

St. John's Collegian

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J. K. on J. K.

Mr. Klein brought *Meno* to the St. John's stage last Friday night after an absence of several years. Apologizing for the "vicious" procedure, he added the role of a chorus to the production, a part he played with insight and dramatic flair. The lecture brought something new as well as something old; it was an attempt at the reading in common by the whole student body of a major part of a book, under the guiding comment of one who has read it imaginatively and often. It is to be hoped that there will be more lectures of this type.

A prologue preceded the presentation of the actual dialogue. In it the lecturer pointed out that a Socratic Dialogue is an "imitation of Socrates" in word and deed. Not in word only, for that is merely *paedia*, "play," while the imitation of Socrates means serious reform of your whole life. The dialogue mingles "play" with seriousness, because it appeals to many who do not yet take its purpose seriously, but by seeing it as a play may come to do so. The play must be acted by its audience; only so is it fully understood. The action, though an *ergon*, is *logos*; the Socratic *logos* we call dialectic, in which word and deed continually reflect and are reflected in one another. Plato's various devices of reporting the Socratic conversations, sometimes through several steps of indirect discourse, often with Socrates, in conversation with one group of friends, narrating other conversations with other friends, are ways of setting mirrors and lights at different angles to illuminate this complex interplay of word and deed. The structure of the dialogue is generally built around a central climax; the action of the first part reaches a crisis in the middle, while the last part is a *logos* reflecting upon the *ergon* in the light of the crisis. The interplay of *ergon* and *logos* in the dialogues is a reflection of the Socratic paradox that *arete* is *episteme*. This paradox is to be found written all over every dialogue, Mr. Klein asserted.

It would be worse than vicious for the reviewer to attempt a condensation of Mr. Klein's

skilfully compressed reading of the *Meno* and it is impossible to record accurately all the comments which he, in his role of chorus, interspersed. One can only attempt to point out the main emphasis; this is that the central part of the dialogue, the slave-boy episode, is a remarkable example of the mirroring of one theme on different levels. Through *Reminiscence* the slave-boy learns that the side of the double square is the diagonal of the original, while at the same time *Meno* is failing to learn in the same way that learning is *Reminiscence*, and we, as audience, knowing who *Meno* is, are learning that goodness (or virtue) is knowledge. Had *Meno* learned his lesson here, the *ergon* he had performed in the first part would have let him learn the paradox we have learned,—but then he would not have been *Meno*.

Meno was well known to Plato's contemporaries—and, thanks to Xenophon, to us—as the vicious mercenary of the Ten Thousand who stopped at nothing in his pursuit of wealth and power to get wealth and who came to an appropriate end in the torture chambers of the Great King. The dialogue is a revelation of *Meno's* soul in all its nakedness; no need for Socrates to return the ironical compliment of the simile of the sting-ray. *Meno's* question at the outset; "Socrates, aren't you ashamed to have it known you don't even know what virtue is?" quickly turns back upon the asker. *Meno* reveals that his only knowledge is memory of what others say and his learning is an eager pursuit of the high-sounding phrase, the sophisticated jargon.

By contrast, the slave boy, having no memory of what other people have said about double squares and no wish to display them, is able, when Socrates performs the necessary pre-conditions of teaching, to see through to the solution of the problem. These necessary pre-conditions are the presentation of material from the world about us on which to base an opinion and the refutation of false opinions. While Socrates asks the questions that set up these conditions it is the slave boy who answers what he sees

And trains move rapidly and naively along beneath.

Lights
civilizing
the somber haughty naturalness of stone glare and smooth.

Porters
entrammeled
by clumps of flesh
push and curse.

Baggage
geometrising
the shapeless contours of chaos
move and fall.

Bodies
dead-like
on brown wood urns
snore and yawn.

And pedestrians move rapidly and naively along outside.

—Ralph Finkel.

Backcampus

As most of you know, there was only one softball game this week. So if we appear slightly irrelevant today, pass it off as filler. Softball finally got up steam after a week of rest on Wednesday. On that day a volunteer group from the infirmary, East Pinkney, and Paca-Carroll, plus, surprisingly enough, a handful of people from Chase-Stone, went down in defeat before the highly touted West Pinkney team. The score was 14-10. Before going further we would like to comment on the Chase-Stone softball team. They will, we think, soon give up athletics in despair, and this would obviously be a bad situation. Their reasons are many but it is mostly because of their few numbers that they have such a bad time. Wednesday was typical. They had to use four ringers to play the game. We think that a slight reshuffling of teams would be in order. These boys have been here almost a year now, and we would venture to say that they have not won more than five athletic contests.

