

St. John's Collegian

Vol. XXV—No. 4 ANNAPOLIS, FRIDAY, OCTOBER 23, 1942

Price: 10c

Music

Mr. Nabokov's plans for music this year are divided, like all Gaul, into three parts. The purpose of the whole will be coordinated with the program.

First, there are the concerts, some to be given by more or less famous people from outside and others by our own chorus, made up as you know partly of Annapolitans, partly of students at the college. The music as a whole, says Mr. Nabokov, will be more serious than that of last year and so more appropriate to our other studies. An attempt will be made to present works of crucial significance to the period in which they were written, either as representing an important development in the techniques of music (works of Bach in the well-tempered scale) or as relating to other contemporary arts and sciences (early church music or the later work of Beethoven). Ralph Kirkpatrick, the harpsichordist, is to be first in this series of concerts, playing Bach's *Goldberg Variations* and several fugues from the *Well-Tempered Clavicord*. After him, we are to hear the choir of the Church of the Blessed Sacrament in New York, an all-male chorus with children to sing the soprano parts, the instrument for which all early choral works were written. In pursuit of seriousness Mr. Nabokov has selected a mass of Palestrina, to be performed in its entirety, while madrigals and French *chansons* will fill out the lighter part of the program. The other groups to appear in the series have not yet all been found, but it is fairly certain that we will hear the Budapest Quartet in one of the late Beethoven compositions. The St. John's chorus and orchestra this year are going to be smaller and better. They will spend more of their time on polyphonic works, though the Beethoven First Symphony will be played by the orchestra, as well as the D minor concerto of Vivaldi and one of Bach's Brandenburg concertos. Mr. Standon, incidentally, is going to help with the

chorus, both as singer and conductor; he has had a good deal of experience in England with madrigals.

The second part of Mr. Nabokov's three-fold program will bring to us, at the beginning of the second semester, the Music Seminar. This will be experimental, meeting once a week, probably on Saturdays, as an extra-curricular activity. The purpose of the experiment will be to determine in what way music can be integrated with our other sciences, rather than to integrate it then and there; so a number of tutors are expected to take part in the discussions, in the hope of taking back what they learn into our regular classrooms next year. Mr. Buchanan and Mr. Nabokov were not satisfied with the way in which the music seminars turned out last spring, and they hope to return from this experiment with some new ideas for making us understand the art at something between a purely mathematical and a purely technical level. Mr. Nabokov himself feels that we have leaned way over backwards in considering music as mathematics. To him ratio appears to be the form of sound rather than of whatever it is that moves us in it; sound would appear to be no more than the physical condition of music, particularly as musicians can hear a symphony in their heads. More generally, Mr. Nabokov feels that our purely mathematical approach to music represents a tendency at St. John's to over-emphasize the scientific approach and to defame the passions, which, he says, can be human as well as animal. He hopes, then, to arrive at an understanding of some things about music, in the progress of the seminar, by means other than those of our laboratories; though at the same time he would beware of aesthetics or psychology. For it is in reaction to the sentimental criticism in vogue today (indeed, with the exception of certain modern experiments, no one has presented a new mathematical insight

about music within the past hundred years), in reaction to the average music appreciation course, that St. John's has returned to the laboratory.

The work of the seminar will include the study of several "great books of music" and some great books about it. The course will begin with a reading of some homophonic work, probably a Gregorian chant; then there will be something in polyphony and something in harmonic polyphony (Bach). A Haydn symphony will represent the classical harmonic school. A Beethoven quartet, *La Mer* of Debussy, and works by Stravinsky and Schoenberg (the "new-tonal" and the atonal) will complete the list of scores. Parallel to these texts will be books on music as art and science: the *De Musica* of Augustine, the *Easy Introduction to Counterpoint* of Thomas Morley, Rameau's *Treatise on Harmony*, parts of Rousseau's *Musical Encyclopedia* (Rousseau was a composer, by the way, in the best eighteenth century tradition), a book about orchestration by either Berlioz or Rimsky-Korsakov, and finally the *Treatise on Musical Composition* of Paul Hindemith. Parts of Aristoxenus, too, may prove worth reading.

The third part of Mr. Nabokov's program is the music laboratory, for, despite his objection to a too great concern with the mathematical, he is far from feeling that the labs are not a necessary part of any thorough musical study. Indeed he hopes to expand them this year, by the addition of Junior experiments in the principles of tone color and orchestral timbre. The books by Berlioz and Rimsky-Korsakov will be relevant to these exercises.

