



The Trinity Tripod

VOL. LXII NO. 32

TRINITY COLLEGE, HARTFORD, CONN.

TUESDAY, APRIL 21, 1964

Senate Okays Election Rule For Listing Winning Names

by CHUCK SNYDER and JOHN WODATCH

Amid heated debate the Senate last night passed a controversial constitutional amendment regarding the publishing of Senate election results.

The adopted amendment, initially proposed by Senator Charles Hance '65, and amended by Senators Bruce Jay '65, and James Roosevelt '65, provided for the listing of Senate election results in the following order:

- 1) Rising seniors elected as class representatives,
- 2) Rising seniors appointed as the representatives of a fraternity, social group, or the independents,
- 3) Rising juniors elected as class representatives,
- 4) Rising juniors appointed as the representatives of a fraternity, social group, or the independents, and
- 5) Rising sophomores elected as class representatives.

The original amendment called for the listing of Senators in descending order according to the number of votes received. However, the actual number of votes received by each candidate would not be published.

Senator Jay, with strong support from Vice-President Dan Swander '65, pointed to an "inherent inconsistency" in the wording of the amendment. Arguing that the avowed intention to withhold actual voter distribution would be inconsistent if the candidates were listed in descending order by votes received, Jay moved to delete this section of the amendment. He further urged

that Senate election results be presented alphabetically.

In support of the original amendment, Senator Hance noted that some indication of the student body's preference would enable the Senators to represent more accurately student opinion in the selection of the Senate Executive Board.

Debate centered on Jay's amendment, which passed by 12-11-3 vote. A further amendment by Senator James Roosevelt '65, to reinstate the last sentence stating the Senate's intention to withhold the actual number of votes, also passed.

In other action, Senator Jon Simonian '65, proposed that the Senate adopt the Home-Stay Orientation Program instituted by the Experiment in International Living to alleviate the financial burden imposed upon the foreign student at Trinity.

The plan would entail Senate payment of a \$50 administrative fee currently charged to each foreign

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Harron Fills New, College Affairs Post

APRIL 21 -- Robert Harron, presently Assistant to the President and Director of University Relations at Columbia University, will assume the newly created position of Director of College Relations at Trinity on July 1, 1964, President Albert C. Jacobs announced today.

As Director of College Relations, Mr. Harron will supervise the Office of Public Relations and all Alumni affairs.

The position of Director of College Relations was created by the Trustees at their meeting on April 11. Mr. Harron will be directly responsible to the President.

"Trinity College is extremely fortunate," President Jacobs said in his announcement, "to have a person of Mr. Harron's ability, stature and experience join our administration. He will add great strength to the College."

Mr. Harron who was born in North Dakota and educated in Minnesota, has been at Columbia since 1938, with the exception of the war years and a period from 1950 to 1952. Since 1952, he served the University of Denver as Director of Public Relations.

Before going to Columbia, Mr. Harron was in newspaper work in Boston and New York. For five years immediately before accepting his first post at Columbia, he was a member of the Steve Hannagan Associates, one of New York's leading public relations firms in the 1930's.

During World War II he served as a Lieutenant in the Navy's Amphibious Force and was discharged as a Lieutenant Commander.

Both Mr. Kenneth Parker, Director of Public Relations, and Dr. Jacobs have on occasion worked with Mr. Harron since the war.



Duke Ellington, the famous dance band leader and his 15 man Orchestra, winner of the recent "Playboy" musical poll, will be featured at the Senior Ball, Friday, May 1. A rock n' roll group, the Combo Kings of Philadelphia, will also perform. Tickets are currently on sale in the Mather Hall foyer.

May Swenson Here

'Imagist' To Read Own Poetry

by GEORGE WHITEHEAD

May Swenson, whom Scott in the SATURDAY REVIEW has called "devilishly clever," and whom Babette Deutsch in the "New York Herald Tribune Book Review" has called "an imagist with a metaphysical approach to what she so precisely depicts," will present a program based on her own poetic works April 23, at 8:15 p.m. in Wean Lounge.

Robert Lowell has said, "Miss Swenson's quick-eyed poems should be hung with permanent fresh paint signs," and the following excerpt from "Snow in New York" might well be reason for Lowell's comment:

It snowed in New York. I walked on Fifth Avenue and saw the orange snowplow cut

Debate Club Wins Prizes

The Atheneum Society walked away with 3 out of 5 trophies at the Mount Holyoke Debate Tournament last Saturday, thus winning its first tournament this year.

Scott Gregory '64, received a trophy for Best Negative Speaker. His partner, Bruce W. Frier '64, and he were given the Best Negative Team trophy, and the team as a whole was awarded the First Place trophy.

Trinity's record, 5 wins and 1 loss, included victories over Amherst, The University of Connecticut, and American International College, and two victories over The University of Massachusetts. The one Trinity loss was to Boston University.

The tournament, which was attended by 16 teams from all over New England, consisted of 3 rounds of debate on the national debate topic, Resolved, That the Federal Government Should Guarantee an Opportunity for Higher Education to All Qualified High School Graduates.

the drifts with rotary sickles, suck up celestial clouds into its turning neck, a big flue that spewed them into a garbage truck. The gift from the alps was good for nothing though scarcely gray. The bright apparatus, with hungry noise, crumbled and mauled the new hills. Convoys of dump-cars hauled them away.

Her poems have been praised by Mark Van Doren as "brilliant and interesting." "That they are interesting," Van Doren remarked, "is for me the main thing. Many contemporary poems are brilliant and dull; but hers have human significance, now or at any time."

She is an experimentalist with stanzaic form, typography, and metaphor. Her "Stony Beach" is an example.

Also in her poem "Snow in New York," Miss Swenson has expressed the following attitude toward poetry: *Snow in New York is like poetry, or clothes made of roses. Who needs it, what can you build with snow, who can you feed? Hoses were coming to whip back to water, wash to the sewers the nuisance-freight* About this poet, Elizabeth Bishop wrote, "Miss Swenson is one of the few good poets who write good poems about nature, not just comparing it to states of mind or society."

Miss Swenson received a Guggenheim Fellowship in 1959, a Rockefeller Writing Fellowship and a National Institute of Arts and Letters Award in 1960. She has three

collections of poems to her credit, ANOTHER ANIMAL, A CAGE OF SPINES, and her latest, TO MIX WITH TIME, which will be sold at the door.

Her works have been published in literary magazines and are included in at least a dozen anthologies.

She is the third and final poet of a series sponsored by the College Poetry Center. X. J. Kennedy came to the campus last fall and Karl Shapiro visited the college for a week in February.

Northrop Frye Denounces Contemplation of Literature

by BILL BLOCK, JR.

"Works of literature are not things to be contemplated but powers to be absorbed," said Northrop Frye, a leading literary scholar, critic, and teacher, on Saturday.

The occasion was the first joint meeting of the New England College English Association and the Connecticut Council of Teachers of English, a meeting which drew more than 400 teachers to the College.

Professor Frye, principal of Victoria College in Toronto since 1959, cited Plato's division of knowledge into "nous," knowledge of things, and "dianoia," knowledge about things. Only the latter, the speaker asserted, should apply to literature, for what one teaches or learns about literature is criticism.

The professor advocated what he called the "new criticism" of literature, which began, he said, "by challenging the tendency (less a tendency of teachers, than of examination-haunted students to accept knowledge about literature as a substitute for literary experience."

Frye, who has lectured at about 80 universities in the United States and Canada, explained that "to treat literature seriously as a social and moral force is to pass

into the genuine experience of it."

This experience, he insisted, "must be placed directly in front of the student, and he should be urged to respond to it and accept no substitutes as the end of his understanding."

"However, Dr. Frye rejected the notion that there could be only one end of literary understanding. "There is no 'real' meaning in literature," he declared. Yet, he noted that constructive criticism "needs to contain some sense of the progressive or the systematic to be useful both to literature and to the public."

The speaker professed a desire to modify the role of the critic by expanding the area of literature to include "the entire area of verbal experience." He added that the moral judgment involved in literature is not to be reserved for the critic, but for the individual.

Referring again to an individual outlook, Frye affirmed that "it is the critic's task to fight for the autonomy of the arts, and never under any circumstances allow himself to be seduced into judging the arts, positively or negatively, by their attachments."

Frye concluded by citing "relation to context" as the "central activity of criticism" because it "accounts for nearly the whole of the factual basis of criticism."

THE LIBERAL ARTS COLLEGE
 What IS Its Place in Today's Society?
 See Supplement Inside.

Arts Specialist, Scientist Share Blame for Rift

by ROD WOOD

Dr. Robert Rosenbaum declared last Thursday that "truly significant advances in the sciences will require understanding from the humanities."

He emphasized that while scientists are frequently criticized for being poorly prepared in the humanities, people in the humanities often almost ignore the sciences.