As for Wednesday's game, it was West Pinkney all the way. Carden had three for four; Matteson had three for four; Feldman had two for three, and Phelps had three for five. Against this Chase-Stone had two one-for-three hitters—Straumfjord and Cave. The pitchers were Matteson versus Wilson. Matteson acquitted himself well.

We have the word from the athletic department that Randall will play two after supper games this week.

Knowing our mania for statistics, you will not be surprised that we have already computed all the batters over .500.

Name	AB	H	Ave.	GP
Thau, V., R	2	2	1.000	1
Nelson, C., R	3	2	.666	1
Van Sant, X., R	3	2	.666	1
Desjardins, S., I	7	4	.571	2
Feldman, R., WP	7	4	.571	2
Matteson, D. WP	7	4	.571	2
Patton, WP	7	4	.571	2
Elliott, D. PCEP	4	2	.500	1
Carden, WP	8	4	.500	2
Phelps, WP	8	4	.500	2

Arts

The Republic, instead of having its usual array of three mephites a week, this week has only one, lasting the entire time. Flathead Michael O'Shea stumbles through the leading role, sometimes on skates and sometimes on his knees, but most of the time on his head. Sonja Henie turns in her usual performance. Need we say more? But we will say more. The name of it is *It's A Pleasure*. For those who still wish to feast their eyes upon it we advise attending in the latter part of the week in order to see also the final or almost final chapter of *Manhunt on Mystery Island*.

Saturday, April twenty-first, the famous *Eternal Mask* shall bless the portals of our own Iglehart Hall. It is a tale of a doctor passing into insanity. This picture like the "Cabinet of Dr. Caligari" is supposed to cause your heart to beat madly from terror and pity. It is a concomitant part of a plan to bring pictures dealing in sanguinous and tragical matters to St. John's this term; but in addition to these terrifying creations there will be comical shorts such as Charlie Chaplin's extremely humorous

Burlesque on Carmen, which will bring out an equally artistic imitation of life.

We recommend the revival of *Topper* playing at the Capitol Wednesday. It is an extremely witty and hilarious production, that is, if you care for any type of humor. Cary Grant and Constance Bennett share the leading roles.

The motion picture production of *A Tree Grows in Brooklyn* has missed the feeling which the book portrays. Although it conveys in full the pathos of the book, it omits all the humor and the enjoyment that the Nolans got out of life. However, there are several excellent performances, which makes the picture more or less worth seeing. It will be at the Capitol on Sunday and at the Circle on Wednesday.

About the only thing we can say for *A Song To Remember* is that it is a lavish, prodigal extravaganza. It starts its run at the Circle on Sunday.

REPORT FROM THE FILM COMMITTEE

The following list of movie dates is presented here for those who wish to plan ahead.

Coming April 21st is a "must" psychological film, *The Eternal Mask*. We also have ordered a Danny Kaye short for this date. The company acknowledged our order, but didn't tell us whether or not they were going to send the film. We ordered W. C. Fields' *Million Dollar Legs* for May 12 and the documentary, *The River*. They can't send "Legs" on that date, but they said they could send *The River*. If the Kaye short doesn't come this Saturday, we have ordered it for either May 19 or June 2. We said we wanted *The River* for May 12, if they could still send it; but if it has been ordered by somebody else in the meantime, we will have it either May 19 or June 2. The date will be decided upon (that is, if they don't send it this Saturday) when we find out if we are going to have the Kaye short on one of the two dates, May 19 or June 2. We have ordered three movies for May 19. First choice, *The Informer*; second, *Bringing Up Baby*, with Katherine Hepburn and Cary Grant; and third, *Citizen Kane*. The short with whichever picture we get will be either *The River* or the Kaye film, that is, if they don't send the Kaye short this Saturday, and if they don't send *The River* until June 2.

If we get *Million Dollar Legs* on May 19, we will have *Les Bas Fonds* June 2, or vice versa. If they aren't able to send *Million Dollar Legs* on either date, I don't know what we'll do.

