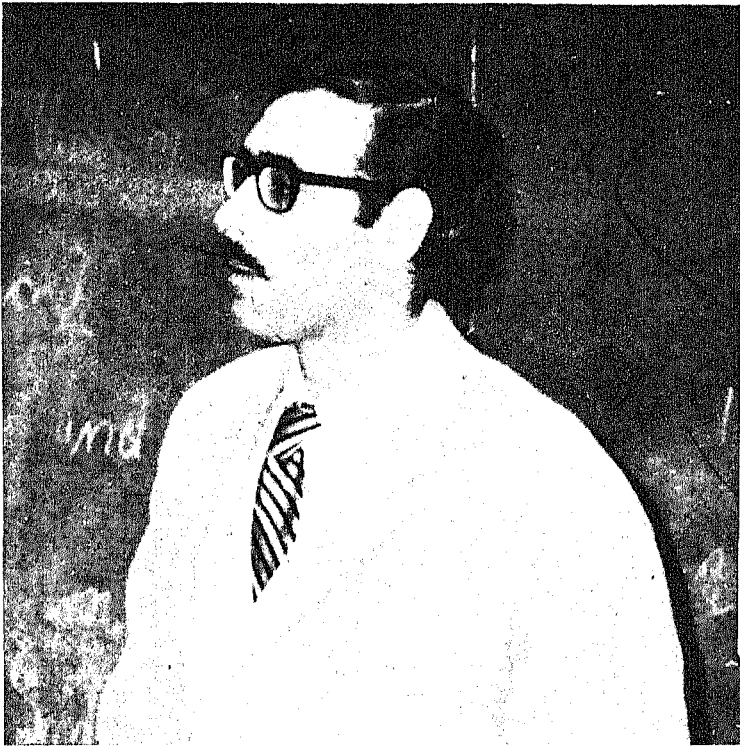


TCC Endorses Black Studies Plan



Peace?

Israeli Consul Simcha Ronen, who called for direct negotiations for peace in the Middle East at a lecture Tuesday night.

The College Council Wednesday endorsed the implementation of a Black Studies program by September of 1972. The move came in response to a demand issued by the Coalition of Blacks last week that the program begin next fall. The TCC recommendation will be sent to the Curriculum Committee.

In the Wednesday motion, the Council asked that final Faculty approval for the program be given by May, 1971, and that Black students play a significant role in the preparation of the budget and selection of the Faculty for the program.

The Coalition had demanded the right to direct the funding and hiring in their letter to the Council last week.

The action Wednesday was based on a report of a special subcommittee which investigated the Black demands.

While the Council completed action on only one of the seven demands at its two hour meeting, the subcommittee had recommendations including:

*continued admission of higher percentage of minority applications than applicants in general;

*a program for Black adjustment to begin with sufficient funding next fall;

*adjustment of the financial aid package to more accurately meet student expenses;

*continued investigation by the Academic Affairs Committee on ways to adjust academic policies to meet the need of students with varying backgrounds;

*a new building -- possibly 84 Vernon St. be offered to the Coalition.

Generally the subcommittee accepted moderated versions of the Coalition demands. Hearings were held early in the week to gather information pertinent to the requests. Feasibility, financial and otherwise, was generally the reason cited for not meeting the demands.

The subcommittee suggested that the college not give the Coalition \$10,000 per year from the operating budget as requested, but did recommend continued use of the student activities fees for the TCB.

In endorsing Black Studies, the Council approved the preamble to a Black Studies proposal made last spring by John Gaston, '71, and Marvin J. White, '71. The preamble detailed a rationale for a Black Studies program at the College. The Council declined to be more specific than that rationale in their recommendations.

The TCC refused to endorse the Gaston/White proposals for a Black Studies director and additional faculty for the program, and for a series of "core" Black Studies courses. The Council felt that such specific aspects should be worked out by the Curriculum Committee.