Dr. Rosenbaum, Dean of the College of Sciences at Wesleyan University, criticized economists and sociologists for using vague, general terms when with hard work they could express the scientific elements of their ideas in a clearer, more mathematical way.

General terms are not necessarily the language of the humanities, he said; "obscurity must not be confused with profundity."

Rosenbaum proclaimed "a plea for rationality" in the humanities. "It is as fatuous for the philosopher to ignore the work of mathematicians "as it would be for a surgeon to ignore x-ray pictures" he said.

He noted that clarity of thought in the scientific method has an important place in the humanities.

Mentioning the popular conception among those in the humanities that science and mathematics are largely mechanical, he said, "this impression is one hundred per cent wrong." Instead, he observed, "it takes innate sensitivity to get the most out of either."

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Trinity Tripod

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Student subscriptions included in activities fee; others \$6.50 per year. Second class postage paid at Hartford, Connecticut, under the act of March 3, 1879.

Offices located in the basement of Mather Hall. Telephone: 248-1829 or 527-3153, ext. 252

2 South African Refugees Discuss Apartheid Tonight

Two South African refugees will present their views on "Apartheid" tonight at 7:30 p.m. in the Math-Physics Auditorium.

Both refugees are now students at Columbia University. Joseph Low, one of the students, lived under apartheid for twenty-two years. He fled to Tanganyika one year ago.

Herbert Vilakaza, the other refugee, lived in South Africa for seventeen years before leaving. He revisited the country last summer.

Tonight's talk is the third of this kind held here on the subject of apartheid. Early in November Dr. Robert Meade and Professor Mphiwa Mbatha delivered

CHAPEL

Dr. George B. Cooper will discuss "Why I Believe in the Forgiveness of Sins" in the Friendship Chapel at 4:30 p.m. this Thursday as part of the program where faculty members have been asked to express their views on religion. All are welcome.

RIFLE TEAM

New officers for the Rifle Team include: president, John Murphy; vice president, Peter Prentice; secretary - treasurer, Tom Gulotta; and executive officer, Roland DeNola.

Fred Born, at this election meeting, received a trophy for the highest shooting average.

their views on apartheid before the Political Science Club. Their talk prompted the reply by Dr. Rhodie of the South African Consulate.

SIGMA PI SIGMA

Sigma Pi Sigma, the national Physics Honor Society, recently selected twelve new members: Gerald H. Bausek, '65, Peter S. Duran, '66, James S. Emmett, '66, Martin Gall, '66, Richard C. Gann, '65, Thomas O. Mitchell, '66, L. Alex Morrow, '66, Jose R. Orellana, '66, James A. Ratches, '64, James M. Roosevelt, '65, Nelson C. Schlatter, '66, and Anthony B. Wolbarst, '65.

The Trinity chapter, chartered in 1949 and actively enrolling 18 persons, is one of 120 throughout the U. S. and territories, with total membership of 23,000. Among qualifications for Trinity students are an overall 80, average and 85 in three physics courses. Officers, elected April 15, are President: A. B. Wolbarst; Secretary: Stephen Knapp; Treasurer: J. M. Roosevelt.

YD CONF

A CONFERENCE FOR YOUNG DEMOCRATS will be held on Saturday, April 25, at Smith College.

Joe Fallon, National Young Democrats College Director will deliver the keynote address. Many Massachusetts Democratic leaders will be on hand including Congressman Torbert MacDonald and State Chairman Gerald Doherty. For further information contact Robert Schwartz, Trinity Young Democrats President.

DR. ROBERT D. FOULKE

Navy Counselor on Campus
 Officer Programs
 S-01 A

Senate . . .

(Continued from Page One) student. Also, the number of students to receive such aid would be determined by the Department of Admissions and the Senate Executive Committee. This motion carried 26-1-0.

Senator John Pogue '64, announced that the Cerberus would again take charge of the Summer Storage Program.

Willey on World War I

Thomas Willey, instructor of history, last Wednesday linked the disastrous failure of Germany to obtain a negotiated peace in the first World War to political blunders committed by General Erich Ludendorff during his two-year wartime dictatorship.

Speaking in Wean Lounge on "Germany in World War I: The Ludendorff Enigma", Willey said that after the failure of the first great Western offensive of Germany in 1914, only a negotiated peace could have preserved German great power status.

The failure to achieve such a peace, continued Willey, was caused by three disastrous political decisions made by Ludendorff between 1916 and 1918.

The first of these, Willey noted, was the decision to create an independent Poland from German conquests in the east. As a result, he asserted, "a separate peace with Russia was ruled out."

The second fatal decision of Ludendorff's dictatorship, the lecturer said, was to initiate total submarine warfare. As a consequence, he continued, "the possibility of negotiating with the West was nearly annihilated, and American entry into the war became inevitable."

The third disastrous decision, Willey said, was to "impose a ruthless annexationist peace on Bolshevik Russia at Brest-Litovsk," thus indicating to the West that "Germany had no desire for a negotiated peace without annexations or indemnities."

Film: "Strange Passion"

STRANGE PASSION, the story of a middle-class girl who marries a pathological killer, will be presented by the Spanish Club Friday, April 24, at 4 and 8 p.m. in the Math-Physics Auditorium.

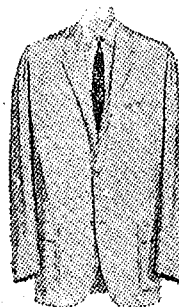
The film, in Spanish with English subtitles, is the Spanish Club's annual full-length color movie presented free of charge.

Students who are currently taking Spanish or who have had any experience with the language in the past are strongly urged to attend. However, the English subtitles will make the film easily understandable and enjoyable to all who attend.

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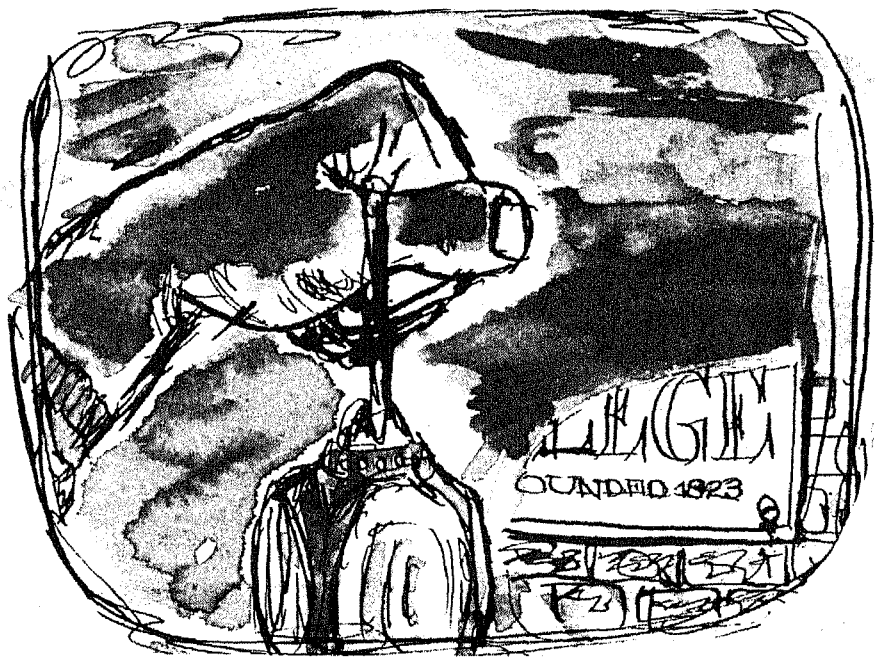
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THE LIBERAL ARTS COLLEGE

A TRINITY TRIPOD

SPECIAL



Generalists vs. Traditionalists - A Historical Educational Battle

Dr. Arthur H. Hughes

Liberal arts is a term which is used frequently and loosely. It seldom means the same thing to any two persons discussing it. One method of encircling, if not defining, the liberal arts is to look back at their chronological development.

The liberal arts have roots in Plato and Aristotle and, in general, in classical antiquity. Aristotle wrote in *THE POLITICS*: "It is clear therefore that there is a form of education in which boys should be trained not because it is useful or necessary but as being liberal and noble." Etymologically speaking, at least, the LIBERAL arts date back to the Latin language and Roman times. A Roman slave received training, but a liberated or a free man was entitled to an education which would help him to remain free politically and spiritually and thus be a better citizen.

When a form of Western civilization once began to rise again after the fall of Rome, a long period ensued through medieval times in which the so-called seven liberal arts formed the basis of an education. They consisted of the "trivium" (grammar, rhetoric, dialectic or logic) with the "quadrivium" (arithmetic, geometry, astronomy, music). If the trivium received more emphasis in the medieval university, this was the result of the influence of the church in the education of those times. Mathematics and the sciences, which had been subjects of great interest to the Greek philosophers, were virtually ignored until the 17th Century as were most social and political questions, which likewise had been widely discussed in the classical period. Even Greek and Latin were not a part of the curriculum until the Renaissance. The seven liberal arts, which included logic but paid little attention to it in constituting and perpetuating themselves, thus excluded natural sciences, social science as we know it today, and much of the humanities.