This has to do with music only in part, but it might be appropriate to say that the music seminar is being postponed until next semester because, with the production of *Oedipus Rex*, Mr. Nabokov's schedule is already crowded. The play will be produced more simply than was planned last year, on the small stage in the third floor of Humphrey's.

War Discussion

Mr. Hammond's talk began with the premise that we are fighting this war, among other reasons, to preserve democracy. Winning the war, however, would only remove an impediment to the survival of democracy, and by no means provide a guarantee of its preservation.

Plato, Mr. Hammond said, would hold that the present difficulties are results of these four causes: shortsightedness as to ultimate aims, working toward secular (temporal) rather than theological aims, false separation between individual and state morals, and the failure to recognize the necessity of theology to a state.

And indeed, since the time of Machiavelli, politics has been far removed from theology. Science has given us a manifold picture of man, ranging from a mass of protons and electrons to the man psychoanalysis has discovered—but always the theological aspect is omitted. The proper state of affairs, however, is quite the reverse of this. Christianity should dominate every day's actions and not just Sunday's.

Mr. Hammond enunciated these principles of Christianity: God created everything. Man's destiny lies beyond this world and transcends time. Further, God is the archetype, and man's government should be an image of God's created order.

Creating implies not only "the lifting out of non-being," but also the providing of individual forms, or natures, which determine proper modes of behavior. Thus creation is simultaneous with the creation of order. Scientists and philosophers, when they investigate and discover various phenomena, are all dealing with manifestations of Divine Providence.

The created world is divided between rational and irrational creatures. The activity of irrational creatures is fixed by their natures so as to allow no choice. But rational creatures possess reason and will, and thus may order themselves. Though the rational animal has no choice in what his proper destiny is, nevertheless he may reject it as his destiny, and further, he may choose what means he will to accomplish his end. Thus man has a

part in shaping his destiny, and it is this principle upon which democracy is based.

The democratic principle of self-rule is thus grounded in a theological basis, so that any effort at the separation of democracy from theology is a wrong one.

Man's temporal life should be viewed as a pilgrimage, a means, toward his eternal life. Thus there are three orders of goods: the material good, which is the concern of economics, the rational good, which stands as the aim and end of the temporal state, and the theological good—the eternal life. From the renaissance onward men have lost interest in the third as an ordering principle of government, and as a consequence have fallen into one or the other of two errors. Either the material good gains ascendancy, and competition for profit gains sway, or the individual is completely subordinated to the common good, as occurs in totalitarian states.

So to preserve democracy the people must gain faith in the third order of good, the good which is the eternal life.

In the discussion period the problem was raised, how is the majority to gain such faith. Mr. Hammond was unwilling to be convinced that a world state could either substitute for faith in the after life, or necessarily bring it about. He suggested that a saintly president might succeed: a saint-president instead of a philosopher-king.

BOB SNOWER.

Tonight

A few freshmen are still puzzled by the title of this evening's lecture—"Mythologicus." This is the 25th century of Western Philosophy's search into the meanings of Mythos and Logos. Two years ago Mr. Kieffer lectured on "Mythos and Logos." Tonight he will attempt to apply some of the contentions of that lecture to the study of grammar and literature. In the last two weeks Mr. Kieffer has found so many new meanings of Mythologicus, that he has wanted to postpone tonight's lecture. He has been spending all of his time for the last three days in organizing his inspirations.

Spat

Every man is born an Aristotelian or a Platonist. I do not think it possible that anyone born an Aristotelian can become a Platonist; and I am sure no born Platonist can ever change into an Aristotelian. They are the two classes of men, beside which it is impossible to conceive a third.—Coleridge.

Aristotle—led experience about like a captive in a procession.—Bacon.

Plato is a bore.—Nietzsche.

Poem

I saw you once,
Water front wasn't it?
(Split probably, but no matter)
Yes, you still sit and chatter,
Fingering water glasses aimlessly,
Wondering why we're all here any way.

(Think we'll know some day?)
That's wrong, not so deep.
It was—how superior we were
To those Europeans, the thought
Behind those blue blue eyes.
Then the new's better
Than the old, and that dress
Better than last summer
But I don't know that line,
And it's your dress not mine.
Old story, old versus new.
To me the old good's pleasant.
And the new? Well, it's through at present.

Spilt wine didn't look much
Like blood then, but he spilt his own.
Month later, that drunk officer over there.

Last analysis put her on the map,
And though you laughed
At her being fat, she—
But I don't know,
I wasn't there so,
So what? Laugh, go ahead.
But I'm here and there's one thing I do know:

Instead of China blue
There'll be Turkey red
If you don't stop fondling
That damn water glass and drain it
To a nation that we knew
On a continent that's dead!