The Joint Committee on Educational Policy has sent to the President its preliminary proposal for Black Studies according to committee chairman Robert C. Stewart, professor of mathematics. He wrote to the subcommittee that "the Faculty directive (on Black Studies) was to report to the Faculty through the Curriculum Committee." Stewart refused to release the substance of its proposals to the TCC.

Several sections of the subcommittee report were returned to the subcommittee by the Council which asked that two members of the TCB help revise the proposals.

The move to recommit came after the Council learned that the number of minority students accepted was based on the amount of scholarship money available for them.

Adron O. Keaton, co-chairman of the Coalition, reprimanded the Council at 6 p.m. Wednesday when several members left the meeting. He argued that the departures were a sign of "unconcern" for the demands.

The Council will meet again on the first Wednesday after spring recess to further consider the demands.

Rick Klibaner Named Editor

Richard B. Klibaner '72 was elected editor of the Tripod at a staff meeting, Wednesday night. Klibaner succeeded Steven Pearlstein '73. Pearlstein was elected editor of the newspaper's Inside magazine.

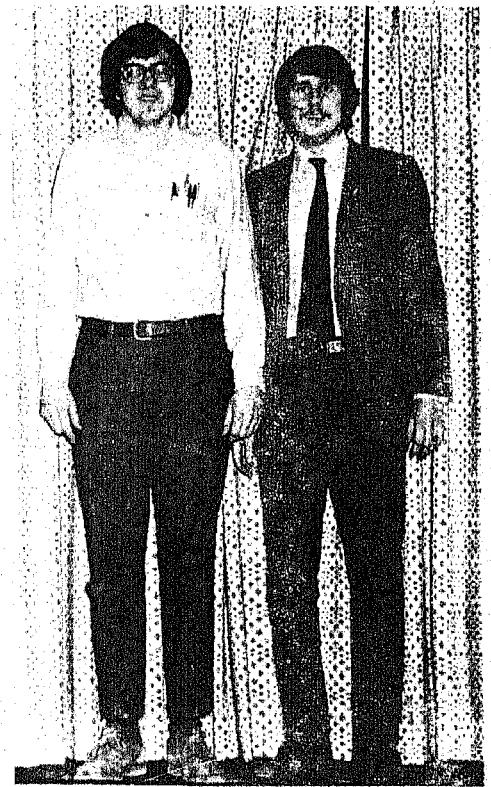
Robert Shapiro '73 was named to replace Klibaner as Managing Editor of the paper. Cathy Harris '74 was elected to succeed him in the position of Arts Editor.

News editor Susannah Heschel, sports editors Richard Vane '73 and Joel Strogoff '73 and photography editor William Whetzel '72 were re-elected.

The elections did not include members of the staff, assistant editors, or contributing editors. Elections for these positions, and the editorial board positions filled Wednesday, will be held at the beginning of the 1971-72 academic year.

Before retiring as editor, Pearlstein called on the staff to renew their "dedication" to the paper. This "dedication" he said had been lost during the last year.

The election of Klibaner ended at six the string of editors of Tripod who were members of St. Anthony Hall Fraternity. Klibaner is an Independent.



Richard B. Klibaner, newly elected Tripod editor with Robert Shapiro, new managing editor.

Israeli Diplomat Optimistic About Middle East Peace

by William Blake

There can be no direct peace negotiations in the Middle East until the Arab countries recognize the existence of the state of Israel, according to Simcha Ronen, director of information at the Israeli Consulate in New York.

Ronen expressed optimism toward an early peace settlement in the Middle East. He cited "current conflict" among Arab states, and growing movements within the Arabs for an end to the conflict with Israel as reasons for his optimism.

Peace is "essential" to the growth of Israel, said Ronen, who spoke to an audience of 250 in McCook Tuesday. But Israel refuses to withdraw to her pre-1967 War borders as a precondition for peace negotiations. This would be "suicide," Ronen said. Israel would be willing to withdraw from occupied territory as part of a peace settlement, he said.