BY THE 17TH CENTURY the curricula of the Middle Ages had been replaced by subjects that tended to be uniform in all European universities as well as at Harvard, the College of William and Mary, and other American institutions as they

came into existence and imitated their prototypes. Typical was the study of Latin, Greek, Hebrew, logic, philosophy, mathematics, and a small amount of natural science. By and large, with notable exceptions here and there, this course of study was designed to train young men for the ministry. By general consent it was tacitly assumed that such a curriculum contained all the elements necessary for the training of a minister; there was consequently no need for electives. This concept of education was seldom or never challenged until the Revolution brought about a demand for studies more closely suited to the requirements of our emerging nation.

The next ferment developed in the first decades of the 19th Century, so that a marked change had established itself by 1823, when Trinity was founded. Based on Aristotelian principles, the curriculum of the early 19th Century tended to stress "mental discipline" and assumed that the use of such "faculties" as memory and reason would develop the "power" of the mind and that the mastery of subjects carefully chosen by the college faculty would develop "culture", or "power" to deal with any subject or situation in life. As the well-known YALE REPORT OF 1828 put it: "The two great points to be gained in intellectual culture are the discipline and the furniture of the mind; expanding its powers, and storing it with knowledge." There was no such thing as an elective course; one and the same curriculum was prescribed for all students and its core was the classics of Greece and Rome. Newcomer subjects like English and American literature, modern languages, economics, natural sciences and the like were looked down on and permitted only in auxiliary "scientific" schools which *IPSO FACTO* were regarded as inferior.

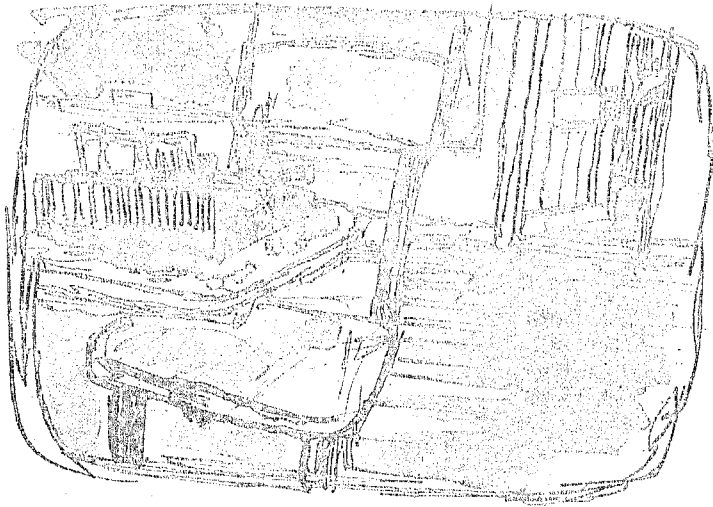
The Johnny-come-lately subjects were abhorrent to the traditionalists of the day -- who would have called themselves "generalists" if they had used the modern jargon -- because they smacked of specialization and vocational training. However, the "classical" curriculum itself

(Continued on Last Page of Supplement)

A Catechism of the Arts

Dr. Frederick L. Gwynn

- Q. What is a liberal art?
A. Usage does not admit the term. They are plural.
- Q. What are the liberal arts?
A. In the old joke, they comprise the education that enables one to despise the money they prevent one from amassing.
- Q. Is this true?
A. Yes, insofar as the pseudo-definition points to the heightened amateurism involved in liberal arts study. If you can make money from them in any way except by passing them on, they are not liberal.
- Q. "Liberal" in what sense?
A. Traditionally, that of liberating the human mind from misconception and narrowness.
- Q. And "arts" in what sense?
A. In the sense of being practical for fun, of existing as the creative arts do, without utilitarian concern.
- Q. What are these studies?
A. Extending some remarks of Northrop Frye (*Anatomy of Criticism*, page 12), one might say that the sciences are concerned with nature, social sciences with human action, and the humanities with human wisdom and art.
- Q. What specific college subjects are involved?
A. For the study of human wisdom: philosophy and religion. For human art: literature and language, the performing arts, and (some think) mathematics. For social science: psychology, history, government, economics and education. For sciences: physics, geology, chemistry and biology.
- Q. What is the most liberating liberal art?
A. Remember, they are plural. And although some may be more plural than others, they can not exist separately. Conversely, no part of them should be pursued in college for more than six full courses.
- Q. How do the liberal arts studies function?
A. As Frye says (page 347), "The ethical purpose of a liberal education is to liberate, which can only mean to make one capable of conceiving society as free, classless, and urbane. No such society exists, which is one reason why a liberal education must be deeply concerned with works of the imagination."
- Q. So that the object of the liberal arts is to change society?
A. No. Note that the critic says "make one capable of conceiving society" rather than "make society." The liberal arts are concerned with conceptualizing rather than producing.
- Q. But "works of the imagination" are central?
A. Yes, indeed. Whatever is imagined has at least one more dimension than whatever is actual on this planet or in space. As Frye concludes *The Well-Tempered Critic* (page 156), there is "a larger world . . . in which our imaginations move and have their being while we are also living in the 'real' world, (a larger world) where our imaginations . . . find the vision which is the source of both the dignity and the joy of life."
- Q. What is this "vision"?
A. It's what the liberal arts student sees as he plans each paper and just after he finishes each paper in college, and what the liberal arts teacher sees as he plans each course and just after he finishes each course. But it is an existential vision, and nothing so crass as to be revealed to those who do not believe in it.



Liberal Arts' Education, A Key That Starts the Self-Actualizer

Dr. M. Curtis Langhorne

What are we here for? This is a question that students, faculty, and administrative officials at Trinity ought to be asking themselves constantly.

Are we here to get (or provide) training or education? Are we here for early specialization in a narrowly limited field training for a specific job or do we seek a broad and liberal background of education to help us feel at home in all circles: intellectual, artistic, social, business? Do we want Trinity to be a training school or a liberal arts college?

There are many contributions toward making one an educated person which the liberal arts program can make in greater degrees than other programs but there are three which to me are most important: the building and achievement of flexibility, learning to learn, and fulfillment.

We have talked for many years in America about education in a changing society but we have more likely trained for the static world of the moment. What is there which we do to educate for uncertainty in a world of ever accelerating change? Margaret Mead in 1959 pointed out that "No one will live all his life in the world into which he was born and no one will die in the world in which he worked in his maturity". This picture of change implies a need for the constant revision of our knowledge and skills to keep up with the changing world. This kind of world needs what Edgar Dale, Research Professor of Education at Ohio State, calls the flexible man, the intelligently mobile man, the man who can land on his own feet when his job becomes technologically obsolescent. To educate for flexibility we must distinguish between training and education. To train is to emphasize fixed responses, to stress immediate goals which often too narrowly emphasize immediate security and temporary status. Training leads one into becoming a type such as the organization man described by Whyte, to become a candidate for Riesman's lonely crowd. To educate flexibly, however, is to foster limitless growth, inner strength, life-long interests in learning.

THE PERSON educated for flexibility will see the world in a fresh, inventive way. He will not be the victim of his own static habits and their characteristics which point to the importance of the immediate, the normal, the customary. He will not be dependent upon someone else to plan his route and show him how to get there. Such persons never become types. They develop, instead, a variety of styles of intellectual life.

An inescapable element in this program is an attitude favorable to change. This is hard to develop. It requires faith in one's self and the future. Insecure people dread change. They walk, as Dale says, backwards into the future, clinging nostalgically, anxiously, and defensively to the past.

Learning to learn is perhaps the most important contribution that education can make. In our schools and colleges we try to cram enough learning in the first third of life to last the next two-thirds. That it can't be done seems axiomatic, but we usually act as though it could. We do not often prepare our students for life-long education; we prepare them for graduation from junior high school, senior high school, college or university. The June commencement is badly named. This event should point to the beginning of ever increased learning but if surveys of the reading habits of the American public have any validity the June graduate begins digging his intellectual rut which rapidly is undistinguishable from his mental grave. The student should be encouraged to believe that life long learning is a necessity and must accept self-education as a key goal in learning.

He must learn how to learn and develop a zest for learning.

WHAT FOLLOWS from this? One thing is that every learner must get his ignorance organized. With the explosion of knowledge one must at some point decide what he intends to learn and what he plans to remain relatively ignorant about. He must develop the motivation to learn -- the WANT-TO, and he must couple this with the methods and materials of learning -- the KNOW-HOW and the KNOW-WHY. From this point of view, too, the job of the school is not to help the student to cover the ground (which is impossible) but rather to help him experience in depth certain phases of subject matter and at the same time learn how to attack and process life experiences in its many forms.

