

St. John's Collegian

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War Meeting

Sunday night, instead of the usual hour-long speech followed by discussion, four students each gave ten-minute talks on different aspects of the question: "Should Liberal Arts Colleges Close During the War?" In introducing the speakers Dean Buchanan expanded the topic into "Liberal Arts Colleges in Revolution, War, and Peace." It is perhaps significant that in the group discussions preceding the meeting two of the eight students expressed their belief that nothing could be said on the subject. Knowing that there are always some members of the community who feel slighted by not being selected for such discussions, the Dean explained that there were other students that should have been in the group and that the evening's discussion would show whether all of the speakers should have been chosen or not. He invited any other group of students which were interested in some problem relevant to the War Meetings to present their views to the group.

The first talk was on "The Functions of Liberal Arts Colleges in Wartime." Mr. Witwer stated that the primary function of a Liberal Arts Course was to give students a working grammar which would enable them to make right decisions; in other words, to teach students to think and give them a foundation for their decisions. But since man's decisions are always relative, something like Christian Faith is needed to act upon one's decisions. Mr. Witwer was not quite clear as to whether it was the duty of the college to give this faith or not.

Mr. Mack had difficulty in defining the conditions which would answer his topic question: "When Should Liberal Arts Colleges Close?" He felt that students would leave college to fill the increasing manpower shortage unless

convinced that their Liberal Arts Colleges were accomplishing two functions which justify their existence in wartime. Though it followed from Mr. Witwer's talk that better men make better soldiers and officers, Mr. Mack couldn't see why two years of officer training and field experience wouldn't produce a better officer than would two years of Liberal Arts training. Secondly, Mr. Mack doubted whether we are getting an understanding of the world which will be necessary to citizenship in the post-war world and he wondered why we couldn't get it after the war as well. Though he admitted that the colleges might be performing these two functions successfully, he charged educators with the responsibility to convince students of the fact.

Though it might or might not be wise for colleges to remain open, Mr. Nelson explained some of the arguments which might lead the individual student to enlist. He contended that though the soldier whose sole motive was to avenge Pearl Harbor might fight as well as the citizen whose purpose was based on a deeper understanding of the conflicts involved in this war, it was better for the citizen with noble motives to fight. Mr. Nelson suggested that there were further reasons which might lead a student to remain in college. Even were there no such reasons, Mr. Nelson defended the existence of the Liberal Arts College in wartime; for, he argued, without it there would soon be no soldiers with generous motives based on any real understanding of the war.

Mr. Goldsmith believed that the war is only one phase of a social revolution. Education will be of paramount importance after the war, if the revolution is to result in an international situation just enough to give prospect of anything more than a twenty-year peace. Though we must not minimize the necessity of our winning the war, colleges must remain open, lest men forget for what they are fighting, and the world be lost again in confusion.

In the question period, several wondered what the immediate importance of our education will be, since students will not help to plan the peace. Mr. Goldsmith answered this by stating that a state is only as just as the citizens within it. It was not surprising that the question of drill came up. It was maintained that when it becomes necessary to introduce such extra activities as military drill, it is time for Liberal Arts Colleges to close. This assumed that there was something in taking orders on a drill field which contradicts everything which a Liberal Arts Program is trying to do. The Dean had to get down the table of contradictions to settle this dispute. By the time the drill question was settled there was little time left to search into the more relevant questions which the speakers had raised.

A lot of people would like to see students leading these meetings more often. There are other topics which are just as alive for student discussion. Participation certainly would make War Meetings of more interest to students.

Dance

Come Saturday, there are to be big doings in the gymnasium, in the shape of a Hallowe'en dance which is expected to surpass in gaiety and pictorial charm any given affair of its kind since 1923. An appropriately ghostly decor has been designed by the ever-resourceful Mr. Landau, and it is urged that those who come come *en costume*. Cider and doughnuts will add the homey touch. Fifty-five cents for Cotillion Club members and eighty cents for the great unwashed. Also a firmly enforced stag tax of one dime. A hangover is a small price to pay for an evening of such proportions as this one promises; all able bodied members of the community are exhorted to attend.