Any continuation of the Big Four talks is a "hindrance" to peace, said Ronen.

If the Big Four were not involved in Middle East affairs there would be peace by now, he continued.

The Arab countries are receiving the "most sophisticated" conventional weapons produced by Russia in the last two years, according to Ronen. Israel "would never be able to protect" herself if she withdrew, he said. At her former borders, Israel was 9-1/2 miles across at the widest point, which was the area of densest population.

Ronen denied that the Jews had displaced Palestinians when Israel was formed. The Jews "couldn't displace Arabs" in the late forties, he said, because they lacked the military strength.

"The Arabs have done absolutely nothing" to help the Palestinian refugees, Ronen said. The refugees have been kept in "inhuman concentration camps" by the Arabs for political leverage against Israel, he said.

Israel will join in aiding the refugees if the Arab states cooperate, Ronen said.

CAC Approves Proposal For New Room Priorities

At a meeting Tuesday afternoon, the College Affairs Committee approved a proposal that recommended that the quality of a student's room be taken into account when room priority numbers are assigned for next year.

The Committee also discussed a proposal to convert Seabury Hall to make room for student organizations, a dance room, a game room, a lounge, seminar rooms, and offices. No conclusions will be reached concerning the proposal however, until these has been further discussed.

In order to make the room selection system more fair, the proposal calls for a correction factor to be added to the priority number assigned randomly to each student. The correction factor will be based on the student's present dorm. According to CAC member Mike Fisher '72, the better the student's room this year, the greater the factor added, and the worse the number the student will get for next year.

The committee recommended that freshmen be given a cross section of the rooms on campus. Fewer "better" rooms would thus be available to upperclassmen, Fisher said. Fisher was a member of the two-man

subcommittee which wrote up the proposal. Fisher said that this recommendation would eliminate what "seems to be a continuing trend toward the creation of 'freshman dormitories'."

The committee recommended that one high number should not be able to bring other lower numbers automatically into a good room as the case in the present system. The numbers of each member of a group should, instead, be averaged, the committee suggested.

The CAC will send these recommendations to the Community Life staff. The committee has offered to supply additional manpower to the Community Life Office to help create the new Room Selection System.

A CAC survey was mailed to all students last week to find their attitudes on student housing. About 20% were returned to the Office of Community Life. According to the survey, 86% of the students were indifferent or in favor of coed floors, while only 3% were opposed. The survey also showed that South Campus was considered the best dorm, followed by High Rise.

TRIPOD

This is the last issue of the TRIPOD before spring vacation. The next issue will be published Friday, April 16.

Rock Festivals

Woodstock, Altamont as Film Subjects

by John Speziale

Woodstock, as most of us should know by now, is the "love, peace, music" extravaganza, produced to propagandize the "Woodstock Nation" and to make some "heavy coin." No doubt, it has succeeded. And why not? It's a fun movie. The kids are amusing to watch as they frolic in the grass and in the mud, the rock groups are exciting to listen to in four track stereo, and there's even a little "skin". It's almost too good to be true! Hmm.

Gimme Shelter is the Rolling Stones' U.S. tour documentary, produced (I think) to present a more or less objective view of the Stones on tour and also (like Woodstock) to make some big money. It too has succeeded. But Gimme Shelter isn't really a fun movie. The Hells Angels and the Freaks are seen getting violent with each other, the soundtrack is tinny and in mono, and there is a real knifing at the end. Too bad to be true? Hmm.

form. There are not enough group shots; one rarely sees the whole band at the same time. An interesting point to be made about the editing is the Gimme Shelter is arranged into a sort of story: There are a number of spots where we see Jagger and Charlie Watts editing the movie with the Maysles brothers. And there are also flashes which show attorney Melvin Belli talking on the telephone to various capitalists in an attempt to help the Stones pull off the Altamont free concert. The movie progresses toward a climax at the Altamont "festival" which is filed in all its glory. Perhaps this "plot" gimmick is a little corny, but such a device gives Gimme Shelter a coherence that Woodstock lacks.

