

# St. John's Collegian

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## War Meetings

Dr. Hans Speier, propaganda analyst for the government, was the speaker at last week's war meeting. We regret that due to a combination of accident and indolence an adequate review of the meeting is not available. This coming Sunday a panel of undergraduates will offer their views on the probable attitudes of some classical historians toward the present war. Samuel Scheinkman, Robert Scolnik, David Sachs, Louis Hedeman, and an as yet unannounced fifth will speak, respectively, for Herodotus, Tacitus, Gibbon, Hegel and Thucydides. Mr. Barr and Mr. Buchanan will preside. It is hoped by its originators that this meeting will help to correlate the program with the war discussions.

## College Meeting

The customary introductory announcement by the Dean at the beginning of College Meeting was somewhat more spiced than usual. It concerned the recent posting of a list of "24 distinguished gentlemen" who are to have conferences with Mr. Buchanan this Saturday. That these people, who are to explain either their excessive number of absences or the unusual reports about them in Don Rags, have to be called in to meet the Dean is indicative of the fact that our war jitters have been increased, rather than steadied, by the recent Stimson-Knox announcement. Not enough people, Mr. Buchanan said, are availing themselves of the opportunities which the College offers its students because of the war; for instance, the War Meetings in the Library Sunday nights, where we can learn and talk about the war; nor are we presenting our problems to the faculty, which is anxious to be of help.

The Dean then read a statement by the American Council on Education. Three points emerged from the fairly obscure article: All students, whether in the Reserves or not, are urged to continue in College. Those who are leaving for the armed services are advised to continue their education in the army. Finally, those people who are not in any reserve and are subject to the draft need not despair; after they enter the army, an application for transfer may bring them the same advantages which the Reserves will enjoy. All students entering the army should have with them a copy, preferably photostatic, of their academic transcript.

Finally, the Dean gave a set of rules for students departing from the College; these will be printed and distributed to all students.

Then Mr. Barr came on the stage. He reviewed for us what happened in the January 11th meeting of the Board of Visitors and Governors, and the story behind these happenings. The question under consideration was, How early should people be inducted into the study of the liberal arts? "Following the second year of high school" was the answer, and here are the reasons. The third and fourth years of high school are, for the most part, a "pitiful and jumbled twaddle." Further, the war had cut the upper limit of the "age area available for education" down to 18, and therefore left the school with the alternatives of closing for the duration, or taking them younger. And since a liberal education is not a luxury, but a necessity, as Wilkie's ghost writer so aptly put it, the school had no intention of shutting down. Thus the plan is to allow 15-year-olds to enter, and accelerate the program by running a summer session, so that students will graduate at 18. The announcement will be made to the press in a few days.

R. S. W. P.

## The Freedom of the Will

Dico: If God be free to move or not to move the will in such and such a way, as has been shown, then the will is free to be so moved or not so moved, for if it were not free to be so moved or not so moved, God, according to its necessity, *must* so move or not move it. For what is not free is by necessity. And further, if the will be free to be so moved or not moved, then it is free to so move or not move, for what is moved moves, and only what is moved of necessity moves of necessity. But it has been shown that the will is free to be moved or not moved in such and such a way, and therefore it is free to move or not to move in such and such a way. And this all men call the freedom of the will, witless creatures that they are. Dixi.

## Mr. Barr

From Chicago Mr. Adler sends us a copy of chi-chi notes in one of the local papers. Katharine Brush writes a column called *Out of My Mind*. She begins: "I should like to have seen Dinah Shore when she was cheerleader at Vanderbilt University\_\_\_\_," etc. She goes on: "I love to say the following name: Addis Ababa\_\_\_\_The Bay of Whales\_\_\_\_Slaspie Maxie Rosenbloom\_\_\_\_President Stringfellow 'Winkie' Barr of St. John's College, Annapolis\_\_\_\_Lt. Gen. Mark Clark\_\_\_\_Commonwealth and Southern\_\_\_\_Mrs. Pleasants Pennington\_\_\_\_The Tennessee Walking Horse."

## Problem

There are things breeding in the urn I have set aside. This time yesterday, when I counted them, there were 61; and 3 hours before that 57. And five hours earlier on the day before there were 18 and a little one. I wonder how many there were just now when they climbed out of the urn and took my friend away?

Answer not in next week's Collegian.