Coffee Shop

As everybody knows, the Coffee Shop is under new management. Phil Camponeschi, class of '46, has, at the invitation of the Dean, taken the old place over, and intends to bring thoroughly up to date what was, in his words, "a remnant of the Middle Ages." Changes already in effect include an all-day schedule, a much expanded menu, and sundry sharp rises in price. This last, says the new manager, may be taken up with Adolph Hitler by the disgruntled.

There will be a juke box, too, in the basement of McDowell, an innovation which should certainly remove the last trace of the medieval from the premises. Mozart for Mr. Buchanan, Mr. Camponeschi promises, and Boogie for Mr. Barr.

Room service is also in the offing—breakfast in bed or midnight snacks, for a nominal extra charge. Ice and mixers are on sale at all times. The Coffee Shop will cater for faculty and student parties if any should turn up. Spaghetti dinners, cooked by Mr. Camponeschi according to a secret formula or possibly two secret formulae, are the specialty of the house.

Moish Yussel's *Institution of Superior Service*, nee Coffee Shop, is having a Grand Opening tonight after lecture. Free beer, slashed prices, and three hostesses will contribute to the grandeur of the occasion.

Letter

To The Editor

(Editor's Note: We do not think that words are the means or this the place for a reply to what follows, but it pleases us no end to remark that our correspondent misspells the word *epitome* in the second sentence of his second paragraph.)

Dear Sir:

In my time I have read many a dull book and many, many an overwritten article, but in both of these I think your publication is excessive. In the first place it would be nice if you would include just one or two things designed for the simple-minded to understand without having to run for the dictionary. There are some things, I agree, like Mr. Kahn's recent review of the lecture, which require long words, but

it seems to me that in a simple reporting job you might restrain yourself to less than twelve syllables. That write-up of the last dance, for instance, was the most words for the least ideas I have even seen, and whoever wrote it must have been plenty proud of himself.

This isn't the only thing, though. I think it's high time you included a little something besides that hypercritical movie review column, an epitome of the tired society woman, that has a light touch to it. Perhaps you might try getting some syndicated comic features, which, I know, is what some college newspapers do.

And again, I don't like to seem curious, but what is that poetry you print? By dint of spending a half hour pouring over each one of the poems I managed to get the meaning—or what I took for the meaning—out of them, but it seems you might print something a little more simple. But perhaps it

The Porcupine

though not mythical, merits that species of wonder accorded to griffons and philosophers, does not kowtow to his rational superiors. His barbed complacency, the paradeigm of self-sufficiency, rebuffs the gregarious and the predatory.

Mating in secret without joy, he perpetuates his proud kind, embarrassed at the necessity of intercourse.

Carnivoracity is beneath his dignity which does not spring like that of the hippopotamua from the enforced calm of the obese. Alice found it possible to take him for a croquet ball. His contemporaries maintain toward him that supercilious *laissez-faire*

which animals adopt when presented with a species neither slavish nor palatable.

The Angles, from whom we have inherited much in the way of vituperation had the impertinence to call him a hedgehog.

Anonymous.

is part of St. John's training to work things out for the sake of working them out.)

Also there are things you might do to your make-up to make it a little less hard to start reading the contents of the paper. By what I know of college newspapers, the whole is too condensed.

I hope you will take what I say to heart.

Yours sincerely, CRITIC.

Tonight

Mr. Leo Strauss, of the faculty of the New School for Social Research in New York, will lecture on Machiavelli. Three years ago he lectured here on Xenophon. Though Xenophon wrote about Sparta, Mr. Strauss showed that his writings were directed critically at Athens. He finds ironies in many men, such as Hobbes which most readers are quite unaware of.

Lecture Review

Under the title of "Mythologicus," Mr. Kieffer tonight explored further the meaning and relation of the terms mythos and logos. As his text he paraphrased St. John: "In the beginning was mythos and mythos was with logos and mythos was logos." The last part of this statement was the crux of tonight's discussion.