In mastering any subject, in learning to learn, we must map the field, note its basic principles, its key issues and ideas, its conceptual structure, and relate and integrate it into what we know.

In still another sense, we must ask the student to take charge of his own learning and at the same time ask him to grow up to become a mature learner who has mastered his own learning process. Again, we must distinguish between training and education, between imitative reaction and creative interaction. When we train, according to Dale, we put emphasis on drill, on unrelated specifics, on memorizing, on learning activities which have only immediate reference. When we educate we emphasize creative interaction, learning by discovery, developing usable generalizations from specifics. We stress better planning of what is to be learned so that the student can begin to set up his own life-long curriculum.

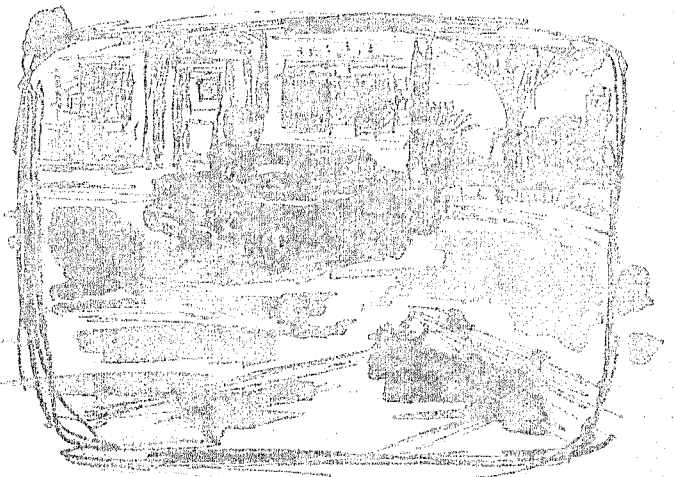
The key, the overarching question for all of us can be and should be: What is the chief end of man? Or, what am I here for? In a good life, as in a good novel or play, there must be a story line, some problem, some unresolved complication that is carried through to the end. In the long run, to get our answer, we must use the recorded experiences of questioning men as data to be scrutinized and generalized upon. The answer that wise men have given is that we are here to be fulfilled, to grow in our ability to live fully and to work harmoniously with others.

DR. A. H. MASLOW of Brandeis University uses the term self-actualization to refer to the process of fulfilling the potential inherent in the person. Maslow gives us a picture of the importance and role of motivation as a pyramid with motives in each level of a hierarchy of motives to be satisfied before going on to the next level. The broad base of the structure is the basic needs such as hunger, thirst, etc. As long as man is hungry he can't be too concerned with raising his goals. With hunger satisfied then, in order, come safety, love, esteem, self-actualization.

The self-actualizer has these characteristics:

- (1) more efficient perception of reality and more comfortable relations with it.
- (2) has accepted self, others, and nature.
- (3) developed spontaneity: in inner life, thoughts, impulses.
- (4) Is problem centered; showing interest in problems outside himself, having some mission in life, some task to fulfill.
- (5) Developed autonomy; independence as shown by using the best in culture and environment but rising above them when occasion demands.

The liberally educated man then is characterized as one flexibly educated, a learner through his life-time, a self-actualizer in achieving his greatest potentialities in all areas of personality and character.



Thinking Is A Useful Process;

But Be Careful, It's Dangerous

Dr. Richard Lee

It is by now a virtual commonplace that the education once called "liberal" is undergoing a crisis of identification. Teachers in liberal arts colleges share in no wide consensus concerning their function. Some few know what they are doing and like it, more know what they are doing and do not like it, but a great many more do not really know what they are doing at all, and this produces the very deepest frustrations. Reduced to its simplest terms the crisis is this: how does four years of liberal arts education stand in relation to the world beyond it, and in particular to the world of commerce generally and to the world of further academic or professional training?

The feeling seems to be that the liberal arts college must situate itself primarily in relation to these two great worlds, and moreover that the situation must be in terms of usefulness; of what USE is the liberal arts education to the business community, and of what USE is it to both academic and non-academic professionalism? when the crisis is posed in this way a solution would be forthcoming, and the clear identity of a liberal arts education established, when it was decided how such an education could best serve either or both of these two worlds. And this is primarily the context in which most of the debate about liberal education takes place.

There are those who think that a liberal education ought to channel its best efforts toward the preparation of its students for professional and graduate school; this party calls for greater specialization in the undergraduate curriculum, and the strength of this feeling has made itself felt in Trinity's New Curriculum. The other party holds that this is not really our function -- we ought rather to lay a non-specialized foundation, a broad base, which will allow the student both to explore to some extent all his intellectual interests, and also to avoid committing himself too early to one specialty or another.

We all have to specialize at some point in our lives, no matter what we do; this party would like to avoid doing this any sooner than is absolutely necessary. These I shall call the "generalists," and the former the "specialists." To a great extent the pressures from the professional schools seem to encourage specialism, whereas to a much lesser extent pressures from the business world seem to favor generalism. But this is no general rule, for exceptions can be found on both sides.

NOW IT SEEMS to me that both parties are wrong, not in the sense that they give the wrong answers to their questions, but in the sense that they ask the wrong questions. It would, I think, be a fatal mistake to believe that the future of the liberal arts college lies either with the specialists or the generalists. This is not really the serious decision we have to make; if we think it is then we have already made the serious decision, but we have made it without knowing it. And an unthinking decision is really no decision at all, but something blundered into or stumbled across in the dark, which at best is a hazardous way to conduct one's life, and at worst fatal.

The serious decision, which at the same time defines the real crisis, concerns whether or not liberal education is to be construed as something that serves certain established interests of society. Is it our business to turn out students who will be well-suited to go on to professional or graduate school? Is it our job to produce good students? Should we train men so that they will be able to adapt themselves quickly to the conditions of the business world? Ought we to train them FOR this or that particular function? And notice that if a liberal education is primarily

something that is useful for the fulfilling of other ends, other functions, then training is the right word, and education is the wrong word.

Penologists have observed that what prisons often (and usually unconsciously) take as their own objective is the production of good prisoners. Now it may be uncomfortably close to the truth that in our own society the traits that make a man a good prisoner may also make him a desirable member of society, but the implication here is plain. Most of us would like to believe that there is no necessary connection between a model prisoner and a model citizen.

It is humanly understandable, if not always forgivable, that institutions of all sorts and society at large should seek to turn out individuals in their own image. This is indeed the great law of all societies whatever: it is their means of self-preservation. But this is by no means an unqualified good. There are also such things as individual goods to be considered, and while it may be true that what is good for General Motors is good for the country, it is by no means always true that what is good for the country is good for me. To think that this IS true is to embrace Eichmann as our comrade-in-arms.

I AM HOLDING a simple thesis. I maintain that it is not the function of a liberal arts education to serve the needs of the hour. We should not take our cue from what society says it "needs" whether this be teachers, scientists, engineers, businessmen, or what have you. It is not our business to train people, but to educate them. We have a moral obligation NOT to keep the gears of the Great Machine well oiled, and hence it is not our obligation to produce people who are eminently well fitted to "assume their place" or "do their part." It is our business not to serve society by producing either generalists or specialists, but to JUDGE society by showing people how to think. Education in the sense I am discussing it has, in the strictest sense, no PLACE in society at all. It is the critic of places, the judge of the parts that are there to be played, and if it ever tends to assume a place of its own (as I claim it is doing now) then it must criticize itself, or else run the danger of losing itself in the tedium and morass of vocational training.

Most of us, unfortunately, know exactly what it is to train people. Students know it better than anyone else, and hence I shall not burden you with further comments about it. But what is it to educate someone? This is supremely difficult, and therefore seldom done. To state what it is is simple indeed -- it is to get someone to think for himself. This is probably a truism, but like all truisms it has the considerable merit of being true. If someone thinks for himself, he sees no distance at all between himself and what he has to "learn" or what he is "studying." Knowledge does not lie around the campus like heaps of rocks which professors are urgently imploring us to stuff in our pockets and run home with. Knowledge is not something we acquire, like a suit of clothes, but something we do. Knowledge is the peculiar kind of doing we call thinking, and the only way to learn to think -- is simply to think. Can this be taught? I doubt it. Can it be shown? Assuredly. And this is just the great task of liberal education: it has to show society what thinking is, to dare it to try a little thinking on its own, to encourage it to be critical of its present status, its present habits. Make no mistake about it -- thinking is a dangerous game. If you do too much of it you may well be shot at dawn. But if you don't do any of it at all, you will almost certainly be bored to death. You pay your money and you take your choice.