Reve Parisien

A Constantin Guys

I

De ce terrible paysage,
Tel que jamais mortel n'en vit,
Ce matin encore l'image,
Vague et lointaine, me ravit.

Le sommeil est plein de miracles!
Par un caprice singulier,
J'avais banni de ces spectacles
Le vegetal irregulier.

Et peintre fier de mon genie,
Je savourais dans mon tableau
L'enivrante monotonie
Du metal, du marbre et de l'eau.

Babel d'escaliers et d'arcades,
C'etait un palais infini,
Plein de bassins et de cascades
Tombant dans l'or mat ou bruni.

Et des cataractes pesantes,
Comme des rideaux de cristal,
Se suspendaient, eblouissantes,
A des murailles de metal.

Non d'arbres, mais de colonnades
Les etangs dormants s'entouraient,
Ou de gigantesques naiades,
Commes des femmes, se miraient.

Des nappes d'eau s'epanchaient, bleues,
Entre des quais roses et verts,
Pendant des millions de lieues,
Vers les confins de l'univers.

C'etaient des pierres inouies
Et des flots magiques; c'etaient
D'immenses glaces eblouies
Par tout ce qu'elles refletaient!

Insouciants et taciturnes,
Des Ganges, dans le firmament,
Versaient le tresor de leurs urnes
Dans des gouffres de diamant,

Architecte de mes feeries,
Je faisais, a ma volonte,
Sous un tunnel de pierreries
Passer un ocean dompte.

Et tout, meme la couleur noire,
Semblait fourbi, clair, irise;
Le liquide enchassait sa gloire
Dans le rayon cristallise.

Nul astre d'aillers, nuls vestiges
De soleil, meme au bas du ciel,
Pour illuminer ces prodiges,
Que brillaient d'un feu personnel!

Et sur ces mouvantes merveilles
Planait (terrible nouveaute!
Tout pour l'oeil, rien pour les oreilles!)
Un silence d'eternite.

II

En rouvrant mes yeux pleins de flamme
J'ai vu l'horreur de mon taudis,
Et senti, rentrant dans mon ame,
La pointe des soucis maudits;

La pendule aux accents funebres
Sonnait brutalement midi,
Et le ciel versait des tenebres
Sur le triste monde engourdi.

—Charles Baudelaire,
from *Tableaux Parisiens*.

Notice

The King William Players will present
Moliere's *Medecin Malgre lui* in Humphreys
Hall on Friday, April 27, at 8:30 P. M. At-
tendance is required for members of the college.
Admission for guests will be \$.84, tax included.

CALENDAR

ST. JOHN'S COLLEGE

April 20-28, 1945

Friday, April 20:

Softball—Randall vs. W. Pinkney
2:30 P. M. Back Campus
Formal Lecture—*Cannon Law*—Stephen
Kuttner
8:00 P. M. Great Hall

Saturday, April 21:

Tennis and Softball Practice
10:30 A. M. Back Campus
Movie—*The Eternal Mask*
8:30 P. M. Iglehart Hall

Sunday, April 22:

Public Seminar: *TVA—The March of
Democracy*
8:00 P. M. Woodward Hall

Monday, April 23:

Tennis and Softball Practice
2:30-5:00 P. M. Back Campus

Tuesday, April 24:

Tennis and Softball Practice
2:30-5:00 P. M. Back Campus
Bible Class
7:00-8:30 P. M. McDowell 22

Wednesday, April 25:

Tennis and Softball Practice
2:30-5:00 P. M. Back Campus

Thursday, April 26:

Tennis and Softball Practice
2:30-5:00 P. M. Back Campus
College Meeting
7:30 P. M. Great Hall

Friday, April 27:

Tennis and Softball Practice
2:30-5:00 P. M. Back Campus
The King William Players Present:
Moliere's Medecin Malgre Lui
8:30 P. M. Humphreys Hall

Saturday, April 28:

Tennis and Softball Practice
10:30 A. M. Back Campus
Track Meet
2:00 P. M. Back Campus
Formal Dance
8:00-12:00 P. M. Iglehart Hall

Note:—Recorded Concerts take place in the
Music Studio at 6:30 P. M. every day except
Sunday, and last until 9:00 P. M., except on
lecture and seminar nights at which time they
end at 8:00 P. M.