In the first part of the lecture Mr. Kieffer gave a short resume of a lecture which he had given two years ago and in which he tried to explore the terms mythos and logos *in themselves*. Logos is derived from the Greek verb *lego* which means to gather or collect. In this context it would refer to the putting together of words. Mythos has a similar meaning which can be translated as utterance or saying. The distinction between the two terms is that logos is analytic while mythos is synthetic. When we employ logos to explain a situation, we treat the situation as a whole which we try to understand in terms of the relation of its parts. During this process we will, however, reach a point from which we can not proceed analytically. At this point we shift to mythos. A myth treats a situation as a whole rather than as a set of parts. Since we can not treat the subject in its own terms

we try to express it in mythological terms which allow us to express our thought more intelligibly. At this point the speaker pointed out that even though the liberal arts advance primarily logically they can never rid themselves of the mythological influence and even in the quadrivium mythos demonstrates her influence.

Mr. Kieffer next pointed out that a myth is a narrative generated by memory from historical events. Memory is the mother and Zeus the father of the muses. The power of myth can be realized from the fact that a logos is either true or false but a myth is neither true nor false.

"Panta diaouto elegeto" was the next statement that the lecturer explained. The term *elegeto* has two aspects: one referring to language in its grammatical reference, the other to composition. The first term confronting us in a grammatical consideration is "noun." In its grammatical aspect a

noun is a symbol for some existing thing. (At this point we are not interested in what kind of existence the thing has.) This signification of noun is, however, not sufficient since noun also refers to the thing which the symbol signifies. Here we are involved in the problem of the intentions. Mythos appears when we try to give a definition of some object. In any definition we are finally reduced to using terms which we can not define. With the help of mythos we can explain these terms. As an example for this use of myth, Mr. Kieffer pointed out that basic English is confronted with the problem of definition. Since in basic English our vocabulary is limited it is necessary to employ metaphor, one of the devices of myth.

Predication is the next part of our grammatical-logical problem. A new goddess, *ousia*, enters the scene. This goddess, however, turns to be one of many faces. *Ousia* is used in reference to the existence of a thing *in itself*, and then in reference to a thing existing *in another*. The mythological power of grammar enables us at this point to separate the different aspects of *ousia* by setting up categories; mythos brings forth logos. The final problem of the evening was the manifestations of mythos and logos in philosophy, poetry, and history. At this point the progression of our understanding may be illuminated by the introduction of the terms set forth by Aristotle in the *Poetics*—Beginning, middle and end. Logos analogous to history gives us a basis of our understanding through syllogistic reasoning. Mythos using analogy and metaphor helps us to further understanding; and understanding is finally attained in philosophy through dialectic. The danger of poetry is that it often is mistaken for an end rather than appreciated as a mean. Dialectic supercedes logos and mythos, leading us to the relation of ideas.

ARTHUR HYMAN.

Faculty

Tonight Mr. Barr is attending a Boston Tea Party. He speaks to the Middlesex Teachers' Association on "The Wave of the Future."

K. W. P.

The King William Players have found their *Jocasta* and are all ready to assume the other expression, in this case the tragic one. *She* is Miss Porter Smith. The other people, too, will be of interest and hope to carry off a simple production of famed *Oedipus* with gusto and Greek spareness. The king, for instance, will be played by Henry Mack; Rogers Albritton will be the Creon in the case. Others include Charles Baldwin as *Teiresias*; Duane Furbush as both the priest and the herdsman, and Chuck Nelson as all the messengers. William Spohn will lead the chorus in its lamentation.

Little is known, even by some of those most intimately involved, about the kind of production we are to expect when this thing pans out in about January, but we are given to suppose that with limited materials and an awareness of war-time exigency its director will concentrate on economy of means and simplicity of ends. Various things are being meditated towards this—for one, a production in modern dress with masks to be carried. The meetings of the Players, who plan to read the play out loud together as a starter, the meeting which was scheduled and announced on the bulletin board for this coming Sunday, will be postponed till sometime later in the week.