Society Applies the Squeeze

Mr. James A. Notopoulos

Business from time to time speaks of "the squeeze on profits," and today we have forces at work in a changing world which are, according to some, exerting what may be called a squeeze on the liberal arts college. Recently we have heard a jeremiad from Dean Barzun of Columbia, "the liberal arts tradition is dead or dying." More pointedly undergraduates are reminded by the increasing percentage of college students going to graduate or professional schools that the liberal arts college is becoming merely another preparatory school. The increasing financial costs of attending private liberal arts colleges raises questions with parents and even with students themselves as to the worthwhileness of an education which does not achieve immediate comfortable goals of utility. Confusion is even spreading among college and university faculties. Some think a liberal education is a shallow and nebulous dilettantism inherited from the Renaissance and these seek for a more substantial core of education pre-professional training. Consequently their loyalties are to their specialties and to the department. Amherst College in a recent report on college faculties notes the contrast between the faculties of yesteryear who were devoted to the entire college and had a broader spectrum and more recent younger faculties who are departmental specialists. One of the results is the increase of administrators who have attempted to fill the vacuum of concern for the whole, abdicated by the faculty. The increasing complexities of modern life force them also to be largely administrative specialists. This decrease in people able to handle the breadth of a liberal education is a serious blow to liberal education. Many other pressures can be mentioned, such as acceleration which enables capable students to finish college in three years. Pressures from graduate schools and advanced placement are whip-sawing us. All this combined contributes to the squeeze on a liberal education.

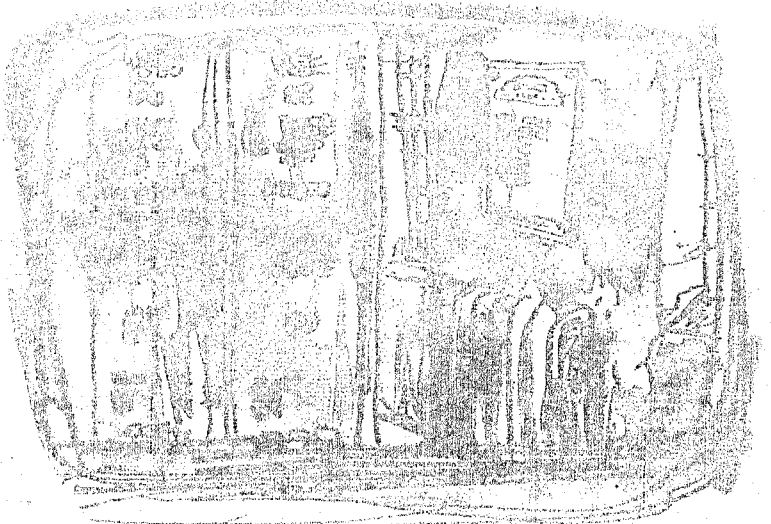
The result is that we are faced with an alternative: give in to the inevitable death of a liberal arts tradition (Barzun's verdict), or adjust the tradition of a liberal education, which has been the heart of higher education in America, to changed conditions. College faculties are constantly revising their curricula to achieve the latter. The extent to which they exercise wisdom in these changes will determine the future of the liberal arts college in our times.

TRINITY MUST face the issue like all other liberal colleges. Whatever a liberal education is it is not absolute. T. E. Lawrence wrote to a friend, "That's one infuriation of letters, of all artistic efforts ... their lack of an absolute." So with a liberal education which is an art both in the technical and in the artistic sense. It must be so practised both by the teacher and student. In order to understand better the practice of this art we must set the contemporary liberal arts college in its perspective. Dean Hughes has admirably set forth in this issue the historical origins of a liberal arts college, how the core of its education goes back in various stages from the Renaissance, to the medieval TRIVIUM and QUADRIVIVUM, ultimately to the Graeco-Roman concept of HUMANITIES. Yet in the twentieth century this kind of college was affected and influenced by the growth of the university, to which, in many institutions, the college has become an adjunct. The modern university is rooted in the nineteenth century German university which was not content to teach traditional knowledge but found its central mission in discovering fresh knowledge. Though this mission is largely centered in universities it has in a sense revitalized the older kind of liberal arts college by giving a share to the students of this fresh knowledge through teacher-scholars. This has made learning a more significant experience to undergraduates for there is nothing duller than canned knowledge and faded lectures of professors who are not keeping up with the burst of fresh knowledge, to which they themselves are contributing. Thirdly, the traditional college and the modern university have both felt the impact of the long-ingrained American belief that educational institutions should be related to the pressing problems of society, that they should be service institutions.

Thus the liberal arts college must work within the framework of three responsibilities imposed on it by the above mentioned forces:

- 1) If it is to be "liberal" it must continue its tradition of an independent life of its own, centered on the joy of learning for its own sake, on the beauty and dignity of an education which interprets "science" in its broadest sense, knowledge in the arts, humanities and sciences.
- 2) It must not only preserve knowledge, keep it known, but must also extend it. This involves the presence in it not only of teacher-scholars, but of student-scholars.
- 3) It must contribute specialized education to forward the professional interests of its students, who in turn will serve the needs of a complex modern society.

The extent which Trinity College fulfills these needs intrinsic in the nature of man and society, to that extent will it avoid the squeeze on a liberal education which confronts it. This, as I see it, is the map of responsibilities which face us, the map which must invite us to its realms of knowledge, whose exploration must attract teacher and student alike.



Generalists . . .

(Continued from First Page of Supplement)

was well designed for the education of ministers and members of certain other professions and served to separate the sheep from the goats in American society.

THE TRADITIONALISTS were fighting a losing battle, but they have never surrendered, although their position has been modified somewhat. Anyone who is engaged in pursuing education (we haven't caught it yet) in modern times is certain to hear at least half a dozen vehement debates in the course of a year with the "generalists" lined up on one side and the "specialists" on the other. If the arguments that took place over a hundred years ago in local and nearby groves of Academe and ivied halls had only been frozen stiff by the New England winter, we could thaw them out and save ourselves the trouble of repeating them.

Another pressure to add new subjects came from the growth of American nationalism and a desire to develop curricula that were typically American. In any case, the period from 1825 until after the Civil War -- say 1875 -- was one of transition. One by one, courses were added. Trinity had 6 departments when it opened (two more were contemplated) and offered the equivalent of 12 full courses. In 1875 this had doubled and we had 12 departments offering the equivalent of 25 full courses.

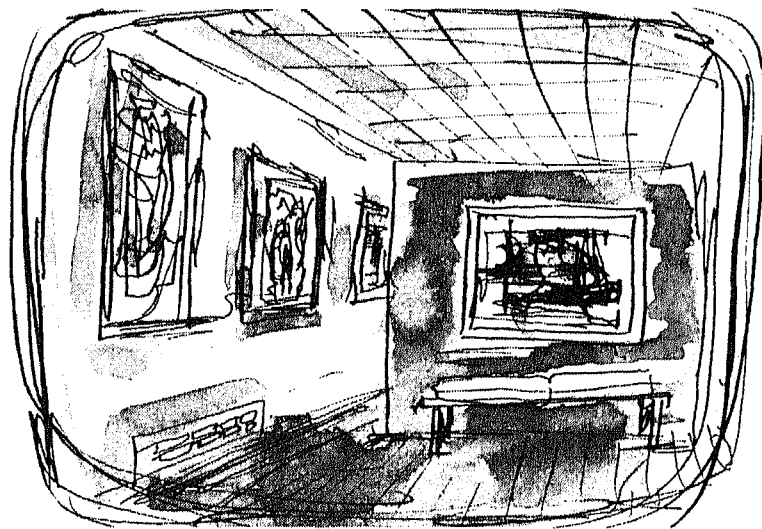
The period from 1875 to 1900 could be called the age of free electives. Instead of one curriculum for all students, we had in American higher education a situation in which two students could be graduated from the same college without ever having had a course in common. Those colleges like Trinity which did not institute an entirely elective system were nevertheless influenced by the prevailing fashion and provided a much wider choice than had been characteristic of them in the past. In 25 years, we doubled once more the number of departments (23 in 1900) and courses (96 in 1900).

In the first twenty-five years -- and perhaps even more -- of the 20th Century, the so-called "degree requirements" at American colleges tended to remain few in number, amounting typically to about 25% of the courses which a student took while in college. At the same time, this period also witnessed the rapid growth of the "major", complete with requirements of its own. The inevitable result was a growth of specialization, particularly, but by no means wholly, in the sciences. Specialization was encouraged, at least in the universities, by rewarding productive specialists on the faculty and by seeking only specialists for staff vacancies. In 1931, President Bryan of the University of Indiana described the situation as "tempting every department in the college to become primarily a breeding place for specialists, each department after its kind." Between 1830 and 1880, he recalled, college students followed a basically non-vocational curriculum; after 1880 they concentrated more openly on the subjects and skills by which they would later make their living. This, Bryan believed, had completely transformed the nature of the American liberal arts college.