But what about theme? What are those movies supposed to be saying? And what actually do they say. I thought that Woodstock was going to be an objective documentary on the Woodstock festival, one

hard to keep from being overwhelmed.

Gimme Shelter is also overwhelming, but in a completely opposite way. There is some excellent rock and roll presented in this film (by the Stones themselves and also by Ike

and Tina Turner and the Burrito Brothers), and there are some lighter moments (i.e., when Mick Jagger sits contentedly listening to a playback of his voice at Muscle Shoals recording studio sipping J. and B. straight from the bottle), but the most outstanding scenes are of the frighteningly large crowds, the tripped-out freaks, and the Hells Angels getting nasty at Altamont. I hesitate to say that Gimme Shelter is meant to emphasize the negative aspects of the rock and roll industry because that would mean that the Rolling Stones were consciously biting the hand that fed them. Rather, I believe it to be an objective movie, in which the plain facts are made known: that the Rolling Stones are a strange bunch of people, that there is a lot of "put on" involved in rock and roll, that much of the rock industry is being run by the very people whom the Woodstock Nation are revolting against, that drugs can cause a lot of trouble at a rock festival, and that when three-hundred thousand people get together it really isn't so impossible for a man to be brutally stabbed to death. It just so happens that the most outstanding facts are negative ones.

I am not certain which of the two movies is better. They are both quite interesting and I liked both of them. I believe that, no matter what the apparent message of each, and whether or not it succeeded in giving that message, the essential motive of each film was to make money.

Woodstock is a lot of fun. There are a lot of laughs and a lot of good tunes. Gimme Shelter is rather frightening. The latter seems to be quite a bit more objective than the former, but the former is more skillfully produced. But you can decide on which terms you want to judge them, or if you want to judge them at all. I see Gimme Shelter as a somewhat more realistic comment serving as a necessary contrast to the naive, idealistic statement made in Woodstock. But I don't think we have to get overly emotional (positively or negatively) about either one.

Enjoy Woodstock with a grain of salt (after all, rock and roll isn't really love); and don't get too shocked by Gimme Shelter (some people actually had a good time at Altamont and didn't even know about the stabbing).



Rolling Stones

Mick Jagger (center) and Company are featured in Gimme Shelter, a film by the Maysles Bros.

Technically speaking (meaning photography and sound), Woodstock is a "slick flick." The color, whether grainy or clear, is beautiful. The split screen method is extremely well done and compliments the stereo soundtrack by combining visual separation with audial separation. Other special effects (i.e., speeding up or slowing down the film) are minimal, but amusing. The camera shots are good, whether scanning a large crowd or focusing in close on some pop idol's dripping nose. The editing was well done and the scene sequences are put together nicely so that the action rises and falls, saving the film from becoming boring. The music is well engineered, but when there is a bad sounding performance the camera seems to take over and one becomes lost in the visual aspect rather than the soundtrack (e.g., the performance by Arlo Guthrie).

Gimme Shelter is not so slick. The color is bland (perhaps because the Rolling Stones perform most of their concerts inside a darkened auditorium) and the special effects are absent except for one sequence which shows Mick Jagger prancing around the stage in slow motion. There are too many closeups and it's hard to get a sense of proportion when watching the Stones per-

of the largest gatherings of people in the history of the world. And in spite of a few shots of people who are lost or who want to go home (one girl starts to cry), in spite of one or two interviews with townspeople who are opposed to the festival, there is very little that is pessimistic in Woodstock. I didn't attend the festival. I know that it was a "success" in that there was little violence and a lot of good music. Kids got together and had fun for three days. But seeing the groups in Woodstock is somewhat like watching the Ed Sullivan show, isn't it? All that wonderful gimmickry. And that stereo sound! It's loud and clear and really exciting. The music sequences are just too good. They set the pace for the rest of the movie and help the audience to forget about that girl who was crying or the farmer who had his land ruined. The message seems to be, "Okay, so a few people got burnt, but man, what a gas! Just listen to Alvin Lee!" The music is all anyone remembers. It's overplayed. Where's all the wheeling and dealing that occurred in order to get permission to have the festival? Where's all the people who took too much dope? True, if one can keep from being overwhelmed he can see that the promoters of the festival are pretty naive, that most of the people interviewed are blind to reality, and that mud is really kind of gross and dirty. But it's too

