of an evening. A slower pace would have made the performance even more impressive. Peter Garrett deserves praise for tackling such a difficult task and for directing the presentation of *Woyzeck* which certainly was worth a larger audience.

Koch Judges Moliere's Marriage force Limited But Spirited Satire

by Philip Koch

The Marriage force may have come as a surprise to those not acquainted with the range of Moliere's theatre. *Tartuffe* and *Le Misanthrope* are summits to which few of this playwright's works aspire; the majority are much less ambitious and propose only to amuse the spectator with the slightest intellectual tension possible. If for nothing else, then, the performance of this play by the Bryn Mawr College Theatre and Haverford Drama Club is commendable as a corrective to a distorted vision of Moliere.

The Marriage force as we possess it is a second version of a lost three-act "comédie-ballet", with music by Lulli, given first at Court in 1664. When Moliere offered it to the Parisians in public performance, its reception was so lukewarm that he quickly withdrew the play and, after keeping it in reserve for four years, published it as a one-act farce without ballets in 1668. In this form, Moliere presented it occasionally as the "divertissement", used to conclude pleasantly what would otherwise have been a difficult evening. In the Goodhart performance, the directors wisely chose to keep this play in its traditional position.

The original version explains the summary plot of the play which is simply a series of satirical portraits and of situations in the manner of the "commedia delle arte". The unity of plot exists in the person of Sganarelle who shuttles from scene to scene bearing with him his well-founded uncertainties on marriage to Dorimene. This loose structure is understandable and perhaps desirable in a "comédie-ballet", the forerunner of the musical revue, in which the dance is as important to the spectacle as the story. However, such a construction falls a bit flat in a farce where more cohesion and complexity are necessary.

There is another weakness in the *Marriage* for the modern audience. Two lengthy scenes of satire, that of Pancrace and Marphurios, are lost in good part for the twentieth century spectator. Pedantry is certainly with us still but not in the guise of scholasticism or pyrrhonism; nor are allusions to Pascal's quarrels on the existence of a vacuum likely to provoke more than a smile now. In short, if Moliere's theme was so attractive to our theater groups, a more judicious choice of farce could have been made: *Le Cocu imaginaire*, for example.

Given the inherent limitations, the present performance was indeed good. Sganarelle is of course the essential rôle and Danny Turner carried it off well. Since, like all the other characters of the play, Sganarelle has no personal traits, he must be stylized. This Turner managed to do and he was consistent and humorous in his portrayal. One might have wished that his sixty-three years (my edition says fifty-three) had come through a little more. Gail Levy—Dorimene was charming as the coquettish fiancée. Coquetry is an eternal quality perhaps but its styles change. I do not think that an unmarried girl of the 17th century would pinch cheeks, even her betrothed's. Wouldn't she also carry a fan rather than a parasol? Minor flaws could not, however, mar the playful spirit of this performance. In tone and general bearing, Marphurios, the skeptic philosopher (Roger Groves), was excellent but I did find the way he wagged his pointer occasionally too aggressive

Continued on Page 4, Col. 3

Herberg Attempts to Define Humanness Of Man in Three World View Contexts

(Will Herberg, well known author of *Judaism & Modern Man*, and *Protestant, Catholic, Jew* delivered the second in a series of once-a-month lectures under the auspices of the Interfaith Association on Sunday, November 20th at 8 p.m. in Goodhart. Mr. Herberg, a Graduate Professor of Judaic Studies and Social Philosophy at Drew University, spoke on "The Self and History; Development of Individual Perspective.")

"In terms of what context does man try to understand and achieve his humanness?" was the question Mr. Herberg answered in terms of the "three world views, (1) the heathen-naturalistic view, (2) the philosophical-eternalistic view, and (3) the Biblical-historic view."

"In the heathen-naturalistic view," the ultimate context of self-understanding is nature, which is conceived as divine. But, it must be noted, there is no sense of history in this view. "There is no distinction between man's time and nature's time." Self experience is a "wrongness," a deviation from nature.

"Heathen" in the speaker's sense has perennial existence. Its modern manifestations include (1) romantic heathenism, "the feeling that one comes close to divinity by, for instance, seeing buds popping from the trees," as in the romantic nature-worship of Wordsworth, (2) the mysticism of the dark powers of nature, as in D. H. Lawrence, and (3) scientific naturalism, the philosophy that "man is merely a biological ornament adjusting to his environment." All these modern manifestations can be traced back to their "heathen-

naturalistic" beginnings.

The second "view" of the understanding of humanness has its origins in Athens, or, perhaps, Canaan. It resembles, yet breaks from, the heathen tradition, for nature, although it is important as a pattern of eternal recurrence, is now only an external vesture of reality.