MUCH THAT WAS typical of the first part of the 20th Century has remained through the mid-century years and is still with us today. If there are any tendencies that can be identified as post-World War II, I would include in them the growth and recognition of newer fields of study, especially in the natural sciences, but also subjects such as experimental psychology, sociology, anthropology, modern literature, speech and drama. There have been successful attempts to synthesize related areas in the curriculum and a greater use of major-minor and interdepartmental concentrations. An increased emphasis has undoubtedly been placed on general education and on the responsibility of the student in getting his education. Programs are more individualized than they used to be.

Today the Trinity catalogue includes the equivalent of 226 full courses. I suspect there is some water there that should be squeezed out. A comparison between the percentage of growth of the student body and that of the number of courses in our curriculum is not at all meaningful in my opinion. The point is, though, that if you look through a selection of current catalogues of so-called "liberal arts" colleges, you will find just about everything under the sun, including far too many courses that consist -- or purport to consist -- of practical applications of small bits of knowledge to daily life or to daily occupations. These could hardly be included under anyone's definition of the "liberal arts".

We are embarking on a new curriculum at Trinity, as you know, I do not propose to comment on it here except to say that it seems to be soundly conceived and on the conservative side, which is in keeping with tradition. We have the advantage of being able to design a course of study that is intended for our undergraduates and for them alone. Our curriculum seems varied enough to suit all tastes and it ensures a proper balance between general and specialized studies. Let us hope that it will meet the tests of time with success, for there is nothing that is more important in a college than its curriculum.



'THE LIBERAL ARTS COLLEGE' SUPPLEMENT OF THE TRINITY TRIPOD, APRIL 21, 1964

Contributors:

Dr. Arthur H. Hughes, Vice President and Dean of the College; Dr. Frederick L. Gwynn, Professor of English; Dr. M. Curtis Langhorne, Professor of Psychology; Dr. Richard Lee, Assistant Professor of Philosophy; and Mr. James A. Notopoulos, Professor of Classical Languages.

Layout and artwork by Alex Morrow '66
Coordinator, Leon Shilton '65

USAF F-105, unleashing air-to-ground rockets at simulated enemy target.



School's Out.

Right now, graduation seems way off in the wild blue yonder. But it's not too early to start planning. In the future, you'll look back on decisions you make today with satisfaction... or regret.

What can an Air Force career mean to you in tangible gain? The opportunity to take on executive responsibilities you might otherwise wait years to attain. And a head-start into one of a wide range of possible careers in the exciting Aerospace Age.

As an Air Force officer, for example, you may be flying a su-

personic jet...helping to keep America's guard up. Or you may be in an Air Force laboratory, working to solve an intricate scientific or technological problem.

Doing jobs like these, you can hold your head high. In addition to being essential to your country, they're the beginnings of a profession of dignity and purpose.

For more information, see the Professor of Air Science.

If there is no AFROTC unit on your campus, contact your nearest Air Force recruiter.

U.S. Air Force

An Interpretation

Bergman's SILENCE

by JOSEPH ORNATO

THE SILENCE has been more widely viewed than either of the other two parts of Bergman's "personal statement": THROUGH A GLASS DARKLY and WINTER LIGHT. But this is probably due to the advertizers emphasis on its blatant sexual themes -- lesbianism, masturbation, free love -- rather than its interest or value to the public.

In any case, I do find myself confronted by people who want to talk about its brilliant art, or its brilliant philosophical statements, or its brilliantly depressing atmosphere. All of these I find brilliantly imagined. THE SILENCE glitters on the surface, but the art is shallow.

Bergman has sought a combination of allegorical and naturalistic drama, but he fails to provide any real synthesis of the two. Unlike an allegory such as PILGRIM'S PROGRESS where symbols supplement the motivating forces of the drama and their meaning is clear, Bergman's symbols counteract his naturalistic style and retard dramatic movement. Symbols are not used to add to the dramatic but to the philosophical idea. Bergman's formula is the same as in THROUGH A GLASS DARKLY:

1) We torment each other because we cannot communicate with each other;

2) we cannot communicate with each other because we fail to love;

3) we fail to love because we cannot recognize God (we even desecrate His holy Church by making love behind a pew);

4) an act of love is an act of God;

5) God equals love

6) Love equals God

Bergman is hackneyed A LA MODERNE, though perhaps that can be excused; "True Wit is Nature to advantage dressed, / What oft was thought but ne'er so well expressed," -- Pope. But even this is not an entirely satisfactory apology for Bergman, for twenty lines later, Pope writes: "A vile conceit in pompous words expressed, / Is like a clown in regal purple drest."

Bergman ignores "Nature" for "a vile conceit in pompous words;" he tries to make his words deliberately obtuse, as if he were afraid to admit the simplicity of his philosophical schema. Esther has a strange oncoming sickness, or is it even a sickness? What do the tanks mean? What are the three scratches on the shoulder of the lover and why does Anna call them pretty? Midgets appear at various times throughout the film dressed in unusual clothing; at one time they put a girl's dress on Johann -- are these the assumed attitudes that Esther talks about, and if so, why do the midgets appear at the times they do? Philosophical symbols serve only to hinder the narrative, for the viewer is forced to stop and question every action in terms of their meaning, rather than within the framework of the whole story: why does Johann urinate in the hotel corridor?

Bergman has become a virtuoso film technician, but as a director he makes several mistakes. A serious directorial misjudgment is in the scene where Anna returns from the town, once again to wash herself. At previous washings, Bergman has carefully framed the scenes to demonstrate Esther's interest in her sister (we can often see Esther in the background or even watch the scene from Esther's point of view). The new washing scene is unnecessary, for it seeks only to repeat something which has very clearly been stated before.

It is different in that it fails and ends up producing a scene which is legally pornographic. There is a shot of Esther watch-

ing Anna as she walks to the bathroom to show once again that Esther is desiring her sister. But in the cut to Anna washing and splashing water on her breast, the interest is changed. Esther has been completely removed from the frame and we see Anna half-naked in a scene which is too long and shot too close-up; it seems designed to stimulate the audience rather than to show Esther's stimulation.

Afraid to completely reveal their content, Bergman hoards up his ideas as a child hoards toys. Bergman fails to show us anything in an attempt to keep his statements half-hidden. Once again he ends his "philosophical" film without clearly saying anything. In THE VIRGIN SPRING he ends with a miracle, but makes no comment on it; the audience can question the reality of the miracle, but is not at all helped by Bergman. The speech at the end of THROUGH A GLASS DARKLY and the last line, "Father has talked to me" sound silly, but Bergman lingers on the face of the boy who suddenly feels (falsely?) that he "and his father have communicated with each other in THE SILENCE, Esther is unable to communicate with Anna because of Anna's hate; but Esther can understand herself, she is able to realize the weaknesses which are suffocating her, and preventing her from breaking through her silence. She understands communication, and, in an act of love, she give a gift of communication to Johann. But then again it is entirely possible that Esther can neither communicate with her sister nor with herself. She fails to recognize the silence which makes her live as if she were dying. In a struggle for the domination of Johann -- a struggle between lesbianism and nymphomania -- she gives Johann a present of false communication -- simple words which convey no emotional meaning. Johann is successfully deceived by the surface communication of this imaginary language.

As in THROUGH A GLASS DARKLY Bergman ends his movie by lingering on the face of a young boy who has just been subjected to some type of communication; Bergman feels as if he were telling us something by this shot, but he tells us nothing for he has given us no "telling" shots previously by which to interpret this final one.

Big Week End?

Drive Carefully

Art Expert, TV Personality, to Lecture at King Philip School

Sir Kenneth McKenzie Clark, distinguished art critic and television personality, will conclude the sixth season of the Alexander S. Kehler Memorial Fund series with a free public lecture Monday evening, April 27, at 8:30, at the King Philip School Auditorium, 100 King Philip Drive, West Hartford. Sir Kenneth Clark has come increasingly to public attention through his educational TV programs. His current series, "Sir Kenneth Clark on Art," began March 10 on Channel 24, Hartford.

The eleven program series may be viewed at 8 p.m. on Tuesday, and is retelecast at 7:30 p.m. on Wednesday.

Sir Kenneth published his first book, "The Gothic Revival", in 1929. His many books include "Landscape in Art," "Piero della Francesca", "Leonardo da Vinci",

Rosenbaum . . .

(Continued from Page One)

The scientist gets aesthetic satisfaction from his accomplishments that produce an "indescible" emotion -- "a compound of fear and delight," he continued, stressing that this emotional response is enhanced by an understanding of the principles of science just as the understanding of a poem enhances the emotional response of the poem for the reader.

Neither science nor the arts should be de-emphasized, he declared, "Rather than one and one half cheers for each, Dr. Rosenbaum would give "three hearty cheers for both."