Trinity Students Win Art Prizes

by Joe Pseudonym

It was pink champagne and peanuts for the opening of the Eighth Annual Beth El Temple art show and contest last Saturday night. Three hundred paintings, sculptures and etchings were entered in the competition. Among them were pieces by Hartford and New York area artists, including members of the art faculties of U. Conn. and the University of Hartford, and works by four Trinity Art students.

The judge for the event was Robert Motherwell, renowned critic and abstract expressionist painter who was a key figure in the New York School art movement of the 1940's and 50's and belonged to a group including Pollock, Gorky, and DeKooning.

Of the seven cash prizes awarded, three were won by Trinity art students. Joel Houston '71 took third prize and \$100 for his fiberglass, wood and leather piece. Hoover II. Mel Kendrick '71, and Barclay Shaw '70 each took \$50 awards for their pieces.

Kendrick entered a wall sculpture entitled "Do Not Re-Use" comprised of rubber tubing and sewn canvas. Shaw entered an untitled free-standing piece employing rusty bed springs and roto-rooter cable.

Robert Motherwell termed these pieces imaginative and experimental. When informed that three of the prizes he had awarded had gone to Trinity art students, he commented that Trinity must have a fine studio art department.

This recognition comes at a time when the studio art department is under great criticism by both administration and students, and the department faces possible extinction with the destruction of Boardman Hall which houses the majority of studio space. At the moment, no plans have been made for replacing the lost space.

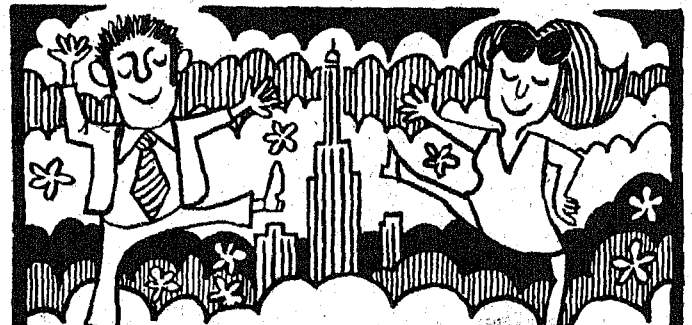
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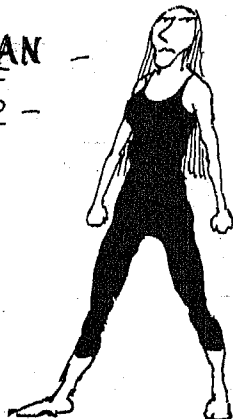
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CITY SCOPE

Hartford Democrats

The past week has brought many rapid but unsurprising changes in the Democratic Party in Hartford. Town Chairman J. Michael Kelly has resigned. Why? Many say it is strictly because of the troubles that have beset the party for the past few years. Only once in six years of Kelly's chairmanship have the Democrats won the mayoralty. There have been strong upsurges in dissident strength in both the north and south ends of the city.

These problems probably contributed greatly to Kelly's decision to step down, but clearly the real reason lies within the man. Kelly's very close friend and business partner died in a tragic boating accident late last spring. Kelly immediately went into seclusion and did not even break it to take an active part in the state convention last June. This convention was an extremely important one, for the Duffey-Dodd challenges were very obvious. Nor did Kelly participate in the very divisive convention that chose the party candidate for first district Congressman.