Plato's distinction between appearance and reality is essential to this view. The understanding of self here becomes very different from that of the heathen view; in

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Moliere

Continued from Page 3, Col. 5

for the rôle. As the "capitano" Alcidas, Al Petraske was beautifully unctuous and he underplayed his part well. All the actors obviously enjoyed their rôles and succeeded in infecting the audience with their good humor.

The setting was simple and well conceived. I particularly appreciated the four doors which recaptured the multiple entrances of the "commedia dell'arte". The directors are further to be complimented on the rapid pace of the production. A final accolade to Professor Gutwirth's spirited translation. May we consider this production as a harbinger of more and better things to come?

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Existentialism

Continued from Page 3, Col. 3

That it is at personal moments in which taken-for-granted concepts take on a sense of unreality that we grasp the feeling of Existentialism as a way of seeing the world. It is at such moments that, as Gloucester said in Shakespeare's *King Lear*, we "see feelingly" and can practice the phenomenological art.

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Sheble Lecture

Continued from Page 1, Col. 2

write the best pastoral elegy he could. It concerns Edward King, Milton, water, the problem of the poet, and some God who dies that he may live again.

Milton's doubts about the use of a life of self-denial and his protest at the injustice of death are neither digressions as Hanford thought nor the "real" subject of the poem as Tillyard maintains, but merely a natural part. Though water images abound, so do stellar and other kinds; there is danger in separating images from their contexts. Mr. Abrams sees the procession of images as less determining than determined. There are certainly mythical elements in "Lycidas" but there is a better basis for them in Milton's own Christian beliefs.

The movement in "Lycidas" is a progress that begins "Lycidas is dead" and concludes "Lycidas, your sorrow, is not dead." The poem is "a lyric reversal by discovery," a seeming defeat by death is really immortal triumph. This promise of joy in the other world which Lycidas eventually achieves is shown in the ascent in style also.

All a critic can do is present his description of the poem and there are many possible ones of "Lycidas". In the bewildering multiplicity of this Age of Criticism we need a safeguard from the temptation to throw it all out. Each interpretation might best be called a "persuasive attempt" to get the reader to see it one way or another, a critic urging his audience to see what happens, how you like it when you do. These criticisms serve a valuable purpose by exposing us to interesting new points of view which even in their extremes usually contain one or two indisputable insights. What is most necessary, Mr. Abrams concluded, is "a keen eye for the obvious."

College Theater's Dock Brief

Continued from Page 3, Col. 3

ensic strategies. And the final scene, after the trial, achieves its happy ending by one paradox too many: Fowle is pardoned because of the lawyer's manifest incompetence, which Fowle says he thinks was part of the barrister's deliberate strategy.

Bob Parker and Ian Gilbert were yoked to this unlikely vehicle as Morgenhall, the lawyer, and Fowle, the uxoricide, respectively. Although the fault was not wholly theirs, both actors failed to suggest the stunted lives of these characters. Bob Parker came close to projecting the seedy self-delusion of the barrister, but he seemed to lurch from one emotion to another. Ian Gilbert understood the inert and prosaic Fowle; yet he did not find ways to suggest this inert man's varying responses

to the mercurial Morgenhall. These faults are not wholly the actors' because the playwright failed to provide enough action and stage business when he adapted his original radio script for the stage.

As director, Ginny O'Roak was apparently responsible for the brisk pace of the dialogue; and she kept her actors moving about the confined set. I was grateful for her direction, but I suppose that Mortimer thought his Beckett-like ellipses, pauses and non-sequiturs would require a slower, less certain rhythm. Whatever the pace, only old character-actors who had been type-cast might have succeeded in *The Dock Brief*; in this, its premiere amateur performance, it was fortunate in having intelligent actors, a steady directorial hand, and a fine set; it didn't deserve them.

BMC Admits Portion of Class of 1965 This Month Under Early Decision Plan

Three years ago a statement issued to the New York Herald-Tribune by the Seven College Conference marked the beginning of the Early Decision Plan. On the basis of a three-year high school record and junior year College Boards of applicants, BMC and its sister colleges accept a maximum of one-third of the ultimately admitted class on December 1. Last Thursday a portion of the class of 1965 received positive notification of its admission.

The value and appeal of the program is that it accepts a percentage of students who know where they want to go to college five and a half months early. In this manner qualified students are spared months of tension, additional application-making and test-taking. The records of accepted students show, for three years of high school work, consistency of achievement; they are the records of "individuals," good students, not merely good "test-takers."