At the Bushnell Concerts, Plays Coming Soon

LUTHER, John Osborne's highly praised play, heads the list of cultural events at the Bushnell in the coming weeks.

The road company of LUTHER will present two shows here in Hartford at 8:30, April 27, 28. This play has received good reviews from all major New York newspapers and magazines and is certainly recommended to the student body. Tickets can be purchased in Mather Hall.

On Saturday, May 9, an old Rodgers and Hart musical will visit Hartford. The road company will present one performance of THE BOYS FROM SYRACUSE. This musical was well received when it first played several years ago and has scored well in the revival.

The Arts & Criticism

And finally, May 16, Eugene Ormandy and the Philadelphia Orchestra will be in a Hartford performance. Curtain time is 8:15. This orchestra has given over thirty concerts in Hartford and will again present an outstanding evening, including Beethoven's Symphony No. 2 in D major and Rachmaninoff's Symphony No. 2 in E minor. Also included in the program is Yaldumian's Prelude and Plainsong, "Veni, Sanct Spiritus."

These are just three of the fine events which Trinity students can see at the Bushnell during the next month; the Bushnell magazine, Prompter, contains notes on other events of interest.

"Moments of Vision", "The Nude: A Study in Ideal Form", and "Looking at Pictures."

PEACE CORPS PLACEMENT TEST SATURDAY (APRIL 25) Boardman Hall Room 104 9 a.m.
Further information—**DR. HIGGINS**
Just drop in. See what you can do for your country.

Extended Library Hours
Beginning next Monday:
Mon., Apr. 27-Thurs., Apr. 30
Sun., May 3-Fri., May 8
Library open till Midnight.
A Senate Sponsored Project

Clear Vocal Tones Beautify 'Assumpta Est Maria' Mass

by BILL WHARTON

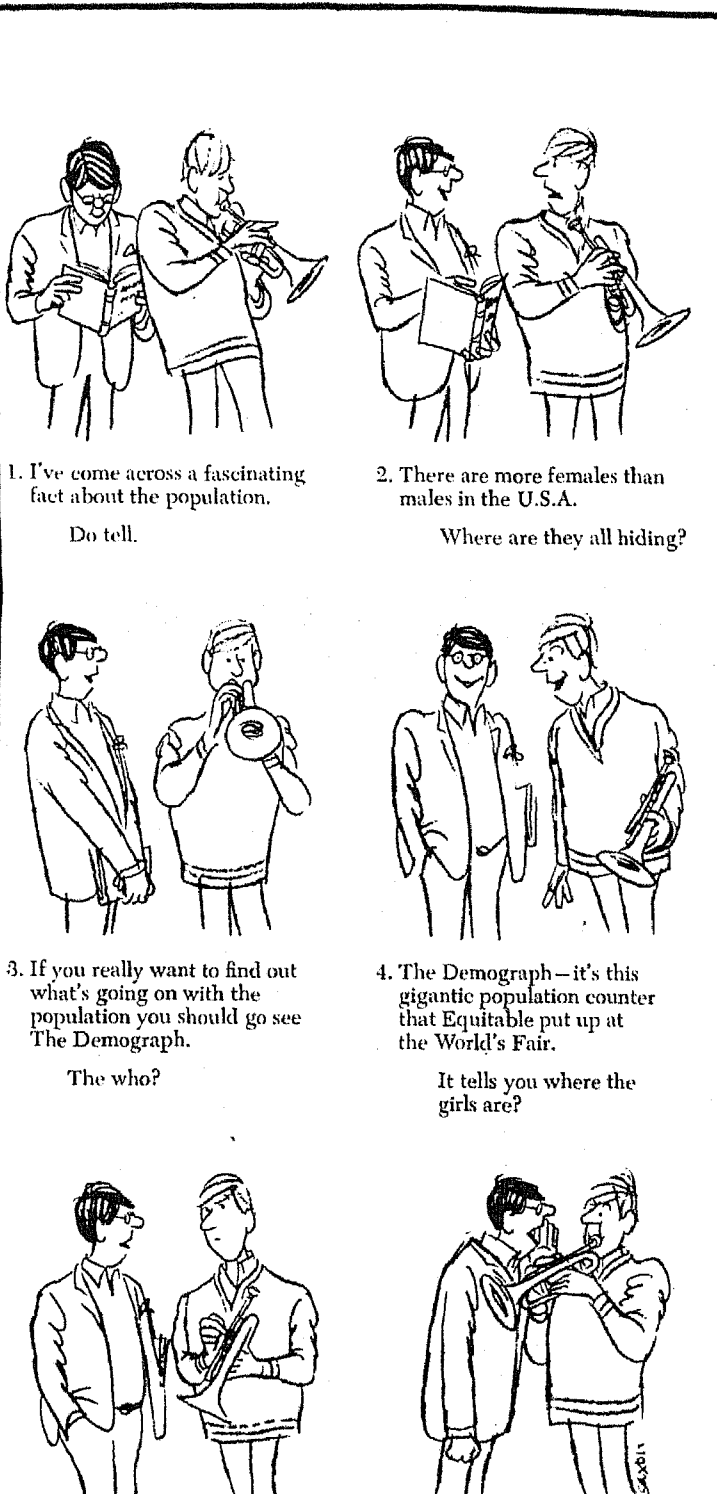
On Sunday evening the Pine Manor and Trinity College Glee Clubs presented an outstanding concert of sacred music in the Trinity Chapel.

The program consisted of an anthem by William Byrd (1543-1623) - "Christ Rising Again" followed by a mass composed by Marc-Antoine Charpentier (1634-1704) - "Assumpta Est Maria." The final piece was the "Magnificat" by J. S. Bach (1685-1750) - "Sicut Locutus Est."

"Italianism in his musical style as well as dissonance which seemed extreme to the world of Louis XIV, and most of all the jealousy of Jean-Baptiste Lully, prevented Charpentier's music from being printed or gaining appreciation it deserved during the composer's lifetime." However, today Charpentier's music is being revived and performed. One scholar responsible for this is Dr. Clarence

Barber, Associate Professor of Music at Trinity. Dr. Barber transcribed the Mass, "Assumpta Est Maria" from the original manuscript found in the Bibliotheque Nationale in Paris and directed its first performance in Boston earlier this year.

Edward Low, director of the Pine Manor Glee Club, conducted Sunday's performance of the Charpentier Mass. The soloists included Anne Marie Miller, soprano; Mira Frohmayer, mezzo-soprano; Dolores Fox, soprano; James Miller, tenor; and Mark Pearson, bass. This reviewer thought the soprano disappointing but both glee clubs sang beautifully. Especially worthy of compliments are Richard Demone '64 and James Grenhart '64 who accompanied the program with firmness of execution. Only in a few places did the chorus show weakness, but as a whole the tonal quality deserves praise.



1. I've come across a fascinating fact about the population.

Do tell.

2. There are more females than males in the U.S.A.

Where are they all hiding?

3. If you really want to find out what's going on with the population you should go see The Demograph.

The who?

4. The Demograph—it's this gigantic population counter that Equitable put up at the World's Fair.

It tells you where the girls are?

5. It gives you the up-to-the-minute story of the population explosion.

I've noticed more people around lately.

6. Tells you how many babies are being born, how fast the population is growing. Stuff like that.

Can it explain how, if there are more females than males, I have so much trouble meeting them?

Be sure to see the Equitable Pavilion when you visit the World's Fair. For information about Living Insurance, see The Man from Equitable. For complete information about career opportunities at Equitable, see your Placement Officer, or write to William E. Blevins, Employment Manager.

The **EQUITABLE** Life Assurance Society of the United States
Home Office: 1285 Avenue of the Americas, New York, N. Y. 10019 © 1964

Cadets Snap Track Streak; Tribken Sets Discus Mark

APRIL 18 - The Coast Guard Academy's track team ended Trinity's two year outdoor winning streak as it handed the Bantams a 72-63 defeat on the cinders. Although the Trin weight team was able to thoroughly overpower its foe, the Academy runners were unable to account for enough points to emerge victorious. Tim MacGrandle, Fred Prillaman, and Dee Kolewe swept the shot put, while Ben Tribken, Jeff Chandor, and Dave Ladewig shut out the Cadets in the discus event. Tribken set a new standard by throwing the discus 148'9". Other Bantam firsts went to Mike Anderson in the high-hurdles, Bill Campbell in the 220-yard dash, and the 440, and Bob Schilpp in the 200-yard low-hurdles. Coast Guard's Bob Hibbs won the Pole Vault with a height of 13'2 1/4".