Kelly stayed very much in the background throughout the primaries for Congress, U.S. Senate, second district state representative and second district state senator. An experienced city politician and friend of Kelly summed it up when he said, "That accident gave Mike a blow that neither his opponents within the party nor the Republicans could

ever have given him."

Kelly's resignation has produced a scramble for the position of town chairman. Late last week, just after Kelly announced he was retiring, it appeared that Councilman Nick Carbone, a south end "liberal," had the inside track on the position. In fact, he and his supporters were claiming that they had the votes on the town committee necessary to pull a victory. His main strength is in the South end, with some support from George Ritter's people in the north and west ends. Over the weekend, however, Carbone's position seemed to be much less secure. Key people in the north end, specifically State Senator Wilber Smith and State Representative Howard Klebanoff have not indicated support for Carbone. Several people in the south end, who are generally believed to have many votes, have specifically stated that they are available for the nomination. Dr. Michael Zazzaro, state committeeman from the first senatorial district, has held the door open for himself.

Of course, it will all make little difference who gets the position to the people in Hartford. All of the leading contenders are expert compromisers, and none will do much to rock the boat. The choice is between a relatively conservative and a relatively liberal machine. The difference in end results is not very great.

LETTERS to the editor

'apology'

To the Editor:

Having had a lengthy conversation with Carlos Rodriguez, during which we came to an understanding of our supposed differences, we hereby issue a public apology for our statements contained in Tuesday's Tripod.

The statements contained therein concerning Mr. Rodriguez were erroneous. If we have impugned his integrity, we are sorry and ashamed. After all, he ain't heavy, he's our brother.

Carlos Martinez '72
Christina Medina '74

'clean'

To the Editor:

The Salmon River, the last CLEAN river in Connecticut, is in danger of pollution by a

sewage treatment plant to be built by Colchester and Marlborough. Bill #796 in the Connecticut legislature, up for hearing March 31, would protect the Salmon; but needs HELP in order to pass. Please address letters of support to The Hon. Stanley J. Pac; Chrmn. Comm. on the Environment; Connecticut Senate; Hartford.

Sincerely,
Helen McClenahan '72

'quiet'

To the Editor:

I want to thank you for the splendid article in today's Tripod, "Our Athletic Faculty". It has just given the faculty its quietest lunch hour since we were put out of Hamlin Dining Hall.

Sincerely yours,
Ralph M. Williams

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Notices

History

The Mead Lecture in History will be given by Laurence Lafore, author of The Long Fuse, on Monday, April 19, at 8:00 p.m. in the Washington Room.

Nominations

Any student who wants to run for the Student Government Founding Convention must send a petition with 20 signatures to Box 1310 by Friday.

Refunds

Students who have not received their Jefferson Airplane ticket refund may pick it up at Mather Hall Desk. Bring ID.

French

Jean-Louis Barrault, French actor and director, will speak on the French Theatre Wednesday, April 14 at 4:00 p.m. in the Goodwin Theatre.

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Yale Art Gallery Shows Its Drawings

by Peter Marlow

Drawings have always fascinated art historians. They often can be appreciated on several levels: as preliminary compositional studies for major finished paintings, as studies for individual elements within those paintings, and as complete works of art in themselves, finished products not necessarily related to any other work. Thus they not only provide the viewer with a complete work of art, or with an insight into the working process of the artist, but often with a clue to the existence of a lost composition.

Examples of each of these characteristics are now on view in a major exhibition at the Yale University Art Gallery, where European Drawings and Watercolors in their collection will be on view until April 15th.

One of the most interesting aspects of the exhibition is that the fire is stolen, so to speak, by one panel of drawings which hangs immediately outside the exhibition area itself. On this panel hang five acquisitions, too recent to have been included in the catalogue. They are all French: a classic Farmyard Scene by Francois Boucher using black chalk heightened with white in a most expressive manner, a small but intense drawing of a tree in pen and ink by Claude Lorraine, and a small series of figure studies by Jacques Callot, usually known as one of the first engravers to show the horrors of war. The nineteenth century, one of the major strengths of the Yale holdings, is shown by two drawings by artists who are represented in the exhibition itself: Paul Cezanne, with a charming small watercolor of flowers, and Toulouse-Lautrec with a nervously energetic pencil sketch of a guardsman on horseback.