## Hervey Allen on Rome

Mr. Hervey Allens lecture last Friday evening was both a chronicle and a psychological narrative of some thousand years of Roman history. The first, a literal exposition in terms of geography, dates, and events, was to some degree justified by Mr. Allen's concern with time. In his terms, "decades are but moments"; hence not only are man's eons microcosmic, but inversely, we are able to compress those eons into the briefer space of ninety minutes. The second, and subordinate, theme, found expression in several portraits of the Roman mind—portraits regrettably but necessarily done with a broad brush. Here was displayed the Roman thinking about his gods, his state, and his wars, and about the last two in a manner foreign to that of his predecessors. The play, then, between this pair of basic components provided Mr. Allen with his subject matter.

We begin geologically, considering the Mediterranean as it appeared about twenty thousand years ago. At the time divided into two immense "lakes" by the mountain range that later became Italy, it was reduced to a single sea by the encroachments of the Atlantic from the West, through the Gates of Hercules. The inhabitants of the immediate environs became lake dwellers, and later took to the hills. In Italy, these primitive peoples included the Latians, Etruscans, Sabines, and various others. The first for some time remained essentially rural, committed to a simple life; the Etruscans, on the other hand, evolved a rather highly civilized society which included a written culture. Warfare between the two groups provided the necessary unification of the Latians, under the leadership of one tribe whose emblem was the wolf—immediately recognizable as a possible source of the Romulus-Remus tale.

The above paragraph has consumed some fifteen thousand years; we are now within the first millennium B.C. A wall appears around the seven (or five) hill on the banks of the Tiber, focal point of the combined tribes. These original societies had been domestic patriarchies; the fathers of the homes were the fathers and governors

of the towns. Correspondingly, the citizens were members of the families constituting the group. But the commencement of the line of Roman kings involved a different concept of authority. The ruler of the state at large did not hold his right from the people, but from the gods. He was holy, and exerted, in behalf of the people, a unique influence with the divinities; hence the mystical origin of kingship, and a distant source of the "divine rights of kings".

Thus *FAS* became the source and condition of all regal action, and thence of all law. This power, or attribute, was inherited by succeeding rulers; transmitted from father to son, and maintained continuously. The people's religion, or the "binding back" of communication with the gods, was placed in the same hands, as was the capacity of the dictator, or "law-sayer".

This social form was substantially altered, however, by the Etruscan invasion; Rome successfully ousted the enemy but, as often happens, the retiring peoples left their mark behind. They departed, but *FAS* departed with them, and the divinely-ordained king as well. Another concept, *JUS*, became a guiding principle, and with it emerged the institution of the consul. *JUS* perhaps implies law in the temporal order, more than a divine legacy; similarly, the consul became a mortal and fallible ruler, elevated to his position by the very human means of election—in this case by the Senate, or fathers of the people. Thus paving the way for the future republic, the people became the source of authority.

The extensive Roman acquisitions began at about this time, and continued most effectively during the republic. Pre-Roman European warfare had been selfish and despotic; its chief end had been exploitation of the conquered. The world was "a story of sad and lamentable conquest". But the Roman's political genius—probably his most astonishing single characteristic—guided him through a series of important innovations. Millions of people were subdued, but they were treated with as well, and frequently became allies of their conquerors. Citizenship was extended to embrace the

provinces, as were the rights of making marriage and commercial contracts. Coupled with these habits was the excellent organization of the armies which consisted largely of rural elements, thereby waging "summer-time war almost exclusively." Moreover, almost every soldier was a citizen, and effectively motivated by those interests proper to a sharer in the state.

But as the military became more and more prominent, the civil government became more and more militaristic in form. The "century plan", based upon a 100-person voting unit, invited political corruption; the practice of consulship began to falter, and Rome faced two great conflicts.

The long-drawn Punic Wars ended in a Roman victory of uniquely disastrous consequence; Carthage was utterly destroyed. The first great barbarian invasion was also repulsed, at length, under Marius, but the effects of the struggles told. The army had now become largely mercenary, and the "first families", seizing upon the wealth that poured in from the provinces, became great land and slave owners. The consuls, pro-consuls, and generals contended for the rule of the empire, and the Civil Wars put an end to the Republic finally and forever.

About the rise and fall of the succeeding Empire, Mr. Allen had little to say, except that the three centuries following the reign of Augustus were the most peaceful and prosperous that the world has ever known. In view of this, we were left with the puzzling statement that the Roman Empire had "made a great mark in space, but not in time."

NORMAN ATWOOD GARIS

## Film Club

The Film Club will present five short experimental films this Sunday afternoon. *The Fall of the House of Usher* is an adaption of Poe's tale by director Epstein. Fernand Leger, the cubist, directed *Ballet Mechanique*. *Entr'acts* is a surrealist farce with music arranged from a score by Eric Satie. *Menilmontant* is a story of unholy love directed by a Russian whose name cannot be spelled. Last on the program is *The Smiling Madame Beudet* who, a discontented provincial housewife, never smiles.