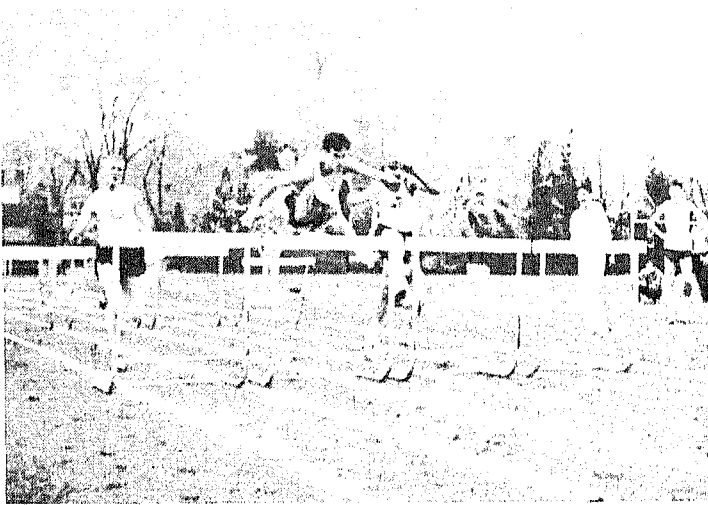
Javelin: 1, Leskinovitch (CG) 175' 10 1/4"; 2, Pogue (T); 3, Wood (T).
Shot put: 1, MacGrandle (T), 48' 2 1/4"; 2, Prillaman (T); 3, Kolewe (T).

Tennis Squad Wins To Square Record

APRIL 18 - The Trinity tennis team evened its mark at 1-1 with a decisive 8-1 victory over Fairfield on the latter's home courts today. The Bantams swept the singles as Bill Minot, George Andrews, Dave Hemphill, Nick McIver, Al Crane, and Ed Lewis each won his respective match.

After the Bantams were forced to default the number one doubles contest, the Trinity second and third doubles teams won their matches for a clean sweep of the matches played. The next match will be played here vs. Amherst at 3:00 p.m. on Wednesday.

Trin Hurdler Mike Anderson, '64, Leads the Way



Discus: 1, Tribken (T), 148' 9"; 2, Chandor (T); 3, Ladewig (T).
Pole Vault: 1, Hibbs (CG) 13' 2 1/4"; 2, Spade (CG); 3, Brundage (CG).
Broad Jump: 1, Potter (CG) 20' 11"; 2, Gamson (T); 3, Connor (CG).
High Jump: 1, Somers (CG) 6'; 2, Connor (CG); 3, Bremer (T).
120-High Hurdle: 1, Anderson (T) 15.6; 2, Somers (CG); 3, Schilpp (T).
100-Yd. Dash: 1, Straeter (CG) 10.4; 2, Peterman (CG); 3, Dewey (T).
220-Yd. Dash: 1, Campbell (T) 23.2; 2, Frick (CG); 3, Knight (CG).
440-Yd. Dash: 1, Campbell (T) 51.5; 2, Frick (CG); 3, Charlesworth (T).
880-Yd. Dash: 1, Ravizza (T) 2:04.9; 2, Busick (CG); 3, Gehring (CG).
Mile Run: 1, Faurot (CG) 4:32.2; 2, Everts (T); 3, Borneman (T).
2-Mile Run: 1, Faurot (CG) 10:09.7; 2, Borneman (T); 3, Staut (CG).
220 Low Hurd.: 1, Schilpp (T) 26.4; 2, Hendry (CG); 3, Bremer (T).
Triple Jump: 1, Potter (CG) 42' 6 1/2"; 2, Spade (CG); 3, Anderson (T).

Lazzerini Goes Full 13 Innings; Moonves' Bunt Nips UMass, 4-3

by BILL LINN

APRIL 17 - Mike Moonves' successful squeeze bunt with the bases jammed in the bottom of the 13th inning, coupled with Ed Lazzerini's superb marathon pitching performance, chopped down Yankee Conference opponent Massachusetts 4-3 and propelled Trin into the win column for the first time this season. The Bantams are now 1-2.

Bob Ochs opened the lucky thirteenth with a clean single to left off losing pitcher Jim Ritchie. Joe Hourihan sacrificed Ochs to second, whereupon the UMass brain trust voted an intentional walk for Bill Schweitzer. Then Lazzerini got his hard-worked left shoulder in the way of a Ritchie fast ball, loading the bases. On

the first pitch Moonves bunted between the mound and first base, and Ochs slid cleanly under the catcher's tag with the run that sent everyone home to a belated dinner.

For the greater part of the long afternoon, the duel was between Trin's lefty Lazzerini and the Redmen's Ritchie, a righthander who came on in the sixth and gave up but two hits in the 7 1/3 innings. Good as Ritchie was, though, when it counted "Laz" was even better. After being rapped fairly freely in the middle innings, the Bantam blazer suddenly caught his second wind after the first UMass batter had singled in the eighth, and gave up not a safety rest of the way. After striking out only one batter over the first 10 innings, Ed fanned three in the next two and was literally breezing at the end.

The Bantams backed Lazzerini with three spectacular double plays, two of them started by their sacker Bill Schweitzer. Jim Belfiore made several Vic Power-type scoops at first base, while John Chotkowski unveiled a powerful throwing arm.

In the top of the fifth, UMass opened the scoring when Jim Kuczynski cleared the left field chicken wire with a well-hit fly ball. The Bantams waddled little time retaliating in their half. Walks to Shea and Schweitzer, a costly error by UMass on Lazzerini's attempted sacrifice, and a solid single by Bob Voorhees tied the score. When Bruce MacDougall's looper was misplayed in short right, a second run crossed the plate. Then Chotkowski, Trin's leading hitter with a .333 average, stroked a sacrifice fly to drive in a third.

UMass got one back in the sixth as the Bantams briefly reverted to last week's erratic form. The Redmen then forged a 3-3 tie in the seventh on a walk and two

singles, and seemed well on their way to taking Trin's scalp back to Amherst. But Lazzerini would not allow it. He slammed the door shut and kept it that way, and his teammates held on until the denouement in the 13th.

Lacrosse Team Wins, 10-5; Hopkins, Hurlock Big Guns

by PHILIP HOPKE

APRIL 16: The Varsity lacrosse team opened its season today with a 10-5 victory over visiting Union. The team showed good offensive strength, but was still vulnerable on defense. Union was not able to make good on a number of good scoring opportunities, and, although Trinity won by five goals, it was a tight game all the way.

After a quick goal by Paul Kadlic with an assist from John Barker, Union took control of the game and held it for most of the first quarter. However, only one of the ten shots they took found the mark. The Trinity defense and midfield just did not seem to be able to break up the attack and start an offense of their own. In fact, the only shot taken in the quarter was Kadlic's tally.

When they switched goals for the second period, the control of the ball was also exchanged. Then Trinity took the offensive and made it pay off with a four goal explosion. The defense seemed to pick up, and Union could not begin any attack. They took but one shot in the quarter. Joe Barnard picked up the first goal on a pass from Henry Hopkins, while Andy Whittemore put his in unassisted. Lou Huskins got one with an assist to Jon Barker. Pete Schaefer got the last one of the half with another assist

Frosh Power, John Greaney Beat Bulldogs

APRIL 15 -- Trinity's freshman baseball team opened its season with an awesome display of pitching and power to crush Yale 8-2 at New Haven.

Steve Clark started the fireworks in the first inning by banging a 365-foot home run off Yale's starter and loser Bob Kenney. Yale came right back to score two runs in their first time up, but then John Greaney settled down to pitch fine ball the rest of the

way. Trin sealed the victory in the sixth inning, when they scored six runs. Mike Hickey's double and Don Overbeck's two-run single were the big blows of the frame. Bob MacBey also exhibited his power by blasting a shot off the scoreboard, 380 feet away, for a double.

Greaney went all the way for the Bantams. The fire-balling southpaw struck out 13 and walked 7, six of them coming at the start of the game.

By Hopkins. The third quarter was almost a replay of the first with Union in control of the ball and the Trin defense in trouble. The visitors could not capitalize on the Bantams' errors, however, and they only scored two goals, while King Hurlock put one in unassisted for Trin, making the score 6-3 after three quarters.

The fourth period was a wide open offensive battle with Trinity getting the best of the action. Henry Hopkins got two goals, the first unassisted and the second on a perfect pass from Hurlock which found Hopkins wide open at the goal. Hurlock put in his second tally of the game on a pass from Lou Huskins. The final goal was shot by John Barker after an assist by Hurlock.

AMHERST 8, TRINITY 3

APRIL 18: The Trinity lacrosse team incurred its first loss to Amherst by a score of 8-3. However, the game was much closer than the score would indicate. Amherst only took 6 more shots than Trinity, and the Trinity defense shut out Tom Jones, Amherst's leading scorer. Unfortunately they completely stopped Henry Hopkins, Trinity's leading scorer. Trinity goals were scored by Parsons, Huskins, and Whittemore.

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