This group, of the highest quality, is a suitable prelude to the riches that are in the exhibition. The material is so extensive and varied that it would be impossible and inappropriate to discuss it all. Taking the prefatory panel as a justification for my own preference, it seems best to limit this presentation to French material only.

Francisco Goya's Nude Maja and the Clothed Maja, both in the Prado in Spain, are among the most famous paintings known today. They have engendered numerous reactions on the part of later artists, most particularly Manet. His large oil painting after the clothed Maja of 1862 hangs upstairs in the Yale galleries, and it is therefore of great interest that a small watercolor example of the same subject should be included in this exhibition. It is suggested that the work was done after the painting as a presentation drawing rather than as a study due to compositional differences between the two. Another drawing by Manet, that of a Lady in Traveling Costume, shows Manet in a less intense and less derivative moment. One of a series of four drawings of the same subject, it has a lightness of spirit that accommodates its watercolor technique.

Two famous 19th century French lithographers, Daumier and Toulouse-

Lautrec, are represented in the exhibition, one in a pencil drawing the other in pen and ink. Toulouse-Lautrec's pencil drawing of May Milton is a preparatory sketch for the 1895 color lithograph poster of one of those Parisian dancers, like Jane Avril, whose Can-Cans in the Moulin Rouge have been romanticized ever since. The extraordinary feeling of circular movement which is created by the lines of the skirt and lettering

scholars to suggest that it is, rather, a drawing after a later version, now in a private collection in Paris, of the Boston painting. While this may seem splitting a point, it does emphasize the importance of the publication of scholarly information about works on exhibition. The interesting point is the greater movement and exuberance that Renoir has given the drawing (where the dancers really appear

collection contains two of the nine crayon studies for this painting and both are on exhibition. The viewer is immediately struck by the rich velvety black shadow tonalities and the manner in which Seurat has modelled the round forms without using lines to any appreciable degree. Seurat, of course, is most famous for his pointillist style of painting in oils, yet it is extraordinary how the rough quality of the paper he used in his drawings contributes to this dotlike effect in these studies. Combining the particular properties of the medium and the paper, Seurat has created two drawings, studies for a larger work to be sure, yet monumental works themselves.

If the exhibition is perhaps most rich in the 19th century French drawings, it is still worth closely examining the 18th century material. (At this point one might make a minor quibble with the selection for this section, for it seems unfortunate that at least one of the two excellent drawings by Jean-Baptiste Greuze, both preparatory sketches for major paintings, were not included).

Antoine Watteau's red chalk drawing of the Two Recruits is characteristic of both the informality of pose and the vitality of execution for which he is known. Born in the north of France where the border frequently changed hands in a constant series of battles, soldiers and warfare were no stranger to Watteau, yet his more famous compositions focus, perhaps deliberately, on a lightness and gaiety of life which is markedly different. In this drawing, the soldiers are seen unheroically, the one tying his shoe, the other from behind so that the overstuffed sack of provisions is a major element in the composition. Although neither of these figures is to be found in a painting by Watteau, the kneeling figure was engraved in the 1726-34 series of prints after his designs.

A drawing of roughly the same date, 1708, but of very different character and intent, is Claude Gillot's Feast of Pan. Here the medium is the same, but in far greater detail and completeness of composition. This is because, rather than a sketch, the drawing is directly related to a large engraving of the same subject, one of a series of four Bacchanales. There are only minor differences between the drawing and the print, and the fact that one is not the reverse of the other would indicate that Gillot probably used this drawing as his last before working on the plate. It is a richly complex composition, yet it does not lose its overall focus on the central altar of nude bacchantes.