## Mark Van Doren On Virgil

*Hence they fear and desire, and grieve and joy, nor discern the sky from their midnight fastness and viewless dungeon.*

The introduction to Mr. Van Doren's lecture was a brief recapitulation of the differences between poetry and history presented in his former lecture on Herodotus. The historian is an artist observing from a distance in order to see the whole subject all of the time. This leaves a possibility of analysis and criticism. The poet, on the other hand, is close to his subject, almost penetrates it and moves with it. We are not aware of the whole pattern of action until it is completed. While the historian has a foreknowledge the poet does not have, but rather moves from moment to moment.

Virgil was intimate with his material. The voices of his people are not the great voices of the Homeric heroes but are of a modulated and intimate character. At times Virgil is within the hero's mind; at other times he sees the whole tapestry which is his poem. It is more true that we are in the mind of Virgil than of Homer. The thoughts of Aeneas are those of Virgil, yet Aeneas is not one man but rather a people.

Virgil's hero was constantly aware of his doom; for this reason he never lives in the present. The poetry then becomes history. Aeneas never escapes a sense of being symbolic and consequently is never himself. He must trope along a path already drawn. No Homeric character behaves or is thought of thus, for he is begotten, not made. Aeneas, on the other hand, is made within the story but never becomes himself. Time always overhangs him. Perhaps a poetic hero can never be created in time, but rather must be found. A great poem leaves with this illusion, yet one feels that Virgil began with a proposition rather than a story.

The subject of the *Aeneid* is political and the people are public people, none of the Homeric characters are. Aeneas is always conscious of his political position. There is present always a feeling of political order; even the

similes are taken from public life, as are the things by which people swear. The future of Rome is always in our view, and this is the great ballast of the ship of the poem. The City has not mudh of a past, certainly no present, but only future.

The gloom does not confine itself to the landscape but permeates the whole poem. Aeneas suffers from an almost unspeakable sadness.

*Constitit et lachrymans: Quis iam locus, quae regio in terris nostri non plen aalboris?*

And again, the words themselves express the difficulty of his task. *Tantae molis erat Romanam condere gentem.*

Somehow we find the poem in the style. The same is true for Milton. This is to say that there are different kinds of poets. Homer and Shakespeare refer to people; Virgil and Milton suggest a triumph of language, and we see a world of words. Virgil seems to fear that the poem will not be beautiful, Homer that his world would not be real.

Here is a poem celebrating and justifying Empire. One would think that it should be joyful, but it is the saddest poem in all the world. What do we make of this? Does Virgil suggest that there was no joy in Empire? If Virgil is sad unconsciously, then he becomes an ambiguous author. Nevertheless, such ambiguity reveals truth—the truth of Rome, the truth of Empire, the truth of responsibility. The *Aeneid* has become a British poem. If we inherit the leadership of the world, then perhaps the *Aeneid* will become our poem; these tears will be our tears.

The world of Homer was real, whereas that of Virgil was unreal and filled with sadness. But Homer's world was the world of Greece and Virgil's the world of Rome. Perhaps Homer can be said to be the better poet because he created a world which was real. But it seems Homer found his hero whereas Virgil was forced to make his. One does not deserve too much credit for what one finds but rather for the way in which one uses what one has found. Homer certainly deserves praise for the expression of his world, as does Virgil. But, if this is the complete story, then Virgil is

inferior, since he has pictured un-gil was aware of what he had done reality. However, one feels that Virgil and must have implied a solution to his problem, for such negation of reality will certainly lead to some knowledge of the opposite, as in theology.

If one compares the shields of Achilles and Aeneas, one notices certain remarkable differences and omissions. Virgil was certainly not unaware of this. The shields in both epics mirror the worlds of the poems. For Achilles the infirm and unknown sea has been pushed to the edges by all the other characters which appear, whereas the same sea flows through the middle of the shield of Aeneas. The rest of the Roman shield is filled only with the fortunes, strifes, and conquests of Rome, whereas the Greek shield mirrors earth and heaven, man and God. This is complete, and for the Romans their city must have supposedly filled in the omissions. One feels that Virgil knew that this belief was impossible, and that the Eternal City must somehow embrace heaven and earth. But this is the City of God.

ROBERT CAMPBELL.

## Arts

Under the production banner of Nunnally Johnson, Twentieth-Century Fox has filmed *Life Begins at Eight Thirty*. The Emlyn Williams comedy was quite a hit in New York and on the road four or five seasons ago. On the screen Monty Woolley and Ida Lupino do most of the work. It is good to see Mr. Woolley doing the kind of part he is capable of, rather than rescuing children during a European trek. Miss Lupino once again confirms our belief that she's one of the most efficient people in Hollywood. At the Republic on Sunday and elsewhere later.

