

St. John's Collegian

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Transcendentals and Universals

Mr. Buchanan had finished college and was managing a lecture series on scientific, literary, and political subjects before he found the liberal arts. He found that audiences could understand if the lecturer could present the elements of his subject. Most lecturers failed because, as he discovered, they did not know the elements of their subjects. All of the lecturers lacked methods of proceeding to the elements of their various subject matters. When it was suggested that the seven ancient liberal arts were what he was looking for, we have no more reason to believe that Mr. Buchanan hoped for any more from them than do progressive educators today. But he gave them a trial: the result is St. John's.

The impositions and intentions of words or signs make possible the development and understanding of the liberal arts.

Useful or industrial arts are those whereby materials are fashioned artistically for economic purposes. Medicine and education have man for their object and they can be practised only with his co-operation. The divine arts, whose tools are the sacraments, may be described as reflexive. Dramatics and painting are imitative arts. Plato would give the art of government kingship among the arts. Seeing how much the sophists and imitative artists corrupted the youth of his time, Plato advocated that philosophers be kings. We may hope that philosophers will be kings, but it is most important for us that truth rule our individual lives.

A science cannot be built without a practical knowledge of an art. (No one can take advantage of your painstaking hours in the laboratory by copying your observations.)

We now make the St. John's assumption. If we apply ourselves diligently to the liberal arts and read critically the books of life which great liberal artists have written, the truths of the natural sciences, social sciences,

and theology will be added unto us. But why shall we be led to these? Term papers show that interest has varied between science, law, and theology as seminar and tutorial readings have been shifted. And into the three great professions, medicine (which is the mother of the sciences), law, and theology falls all of our knowledge. The medicine man reads the signs which God has placed upon the earth. Medicine is concerned with that which is true about things. Law has need of all the arts, especially the imitative arts. For the ruler must represent the people to themselves in order that they may recognize their follies and be ready to follow his example of what they should be. Man's good is the concern of law. It is the problem of the ruler to determine the ends of man in society and the proper means thereto. Theology is the most tempting and the most difficult. It attempts to reduce the arts to a knowledge of nature, and virtues to a knowledge of ends and means.

The dangers to be encountered in the study of the professions are many. The doctor and his fellow scientists can easily become obsessed with man alone, or only the world outside him. We must then know the meaning of our scientific work as it relates to human life and must repeatedly submit ourselves to the criticisms of science. Our observation of law in the contemporary world leads us to despair of attaining just and orderly government. We are thus far most apt to forget the possibilities of scientific government and think only in terms of pragmatic laws and power politics. When we as a people so think of government we will no longer have the knowledge and the faith to improve it. Theology, because it must deal with the most abstract, is most liable to false reasoning. Whatever we believe about God, if it be the product of false reasoning, is idolatry.

We have the opportunity to acquire the liberal arts. But we cannot understand our contemporary world until we have practised the other arts of

man. We must then examine these experiences in terms of the liberal arts. The professions should be open very specially to us from St. John's.

H. R. M.

Backcampus

Preparation and practice are now successfully under way for the coming lacrosse season. Coaching and supervision are being offered by Mr. Pumphrey and Mr. White. As yet, participation has been rather poor, and your presence at practice sessions is requested. The value of the lacrosse season, aside from the excellence of the game itself, is the fact that it helps break up the long spring and summer terms into at least two sports. As it was pointed out before by the athletic board in giving reasons for introducing the sport when only a small percentage in the school had previously played, two continuous terms of softball would prove to be very tiring. Therein lies the asset in the introduction of lacrosse. Practice sessions are being held by schedule during the week, but on any afternoon the college is invited to come down. A special class will be held on Saturday mornings for those who feel they need more practice and also those who wish to become quite proficient in the game. This column wishes to urge the college to back lacrosse in every way.

For the benefit of the new freshmen and also the rest of the college, the athletic board wishes to announce that its staff this year is composed of Mr. Frank Pumphrey, Mr. Thomas Robertson, Mr. Frank Marshall, and Mr. Harrison Sasser, manager.

Last Saturday evening marked the annual athletic banquet. Procedures were supervised by the athletic board and Mr. Barr, who presided. The dinner was primarily for the purpose of awarding deserving athletes, but the banquet also functioned as an introduction of college activities to the new freshmen.

