

# BARD WEEK

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## FRESHMAN '49 CLASS LOOKS GOOD DESPITE DROP IN NUMBER OF APPLICATIONS

General prospects for the class of 1953 are better than expected, even though there are fewer applications for entrance this fall than there were a year ago for last September, the Office of Admissions has announced.

The reason for this drop in applications, it was explained, is that veterans are no longer attempting to enter colleges. New students are now limited almost entirely to the group to be graduated from secondary school this June.

### ART-SOCIAL STUDIES WEEKEND BEGINS NEXT FRIDAY NIGHT; MEYER SCHAPIRO, PAUL TILLICH ARE GUEST SPEAKERS

The Cultural Crisis of Our Time will be the theme of the Art-Social Studies Weekend, May 6 and 7.

Meyer Schapiro, Ph. d., Associate Professor of Fine Arts at Columbia, and the Rev. Paul J. Tillich, Ph. d., Graduate Professor of Philosophical Theology at Union Theological Seminary, will address the community at 8:30 P.M., in the gym next Friday. A reception in Albee Social will follow the gathering.

The two guests will take part in a panel discussion on the conference theme, at 10:15 A.M., Saturday.

There will be a concert in Bard Hall at 3:00 that afternoon.

### WKBC BOARD OF DIRECTORS TO REPORT TO COUNCIL THIS EVENING

Council will hear a report tonight from the Board of Directors of WKBC concerning the re-opening of the station last Monday night.

The Council's agenda also includes a report by the Budget Committee, a report on the financial status of the BARDIAN, Mr. MacAllister's plans for a Ninetieth Anniversary Banquet next fall, and the election of three people to handle our N.S.A. affairs.

This change in the Admissions situation had been reported from colleges throughout the country. For example, earlier this year the College Entrance Examination Board surveyed 100 colleges. Sixty per cent of this group reported that they have received fewer applications than a year ago and that they expected the same situation to prevail throughout the year, 15 per cent expected to have the same number of applications as last year, 28 were non-committal and only 4 per cent anticipated larger enrollments.

Statistics on inquiries, preliminaries and formal applications are prepared each week by the Office of Admissions to provide a comparison of progress with previous years. Figures for the 3rd week in April indicating the relative status of interest for the following September since April 1948 are as follows:

Men	Apr '48 for Spt. '48	Apr '49 for Spt. '49
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Inquires...	989	584
Prelims....	142	69
Formals....	77	52

Women		
Inquires...	1277	1009
Prelims....	218	98
Formals....	132	115

As compared to this time a year ago, it will be noted that applications from women have dropped about 10 per cent and applications from men have dropped about 30 per cent. It may be of interest that by the opening of college last fall 158 formal applications

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\* BARD WEEK \*

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Editors' Note:

Printed below is the second in a series of articles written by members of the faculty.

For a Few To Be Chosen,  
Many Must Come  
by Gerald De Gre

My genial colleague, in last week's issue of this newspaper, has expressed her tears concerning the democratization of higher education. Her opening salvo in defense of the idea of restricting the Colleges to a select student elite was as follows: "There is no room in the world of higher education for those who lack curiosity, for those who have no interest.....in knowledge."

Now, although I might be prepared to agree that a College such as Bard may need to screen its applicational philosophy makes on intellectual initiative and social maturity; still I cannot go along with the suggestion that "there is no room in the world of higher education" for those who, because of the civilizational compulsives of our time, have not the opportunity to develop these rare qualities. For if the colleges all refuse to provide these latter with the opportunities for humanistic enlightenment, then where else can it be found?

A competitive economy, which stresses the individualism of "getting ahead" in terms of bank deposits (with an eye always on the material illusions which these deposits can buy), and which is characterized as well by an ever increasing bureaucratization in both acquisitive monopolies and governmental agencies

cannot be expected to produce in any appreciable fraction of its population that disinterested enchantment with truth, that charity for all things which makes us want to understand them in their innermost nature, that humility before the incredible vastness of space and time, in short, that self-transcendancy without which devoted scholarship is impossible.

Are we to be surprised that the B.A. degree has tended to be looked upon by many merely as a possible passport to a junior executiveship? Let us face the facts squarely: the civilization of our time is the implacable enemy of the culture which our colleges were originally designed to preserve, enrich, and transmit to successive generations of students.

But what role is higher education to play in the face of this aggressive barbarism? Is it to withdraw from the realm of decision and shut its doors to the unwitting victims of a social environment which has allowed them no chance to develop a "desire to learn"?

I, for one, cannot subscribe in good conscience to this blanket denial of the possible fruits of higher education to all those who have not succeeded by some miracle in overcoming their social milieu before coming to college. On the contrary let us expose as many as will listen to the seeds of wisdom in the hope that a few more may yet come to experience the excitement of intellectual discovery, the fervor of newly-found political consciousness, the serenity of contemplation, and the self-discipline of research.

To perform this task, higher education must accept the challenge of a hostile environment as it has done time and time again in the past. As long as it remains firm and conscious of its own goals it need not fear, and certainly cannot permit itself to exclude those who temporarily at least may be given refuge from a barbarous world for the mission of the University still remains that of civilizing it.

—Push, Pull,  
Click, Click!—

Last week's introductory article on the problems of American Art mentioned four forces in our life that have served to imprison or make fugitives of our native artists: 1) mechanization, 2) puritanism, 3) mass escapism or romanticism, 4) hypnosis by convention, the "rehearsed response". This article will attempt to clarify the term "mechanization", what precise sterilizing effect it has had on the artistic side of American life.