Tyrone Power, in Technicolor, olive oil, and no shirt, is battling all over the Caribbean with George Sanders in the *Black Swan*. The prize is either some old tired gold (left over from the *Arabian Nights*) or Maureen O'Hara. There are furious duels in dark greens and black between Power, that lucky dog, and Sanders, curse him. The *Black Swan* is lavish, etc., with every-

one in full dress except Power, whose contract apparently says so. At the Capitol.

We dislike children on various principles, so of course there is little we can say about *Journey for Margaret*. Even if we didn't feel that way about child actors, we dislike Robert Young, so there's very little we can say politely. *Journey* deals with the up-to-date problem of the evacuation of children from war-torn countries. Its technique is formless, crude and overworked.

It will be pleasant on Saturday night to see *The Lady Vanishes*—an old school spy thriller belonging to the Foreign Correspondent variety. Strange men, disappearing women, and perplexing messages, running about on a trans-European train.

### Sports

Despite the tendency of the boxing tournament to isolate the interest of all our neophyte bend and stretchers, the basketball program has been gaining in momentum. Freshman and Sophomore teams are becoming integrated; the Juniors and Seniors are losing their previous superiority of unity as well as their psychological advantage. Scores make this quite clear, so here are a few statistical details.

Last term the average score of winning teams against the losers was 57 to 26. Remember the 82-22 score of Soph BCD over Frosh ABC, as well as the 62-21 average winning score turned in by the Juniors in four of their five games.

But, now, in seven games the average has been 38 and 28 points for winners and losers, respectively. The losing team still gets about the same number of goals, but they're improving defensively. Many contests aren't really decided until the last five minutes of the fourth quarter.

The second Junior-Senior game, played Thursday, provided a swell demonstration of what can happen when two determined teams get on the floor.

Play wasn't brilliant, but the ball's see-saw from one basket to the other was the result of real battles rather than fast breaks.

The score was 50 to 42, and the winners felt for once as if they had really earned their showers.

## Calendar

St. John's College

Fri., Jan. 22 — Sat., Jan. 30, 1919

### Friday, January 22:

8:00 A. M.	Chapel Service	Great Hall
2:00-3:15 P. M.	Military Athletics	Gymnasium
7:00-7:45 P. M.	Chorus Rehearsal	Humphreys Hall
7:00-8:00 P. M.	Bible Class	McDowell 21
8:00 P. M.	Formal Lecture— <i>Cicero</i> — Richard McKeon.	Great Hall

### Saturday, January 23:

8:30 A. M.	Chapel Service	Great Hall
9:30 A. M.-1200 M.	Athletics	Gymnasium
8:30 P. M.-100 A. M.	Movie: <i>The Lady Vanishes</i> —and informal dance	Iglehart Hall

### Sunday, January 24:

3:00-5:00 P. M.	Recorded Concert	Humphreys Hall
4:00 P. M.	Film Club Showing	Iglehart Hall
8:00 P. M.	<i>Revolution: War and Peace</i> . Series I, No. 16	Woodward Hall

### Monday, January 25:

830 A. M.	Chapel Service	Great Hall
2:00-3:15 P. M.	Military Athletics	Gymnasium
7:00-7:45 P. M.	Chorus Rehearsal	Humphreys Hall

### Tuesday, January 26:

8:30 A. M.	Chapel Service	Great Hall
2:00-3:15 P. M.	Military Athletics	Gymnasium
5:00-6:00 P. M.	Recorded Music	Humphreys Hall
7:00-8:00 P. M.	Bible Class	McDowell 21

### Wednesday, January 27:

8:30 A. M.	Chapel Service	Great Hall
2:00-3:15 P. M.	Military Athletics	Gymnasium
7:30 P. M.	Cotillion Board Meeting	Paca—Carroll Social Room
7:30 P. M.	Theology Club Meeting	Woodward Hall
8:00 P. M.	Orchestra Rehearsal	Humphreys Hall

### Thursday, January 28:

8:30 A. M.	Chapel Service	Great Hall
2:00-3:15 P. M.	Military Athletics	Gymnasium
5:00-6:00 P. M.	Recorded Music	Humphreys Hall
7:30 P. M.	College Meeting	Great Hall

### Friday, January 29:

8:30 A. M.	Chapel Service	Great Hall
2:00-3:15 P. M.	Military Athletics	Gymnasium
7:00-7:45 P. M.	Chorus Rehearsal	Humphreys Hall
7:00-8:00 P. M.	Bible Class	McDowell 21
8:00 P. M.	Formal Lecture — <i>Law</i> —Mortimer J. Adler	Great Hall