Auction

The Book Store, in a flush of generosity, is planning to let you have a number of its books for as much as you will agree to pay. You have never had such an opportunity since they made the same offer last year, and people are still talking about the bargains they picked up when Mr. Poppiti sold to the highest bidder. When you come next Friday (exactly a week from today) at 4 P. M., you will have cakes and teas, not to mention that desirable text on the decline of grammar in contemporary rhetoric you've always had your eye on. At a mere fraction of the regular price! Anyway, these are days in which paper grows scarcer daily, and prices on the heads of the *recherche* go up and up.

Arts

First frustration of the year goes to Bette Davis, as you might expect. The opus is called *Now, Voyager*. We won't venture to say what the picture is about because we're confused about more important matters now. With Miss Davis this time is Paul Henried. He replaces the easily replacable George Brent, who used to be the source of all consternation. Aside from this flippancy, we like to say that Miss Davis is one of the few serious actresses in Hollywood and if she wants to be unhappy it's O. K. with us. At the Capitol Sunday through Tuesday, and later at the Circle.

If you like music, and you should by now, we strongly urge you not to see *Orchestra Wives*. This is the film industry's idea of a mad comedy. (Mad underlined.) Noel Coward is obviously revolting at the thought. There are three things in this picture, i. e., Glenn Miller and company; a song called *Kalamazoo*, all about love and letters; and something called *Serenade in Blue*, which is as insidious as *White Christmas*. We must carefully delineate between the disciplines. At the Circle, come the day after the costume frolic.

We feel duty bound to say a little more about the wonderful *Lady in the Dark*. Squeezed, by man's mechanical genius, on Ford's little stage, the super production will emanate magic for one more week. Gertrude Lawrence was introduced to America by Noel Coward years ago. She is the only actress who can make the meaningless dialogue of *Private Lives*, for instance, amusing. Her one important foray in the film was as the first wife in Laughton's *Rembrandt*. Just previous to *Lady in the Dark*, Miss Lawrence appeared with Coward in *To-Night at 8:30*. Now as Liza Elliott she is in for a long period of indecision, for nightly she sings the *Saga of Jenny*. In addition to the lyrics there are kicks, and twirls, and some mighty naughty bumps that we never suspected Gertie of.

Calendar

St. John's College

Fri., Oct. 30 — Sat., Nov. 7, 194

Friday, October 30:

5:00 P. M.
7:00-8:00 P. M.
8:00 P. M.

Chorus Rehearsal
Bible Class
Formal Lecture—
Machiavelli — Leo
Strauss, New School
for Social Research

Humphreys Hall
McDowell 21
Great Hall

Saturday, October 31:

9:30 A. M.-12:00 M.
10:00 P. M.-2:00 A. M.

Athletics
Costume Dance

Gymnasium
Iglehart Hall

Sunday, November 1:

3:00-5:00 P. M.
8:00 P. M.

Recorded Concert
*Revolution: War and
Peace*. Series I, No.
6—Helen Hill Miller,
Executive Secretary
of the National Poli-
cies Committee,
Speaker

Humphreys Hall
King William Rm
Woodward Hall

Monday, November 2:

5:00 P. M.

Chorus Rehearsal

Humphreys Hall

Tuesday, November 3:

5:00-6:00 P. M.
7:00-8:00 P. M.

Recorded Music
Bible Class

Humphreys Hall
McDowell 21

Wednesday, November 4:

7:30 P. M.
8:00 P. M.

Meeting of Cotillion
Board
Orchestral Rehearsal

Paca-Carroll Soc.
Room
Humphreys Hall

Thursday, November 5:

5:00-6:00 P. M.
7:30 P. M.

Recorded Music
College Meeting — At-
tendance Voluntary

Humphreys Hall
Great Hall

Friday, November 6:

5:00 P. M.
7:00-8:00 P. M.
8:00 P. M.

Chorus Rehearsal
Bible Class
Formal Lecture — *Cir-
cles, Spheres, — and
Geology*—Edward
Kasner

Humphreys Hall
McDowell 21

Saturday, November 7:

9:30 A. M.-12:00 M.

Athletics

Gymnasium