Mr. Barr started proceedings in his usual manner, welcoming the new

freshmen and complimenting the last year's athletic board and the whole college for its unusually high participation in intramural sports this last year. The meeting was then turned over to Mr. Sasser, manager of the athletic department, who read the names of the winning men and teams. Medals were given to members of these following teams: West Pinkney for both baseball and track; Chase-Stone and Paca-Carroll for their long-remembered tie of the football championship; and East Pinkney was awarded for carrying off both the soccer and basketball titles. Blazers then were presented to individual men. Tennis singles, Richard Maury; doubles, Richard Maury and Richard Harris. Badminton honors went to Stephen Benedict. Ruben Marchosky was presented a blazer for squash. Boxing blazers were awarded to Brewer Newton, William Harris, Richard Powder, Hamilton Durning, and Marvin Hoffenberg. George Smith, Archer Jones, Peter Clogher, and Charles Putnam were vested as winners in wrestling. Richard Maury was awarded the blazer as individual champion of the year, having attained the highest total of points. The Edward Flint Lathrop prize was awarded to Thomas Robertson for contributing most to intramural sports during the year. This terminated the athletic proceedings for the evening. Other activities were then outlined and support was urged. Robert Mueller spoke for the COLLEGIAN, Thomas Fulton in behalf of the Student Co-operative, Frank Pumphrey hilariously for the Cotillion Board, Mr. Nabokov urged participation in music and dramatics, and Robert Campbell outlined plans for the Yearbook and the art show.

St. John's Chorus

The St. John's College Community Chorus will present on Sunday, a week, the excerpts from the St. John's passion. The chorus for some time has been, until the formation of the chamber music, the only organization in the college which is practicing and performing music.

The past winter, the chorus, under the direction of Nicholas Nabokov, and with the assistance of Mordecai Sheinkman, has met twice weekly and sung four-part choral music. The chorus consists specifically of members of the

college and citizens of Annapolis and the U. S. N.

The St. John's passion is one of a group of five composed by Bach. Three of these seem to have been lost. The Passion music of Bach is a part of the great polyphonic compositions written during the 17th and 18th centuries. It offers brilliant and profound music for voice and orchestra, in simple settings which are characterized by expression and depth in the rhythmic patterns and in the sacred lyrics.

College Meeting

The Dean opened the meeting to make a this time, unpoetical appeal to the residents to refrain from destroying what grass remains from the ravages of the winter; to use the footpaths and to recognize our temptation and meet it.

Frank Pumphrey, as the chairman of the Cotillion Board, spoke concerning the plans of the club for the coming term. He recalled the organization of the board in the past and commented on the changes which had been made and which were felt to be for the good of the college as a whole.

The social life of the college, it seems, when properly and successfully carried out, is analogous to the successful function of the laboratory. It is a laboratory in the social sciences. As one of the functions of the laboratory is the application of theoretic knowledge to material and physical beings, the Cotillion Club may be the means to a social and political end.

The board hopes to announce the program for the coming term in writing in the near future. The present members of the board besides Mr. Pumphrey are: Van Doren, Bird, Tristram Campbell, William Harris, Welch, Israel, Gilbert, and Stone.

Arts

Grasping at straws, and considering past policy and success of our self-effacing predecessor, we are somewhat awed at the thought of appearing weekly, and in print. We have, however, outlined a massive program, a rationale all-embracing, to treat of l'Art in our time and vicinity. We promise to inject into the COLLEGIAN a puritanical note, an Asiatic austerity, and a lushness. If this is not borne

out, stay with us. One point, first, to the new arrivals; survivals already realize it: look to the Circle and Capitol for class, the Republic is slumping. Hollywood, we magnify thee.

The Miracle of Morgan's Creek, at the Circle until Sunday and then the Capitol through Tuesday, proves that slapstick and sentiment still make a quite effective combination. It's all about the comic middle-western Kockenlockers and hectic youth, and has brought a flock of bad jokes in tabloids comparing it with recent goings-on in England, (we can have our cake, etc.). Betty Hutton and Eddie Bracken and Dina Lynn as a cynical adolescent. The heavenly hierarchy also appears as "McGinty" and "The Boss," whom no one seems able to identify. There is in addition a "puppetoon," a device which has been handled neatly. This one is physically distressing to watch and is a sort of poor variation on "The Three Black Crows," long dead.

Though we haven't seen it, we understand that if you haven't read it, *The Bridge of San Luis Rey* might not be too bad. The Capitol through tomorrow, but caution.

Everything at the Republic this week should be avoided, except the penultimate chapter of *Captain America*, tomorrow. *The Fighting Seabees* puts John Wayne, rascal that he is, and Susan Hayward, dear that she is, into the nurse's corps and Seabees without varying plot or situations. Allan Jones deserts the plains for the melodious *Sing A Jingle*. Finally, Ann Miller in *Hey, Rookie*. Dates for these don't matter.

A poltergeist phantasy, *The Uninvited*, will be at the Circle and Capitol during the week. Reports indicate that the terror is unmarred by rational explanations and malicious scientists. In spite of its advertisement as "a love that is out of this world," it looks promising. (This probably makes the second best marquee since a nazi opus pushed as "sadism gone mad"). Ray Milland and Ruth Hussey are the invited who stayed.

Broadway Rhythm is infested by Ginny Sims and George Murphy. (The big town has a big heart.) Sustained by Lena Horne and Hazel Scott, who more are artists and who come in for brief shots.