WALTER CABOT PAINE.

On The Lecture

A significant perspective on Kant is gained by considering him as restoring the liberal arts from the degradation into which they had fallen in his time. This was the thesis that Mr. Hammond proposed for his lecture last Friday. The degradation into which the liberal arts had fallen consisted in a false tension between empiricism and rationalism which itself followed from a false antithesis between the intellect as knowing and the intellect as making. In knowing the starting point is the object given. The form in the intellect comes from the object and develops the intellect from potency to act. The form in the intellect is posterior to the object. In making, on the other hand, the starting point is the form in the intellect. The form in the thing is transmitted to the thing from the intellect. The form in the intellect is prior, and the thing is posterior.

The empiricists failed to recognize that the intellect in knowing is also making. For them, the intellect is a blank tablet, merely passive, on which the forms from the objects impress themselves. With Locke these forms are sensible qualities, and finally Hume draws the conclusion that all we have is a sequence of sense-impressions, not causally connected in any way and, therefore, that science is impossible. The rationalists of Kant's day, on the other hand, failed to recognize that the intellect in making is limited by sense-experience which alone gives content to the concepts of science.

It was at this point that Kant entered the picture. Kant did not raise the question whether or not there is sense-experience. It was obvious to him that there is; sense-experience is something immediately given. Nor did he raise the question whether or not there are *a priori* synthetic judgments, i. e., judgments which belong to knowledge prior to experience. There were numerous examples of such *a priori* synthetic judgment in the science of the time and especially in that science as developed by the admirable Mr. Newton.

The question he was asking and attempting to answer was: What is it that makes possible these *a priori* syn-

thetic judgments by which we explain what is given in experience, if experience itself, as Hume seems to have shown, was not sufficient to make them possible? His answer lies in an exploration of the proposition that if there is to be any *a priori* knowledge, the intellect in knowing must also be making. The principles by which any body of science is made derive from the intellect itself. These principles are the categories or concepts of the understanding under which are synthesized the percepts derived from the manifold of experience and ordered under *a priori* intuitions of space and time. The *a priori* categories or concepts of the understanding are not fictions. Their objective validity is guaranteed in that they are always exhibited in experience.

When the intellect, which is an artist in its own right, tries to take upon itself God's art and create knowledge *ex nihilo*, it falls into paradoxes. These paradoxes result from the attempt to operate with the Ideas of Reason for which no content is given in experience. It is not that the Ideas of Reason necessarily have no objective validity; it is only that their objective validity is not guaranteed in the same way as that in which the objective validity of the concepts of the understanding is guaranteed. The immortality of the soul, the totality of phenomena, and God are not themselves phenomena; and so cannot enter into experience. If man had a higher mode of knowing, he might resolve the paradoxes to which he is led in speculation based on the Ideas of Reason. As it is, however, he is limited in his intellectual making to the production of knowledge grounded in the concepts of the understanding and possessing phenomenal content.

At least one mark of a good lecture is that it leaves one with the desire for further investigation of the same subject. Perhaps there could be another lecture which would carry inquiry into the question whether or not Kant succeeded in resolving the empiricist-rationalist tension and what kind of further exploration of the paradoxes involved in the Ideas of Reason might be possible.

J. WINFREE SMITH.

Arts

(Dubious, isn't it?)

Everybody, simply everybody, is in *Tales of Manhattan*. This is all about a tail-coat that runs the gamut of backs from Boyer to Paul Robeson, including such beautiful people as E. G. Robinson, Ginger Rogers (who doesn't wear the coat but hangs around), and Laughton. There is such an amount of talent involved that we are devastated. There is too much of a good thing; then again, there's not enough of it. At the Capitol on Sunday and later at the Circle.

There is another thrilling film that haven't been to the Republic in a long time and would sort of like to visit it again before we leave for the wars. The picture is called *Counter Espionage*, takes place in England, and has its quota of misguided accents. To which we say, "All in a golden afternoon, do bats eat cats?"

The glamorous Gertie, as she is known to those who love her, finally arrives next Tuesday at Ford's in *Lady in the Dark*. Miss Lawrence brings with her four revolving stages for the occasion. The praises sung to this play have been many and hollow. The Weill-Gershwin score, however, and Miss Lawrence's peculiar voice (in addition to all that scenery) more than compensate.

Sports

It seems to this individual that the athletic end of the military program is overdue. Infantry drill is becoming dull and calisthenics do not completely fulfill our needs for bodily recreation. The interspersing of intramural competition at drill period would not only lend appeal to the program—which is not its end—but also do better to build and maintain healthy bodies—which is. Meanwhile the athletic members of college become bored with drill and the absence of intramurals, while the unathletic members are just bored.