Like many 18th century artists, Hubert Robert studied in Italy, and like many of them he visited Naples. Many went to see Vesuvius erupting, and like Joseph Wright of Derby have left splendid visual records of that spectacular phenomenon, but equally important are the many landscape views which also came out of this experience. One of them, a red chalk drawing of Ruins at the Sea near Naples, is in the exhibition. Like Watteau, Robert used the chalk medium for subtleties of shading through accented line, allowing the darker areas of his design to stand almost directly next to bare areas of white paper for contrast. The figures in the foreground lend a sense of scale and make the ruins and cliffs appear that much more imposing. As an exercise in technique it is an impressive drawing.

There are numerous other drawings of high quality in the exhibition, particularly Dutch and Flemish. Indeed this aspect of the collection is perhaps more important overall than the French examples which have been discussed here. Also important are a group of 18th century Italian drawings by Tiepolo, and a small selection of English 18th and 19th century material which will be significantly supplemented when the Paul Mellon Center for English Studies is established in an adjacent museum. It is these extraordinary riches, only hinted at here, which make the exhibition all that much more worth an extensive visit.



The Imaginary Invalid by Daumier

is starkly contrasted to the angularity of the danseuse's features. Honoré Daumier's pen and ink drawing, *The Imaginary Invalid*, is presented in the exhibition as an illustration for Moliere's comedy. Whether this is the case, the artist has created a striking contrast between the two doctors, agitated in manner by the trembling line in which they are depicted, and the sick man whose face is cast into deep shadow and thus made more sepulchral. The composition of the drawing is deceptively simple, and within a small area there is much diversity of technique and interest.

At first glance the drawing by Pierre Renoir, *The Dance in the Country*, is a study for the famous painting in Boston. It's not quite that easy, however, for minor differences in pose and date have led the Yale

to be enjoying an energetic swing) as compared to the painting (where the action seems almost frozen). In part this can be explained by the rich washes that are used on the drawing, as well as by the spiral lines on the man's legs which, along with the front seam of the woman's dress, seem to unite them in a swirling motion.

Gustave Caillebotte's pencil drawing, *The Cafe*, in this case a study for a painting, is representative of a general interest in the period in the use of reflections in mirrors. Indeed this interest stems from a much earlier date (Ingres' *Portrait of Contesse d'Haussonville* in the Frick Collection is but one example), but many of Caillebotte's Impressionist contemporaries and friends used this device to full effect. One thinks immediately of Manet, Degas, and even the American Glackens. The drawing possesses an informality and openness which is not present in the final painting where the stance is more erect and frontal. Further, in the painting the angle of viewing is more directly at right angles to the mirror, thus the interest in the back of the artist's head is replaced by the introduction of other people behind the viewer.

Both Camille Pissarro and Paul Cezanne are represented by watercolor landscapes in the exhibition, and it is instructive to compare them. The Pissarro, executed about 1882 in Osny, uses an almost classic perspective composition. A large mass of foliage forms a left-hand border, then with a lazy curve to the right and up to the horizon the viewer's eye gradually recedes back into lighter background areas. Despite the color accents, the drawing has all the lassitude of a hot summer afternoon. Contrast the Cezanne, done about fifteen years later, with its protocubist construction, depending for its perspective recession on the visual juxtaposition of planes and colors, and one gets a fascinating look at the difference between two aspects of painting at the time.

But it is a black crayon drawing, not a watercolor, which the authors of the catalogue have considered important enough to reproduce on the dust jacket of their catalogue, namely a study by Georges Seurat for the important oil painting, now in the National Gallery London, *Une Baignade, Asnières*, of 1883-84. Indeed, the Yale



Seated Boy with Straw Hat by Seurat

Mr. Marlow is senior curator of painting at the Wadsworth Atheneum. He taught a course in American Art at the college last semester, and has kindly offered to organize a series of art columns written by professional critics in the Hartford area.