Because of the limiting one-third maximum, the decisions on the applications of some candidates are deferred until May and considered with the regular candidates. A change in a student's record in her seventh high school semester and her Senior College Boards may mean a spring acceptance. Students on whom decision is deferred

are advised to apply to at least one other school.

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Cultural Economics

Continued from Page 1, Col. 4

economic development in history. "The historian's method may regain prestige. He has to work with all the variables, and the results of their interaction as historical record."

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Herberg and World - Views

Continued from Page 4, Col. 2

this eternalistic view; the meaning of humanness is not the nature in man but the timeless and absolute. Also classified in this "world view" are the Buddhist and Hindu notions of "flight from the world of sense to pure being."

But it must be noted again here that, as different as this view is from the heathen one, it still leaves no place for a sense of history, since it is temporal, and time only exists in appearance, is not reality.

This "world view" forms the main content, according to Mr. Herberg, of our philosophic tradition. The body-soul dualism of Christianity and Judaism, in which man has something of appearance (body) and something of reality (soul, mind, spirit), is a modern manifestation of this view. The source of this notion of a "separable soul" is definitely not, contends Mr. Herberg, the Bible, but rather the "philosophic-eternalistic view."

Whereas in the first view nature is real and ultimate, in the second not real or ultimate, in the third it is real but not ultimate. Nature

is void of divinity. Man occupies a special place in the scheme, he is placed between God and nature, in nature but transcending it. In this Biblical understanding of self, man's time is no longer nature's time, no longer forward moving, no longer captive to the eternal, and no longer recurrent. In the heathen-naturalistic view the ultimate context of man is nature; in the philosophical-eternalistic view, eternity, and in the Biblical historical view, history.

"Man in society is by nature historical." Views and opinions reflect the influence of others, but a person's "self-conscious historicity" is his alone—his humanness. The ultimate history, is, for Mr. Herberg, religion, for, "to have a history is to have a God; to have a God is to have a self."

Mr. Herberg summarized his lecture with three points: (1) the self can find secure lodgement only in the Biblical-historical view, (2) the self, in this view, is not generalized, but unique, the personness of a person being defined by a unique personal history, and (3) the problem of self in the ultimate dimension raises the question of faith—of God.

Shakespeare's Women

Continued from Page 1, Col. 2

Not to the Marriage of True Minds Admit Impediments."

Finally, Mrs. Nicholson spoke of Shakespeare's mistress, "the dark lady," as responsible for many of his passages on the bliss—and the agony—of love.

"He agonized until he got her," she declared, "and then he agonized until he got rid of her. But, in any case, our debt to her is incalculable."

To "the dark lady" Mrs. Nicholson attributes a number of Shakespeare's sonnets and the character of Cleopatra.

The actress summed up Shakespeare's genius by saying, "He writes of the root ideas which are common to us all."

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HAVE ALWAYS HAD AN abiding hatred for the bottom crust of rye bread. There is no particular reason for making this point, except that whenever I think of Fort Lauderdale, I think of rye bread. There is no particular reason for that either, but I have been thinking of Fort Lauderdale. Fort Lauderdale is "where the boys are." Right now, that is. Most of the time, serenity reigns in Fort Lauderdale. (The Chamber of Commerce will hate me; they say it never rains in Fort Lauderdale.) But, for two weeks, twenty thousand collegians descend on this peaceful community and take it apart, peace by peace. They call it Spring Vacation, but it's more like amateur night at Cape Canaveral. They capture Florida and throw the Keys away. But I shouldn't joke—not while people are holding mass prayer meetings for an early hurricane season.

This is "where the boys are." And girls, too. Such girls, it makes you dizzy to look at them. If you look long enough, you reach an advanced stage of dizziness called aphrodisia. It's like being in love. That's what happened to me, and it will happen to you, too. Everywhere you turn—beaches full of them, motels and hotels full of them, cars full of them, pools full of them, bathing suits full of them. Ah, bathing suits . . . when the man said, "It's the little things in life that count," he must have been thinking of bathing suits. But mostly, it's the girls.

Girls in love, girls in trouble, bright girls with a future, not-so-bright girls with a past, rich girls in the lap of luxury, poor girls in any lap that'll have them, girls of every size and discretion. It ain't any wonder that this is "where the boys are." And the things that happen are wacky and wild and wicked and warmly wonderful "where the boys are." Someone should make a movie about it. Hey, someone did! M-G-M calls it "Where The Boys Are," starring Dolores Hart, George Hamilton, Yvette Mimieux, Jim Hutton, Barbara Nichols, Paula Prentiss, with Frank Gorshin and introducing popular recording star Connie Francis in her first screen role. You'll want to see all the things that happen "Where The Boys Are."

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