The machine has taken from man the power he felt in his hands. To create a chair, for example, we no longer saw, shape and carve as the colonials did, but buy it ready-made and stereotyped at a store or through a Sears Roebuck catalogue. The objects that surround us are not of our own making: even when "modern" married couples have built their own furniture, they have mostly used stereotyped patterns or employed processed materials. We have let our hands be amputated. We seldom sense the mystery in different textures, in the "give" and strength of a material as did our frontier ancestors who used to grasp, push or press, but seldom to form. Because the machine can produce more rapidly (how we love speed for its own sake) creation has now become for most an engineering or mathematical affair, if there is any creation at all.

What we have foolishly built is an aesthetic dogma, rationalizing this amputation. In painting, and especially in sculpture, we have become obsessed with material for material's sake, with the absolute of matter. We have thereby affirmed the failure of our hands to grasp and reform matter. Many have assumed, with a blind, mystical faith that is rivaled only by our faith in the machine itself, that matter will "suggest" artistic form, that color and texture speak for themselves. This amputation of our hands thus results in a deadening of our will and of our personal ideal vision, a situation affecting artist and worker alike.

Once children were made aware of the mystery of fire and light

Commenting on the visit of the trustees in a recent interview, Dr. Fuller outlined what he thinks the role of the board of the trustees should be.

The board, he said, should (a) determine the educational policy of the school, (b) pass on the hiring or dismissal of faculty members, (c) look after the financing of the school, and (d) assume the responsibility of taking care of school property since it holds the title thereof.

Dr. Fuller feels that in the past two years the trustees have taken a new interest in Bard and that the plan to open campus once a term will help sustain this interest.

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REPRESENTATIVE OF NOBEL PRIZE  
WINNING QUAKERS TO SPEAK  
WEDNESDAY EVENING

Mr. George Mohlenhoff, Director of the College Program of the American Friends Service Committee, will be guest speaker at the Wednesday evening meeting of the St. Stephen's Society, 8:30, in Albee Social. He will speak on the experiences of the Friends in post-war Europe, and describe some of the student projects being undertaken there.

Mr. Mohlenhoff is a graduate of Syracuse University and was a Fellow at the Institute of International Education in Heidelberg and later a Fellow in English literature at Johns Hopkins University. He returned last June from two years service at the Friends International Center in Holland.

The American Friends Service Committee together with its English counterpart was awarded the Nobel Peace Prize in 1947 for extensive humanitarian efforts over a period of many years.

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by being taught to handle fire. Today we can only teach our children with tragic conventionality, that to create light: "My dear son, you see the switch on the wall, grasp it, press it, push it."

This Was Congreve:

AUTHOR OF 'OLD BACHELOR' WROTE FOR ONLY SEVEN YEARS;  
WIT, GRACE, ELEGANCE, NOSTALGIA FOR PAST OVERSHADOW  
PLOT IN WORK OF MOST FAMOUS RESTORATION DRAMATIST

The Old Bachelor was Congreve's first play, written in 1693 when the playwright was twenty-three. Coming late in Restoration drama, five years after the Glorious Revolution had removed the cavalier court that supported this type of drama, the play manifests its late position through an undertone of nostalgia for the gay life so recently vanished.

The quality of nostalgia serves to separate all of Congreve's plays from those of the early-Restoration, though the major concern in each case is the same. The Restoration playwrights produced, above all, witty elegant, graceful drama, sometimes satirical, directed against the bourgeois - seldom tragic. With Congreve, one has wit and grace taken to its extreme, to the point where plot complications no longer seem important under the covering of wit.

The success of Congreve's plays are based on the fact that he worked within a fully developed tradition, and did not have to bother defending the so-called immorality of his plays from the thrusts of puritan thinkers. His form and

NOTE ON THE CHEST  
FIVE HUNDRED DOLLARS was raised this week by the Community Chest. The goal is \$1,000. Let's push it over the top before Sunday, May 8. THE AMOUNT CAN NEVER EQUAL THE NEED! GIVE GENEROUSLY!

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from men and 201 from women had been filed. If the pattern of the past years is repeated, the College can expect a substantial number of additional applications to be submitted between now and the middle of the summer.

One of the significant aspects of this year's admissions situation is that most of the candidates who have applied thus far, selected Bard as first choice and a very substantial number are being recommended by their principals or professors as clearly qualified for college.

It appears now that the entering class next fall will be around 100, almost equally divided between men and women. This is only slightly less than the entering group of 116 last fall.

style had been already fully justified.

Congreve wrote for only seven years, after which he retired from the literary world to become a country gentleman. Thirty years later when Voltaire visited England and wished to see the country's most famous playwright, he found a country squire who scorned bitterly the contemporary English stage. For at the turn of the century, moral concerns became predominate in English drama. As the bourgeois class consolidated its social and political hold, drama turned away from wit to become an expressive tool of the militant morality of the middle class. Retreat, therefore, was Congreve's only solution.

Did You Know?

JOE SCHOFIELD IS BUILDER  
OF 'REC HALL' MODEL

After examining the model which suddenly appeared opposite the mail boxes in Hegeman last week, Bard students now have a three dimensional conception of the proposed 'rec hall'.

The person who built the model, nucleus of the rec hall publicity campaign, is Joe Schofield, an industrial design major and future architect.

Schofield began the model at home during the spring vacation and finished the job last Wednesday night. He worked from plans drawn by Mr. Richard Lischer, project architect. The model is built on the scale of  $\frac{1}{4}$ " equals 1'. The cost of material, Schofield estimates, was about \$10.00.

Choosing the building material required considerable ingenuity. The roof is illustration board; The windows are acetate; the bricks are printed sheets of paper which Schofield bought in a model railroad shop. The grass is green sweeping compound, and those bushes, if you haven't looked closely, are bits of sponge.

"I almost made some trees out of wheaties painted green," he said.

What holds the model together?  
"Nails, pins, glue, and God!"