Rain on Saturday caused the scheduled games to be postponed. The schedule will remain the same for tomorrow.

9:30 Seniors vs. Sophomores.

10:30 Freshmen vs. Juniors.

J. S.

College Meeting

Mr. Brooks Jackson proposed a defense job for students which would be of immediate importance. Many citizens have no facilities to carry their scrap to collection centers. With the college truck we can meet this need. A number of volunteers would be needed for a few hours each week.

There are some who would have us pledge allegiance to the flag before each college meeting. Assuming that we could understand each other's patriotism without such a declaration, Dean Buchanan continued a discussion of the relations of our college to the nation at war. We are finding that Total War makes its demands of every citizen. Never before have men been commanded to get an education. Over one-half of the students are already under orders to remain here until further orders.

It is quite natural that we should ask ourselves what we are really doing here, since our program has met the requirements of the army and navy. Many are confused by the conflict which arises between the military discipline of the drill field and the apparently undisciplined methods of the classroom. Some, convinced that the war and education are equally important, would like to bring the efficiency of the drill field into the classroom. But perhaps the arts can only be acquired by the loose, genial method of old. But we can perhaps learn from the drill that there are things which we must do that are not to be questioned.

Nevertheless the problem remains: "What justifies my being here?" We wonder if it really is possible in these times to study. Perhaps the liberal arts colleges should close. There will be a student forum on these questions at this Sunday's War Meeting. The Dean feels increasingly that these are great days. They have the marks of greatness, and out of them great men will arise.

HENRY MACK.

THE ST. JOHN'S COLLEGIAN is the official news organ of St. John's College, published every Friday during the academic year. Entered as second class matter October 15, 1919, at the Post Office at Annapolis, Maryland, under the Act of March 3, 1879.

Calendar

St. John's College

Fri., Oct. 23—Sat., Oct. 31, 1941

Friday, October 23:

8:30 A. M.	Chapel Service	Great Hall
2:00-3:15 P. M.	Infantry Drill	Back Campus
5:00 P. M.	Chorus Rehearsal	Humphreys Hall
7:00-8:00 P. M.	Bible Class	McDowell 21
8:00 P. M.	Formal Lecture— <i>Mythologus</i> — John S. Kieffer	Great Hall

Saturday, October 24:

8:30 A. M.	Chapel Service	Great Hall
9:30 A. M.-12:00 M.	Athletics	Gymnasium

Sunday, October 25:

3:00-5:00 P. M.	Recorded Concert	Humphreys Hall
8:00 P. M.	<i>Revolution: War and Peace</i> . Series I, No. 5—Speaker to be announced	King William Rm. Woodward Hall

Monday, October 26:

8:30 A. M.	Chapel Service	Great Hall
2:00-3:15 P. M.	Infantry Drill	Back Campus
5:00 P. M.	Chorus Rehearsal	Humphreys Hall

Tuesday, October 27:

8:30 A. M.	Chapel Service	Great Hall
2:00-3:15 P. M.	Infantry Drill	Back Campus
5:00-6:00 P. M.	Recorded Music	Humphrey's Hall
7:00-8:00 P. M.	Bible Class	McDowell 21

Wednesday, October 28:

8:30 A. M.	Chapel Service	Great Hall
2:00-3:15 P. M.	Infantry Drill	Back Campus
7:30 P. M.	Meeting of Cotillion Board	Paca-Carroll Soc. Room
8:00 P. M.	Orchestra Rehearsal	Humphreys Hall

Thursday, October 29:

8:30 A. M.	Chapel Service	Great Hall
2:00-3:15 P. M.	Infantry Drill	Back Campus
5:00-6:00 P. M.	Recorded Music	Humphreys Hall
7:30 P. M.	College Meeting—Attendance Voluntary.	Great Hall

Friday, October 30:

8:30 A. M.	Chapel Service	Great Hall
2:00-3:15 P. M.	Infantry Drill	Back Campus
5:00 P. M.	Chorus Rehearsal	Humphreys Hall
7:00-8:00 P. M.	Bible Class	McDowell 21
8:00 P. M.	Formal Lecture— <i>Machiavelli</i> — Leo Strauss, New School for Social Research	Great Hall

Saturday, October 31:

8:30 A. M.	Chapel Service	Great Hall
9:30 A. M.-12:00 M.	Athletics	Gymnasium
10:00 P. M.-2:00 A. M.	Costume Dance	Iglehart Hall