

SEVEN

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Curtis Wilson's "The Archimedean Point"

ON DISTINGUISHING DIFFERENCE

Socrates can hardly avoid being right even when he is at the height of dissimulation, as he shows in his etymology of the word "onoma" in Cratylus. He says it comes from "on hou zetema," "being for which there is a search." The namable things are the only things we are inquiring into. On the other hand, however, there must be something more to his statement, because to have named means to have stopped searching and to have grasped, at least to some degree; or, as Curtis Wilson tells in his lecture "The Archimedean Point," we have already marked a difference when we term categorically, that is, when we name. Mr. Wilson delivered this lecture in 1958 while he was dean in Annapolis, and he is returning to St. John's April 30 for a lecture in Santa Fe. "The Archimedean Point" is on reserve in the library. It hunts down the rest of Socrates' statement, and more.

Mr. Wilson points out that there are at least two ways of trying to see and distinguish things in the world, namely science and language. Science says, as Archimedes did, "Give me a place to stand and I can move the world." The Archimedean scientist, like Copernicus or Galileo, found a point of view outside his abode, earth, and then was able to understand all things he could see, including himself, "from a totally alien standpoint, ultimately in terms of geometrical figure and the impact of atoms," Mr. Wilson says. And then Descartes arrived. Descartes placed this detached point of reference inside man's own mind. Therefore, since a man alive today can be a man of Archimedean science at its fullest, he can have everything figured out except who he is. "And," Mr. Wilson says, "it becomes the task of modern man, if he is to avoid the piecemeal response of dissipation, and the one-track responses of fanaticism, to inquire once again into the being that he is, and that he can become."

Language says something different. The linguistic endeavor to see things can be compared to the scientific approach as the trial is to the dyad. Archimedes' lever is one bar relating two things, a mover and a moved. But language required three vertices in a relationship, that is, an object, a word or sign, and an interpreter: as Jowett says Socrates says, the art of weaving requires that there be an *eidos* of shuttle, a shuttle, and a shuttle-user. Mr. Wilson says, "The sign stands to somebody for something."

To be able to articulate comes from being able to "divide the voice," as the origins of both the Greek and English words show. Human ears and tongues are capable of fine distinctions, running right beside the powers of the "logistikos" mind. An articulate being's mind must be able, first, to see its named object as one thing, and, second, to distinguish it from everything else.

In Categories, Aristotle tells us so. He says that a "diaphora," or something that (a) "bears"

things "apart" from each other (and b) "bears" things "through" (sustains), is like a primary substance in a certain way: differentiae can take predicates. This is so because a class of difference is a unit and simple insofar as it is one class, and because it is unique, at least in relation to other classes. If I write, "Being joined together well is beautiful," then a simple subject is understood by my readers even though "well-joinedness" is said of many various things.

The Categories also says (3b 20) that a difference does not "simply indicate," "semainei," some quality or some accident like "ancient" or "quiet" whose very contrary can also be harbored in the substance; rather a difference marks off ("aphorizei," determines the horizon of) a quality "peri," "round about," the substance, "It tells you what sort of substance."

Mr. Wilson shows that there are two principles of differentiating things, that is there are two classes of words. One class is in "the order of motion and perception;" the other in "the order of action and idea." In the first class of words, we can point at the definite looks of things to tell what our names mean. We use space and time just as they appear here, as homogeneous, uniform backgrounds in which we are fixed, in order to be able to figure things out and to accuse the responsible causes. In this manner we can accomplish classifying and comparing. We can make categorizings of simple qualities like "euphonious" by matching our classification of euphonious objects to convention's. We can make categorizings of objects by identifying their operations, or characteristic motions in a framework; and similarly we can distinguish among materials, among events, and among motions. This explains why Aristotle says that, since a verb signifies some certain thing, "singing" or "ruling," it is also a noun.

Pointing at things that stand out this way lets us communicate fairly clearly. However, Mr. Wilson says, in order to point unambiguously at the difference "round about" some substance, say, "this Gregorian chant," I must clearly indicate what sort of categorizings I am attempting; I must make evident that I point to its age, loudness, praising, or farness off from me. That is, I must tell that I am referring to Quality, Activity, or Position. This is because even though every substance is one, it can have parts or aspects. The difference between a tree and my Loeb Categories would be obvious to you if you knew I was referring to their rate of growth this month but not if you thought I was concerned with color.

However, not all words are in this class. The things which belong to "the order of action and idea" are more difficult to distinguish. When I try to differentiate "mercy" from other things, the time-space situation of my subject is no longer sufficient; a complete verbal context is necessary. Such a word is "polar" or "dialectical" and "cannot be defined through classification. . . It takes up its meaning in relation to the meanings of other words of the same kind."

So, in order to do this second kind of categorizing, it is necessary to use syncategorematic terms, or terms like "if," "and," "is" that can relate categories to other categories. In this case the pursuit to point directly at something or to draw a circle around it develops through sentences rather than merely through pointing. Among words in the first class, I might be able to differentiate "harmony" by pointing to "the well-joined together;" on the other hand for "justice," as Mr. Wilson says, I might have to relate the story of The Republic.

All this is to say that man, the talking animal, naturally transcends the Archimedean point by his logoi. Furthermore, the first class of words allows us to work with the second class. The first class is in respect to fixed location, and the second class is in respect to a fixed language. The second class needs to use sentences, and that means it needs a fixed way of expression that is, grammar, and a fixed set of operations, or logic, and an understanding of men's natural ways of associating things, rhetoric, all for the purpose that we may make good sense in telling someone what mercy is.

Thus the triangular principle, which is language's "new beginning" beyond the lever, does even more than move the world, or communicate it. It does grasp the world: it locates mercy's or justice's place in the matrix, stops the rout in battle, Mr. Wilson says, and frees us "from the tyranny of diversity" so that we are enabled to reflect.

Furthermore, the lecture dazzlingly continues, language has the power to employ the figure of speech which is integral to our hunting down of the dialectical term. Now, we see that those dialectical things that we can tell apart only by their opposite polarities, rather than by immediate whole comprehension, seem somehow able to move. They elude our attempts to classify them because they are in activities, as white is in a sail; so they seem to move along with us whenever we move. Moreover, a dialectical term presents a different facet to each different thing it meets; so it also moves around. Mr. Wilson does a much better job than this paragraph has done by simply stating, that "pole" comes from the Greek word polos, meaning pivot. And insofar as something moves on a "polos," it manifests its turning, or "tropos." Therefore, Q.E.D., "Whenever there are polar oppositions of terms, one may expect to find what are called tropes." Man the talking animal also used analogoi. That is, we discover the real distinctions between things by turning the dialectical terms back to their circumscribable metaphorical equivalents. For example, we could begin something by asking how mercy is to justice as theophony, or chant, is to harmony; or how science is to language as line is to figure; or, if we were to find ourselves with a real master of the master of figures, irony, we might be asked how "onoma" is like "on hou zetema."

Finally, Mr. Wilson says, we seek to be able to tell the differences because we know we are different from what we want to be, from what the soul is in the midst of moving toward. One

who finally understands certain distinctions is taught to order himself toward wholeness. "Turnings, tropes, differentiate the things in order to 'produce a transformation of terms, a hierarchy, a perspective or perspectives, in which the contradictions of political life, and of the soul which is an inner political life, are resolved by becoming hierarchically related to the idea of knowledge.'" Or as Scott Mamade might say someday as he seeks his differentiae, "I am looking for the names; therefore I am a man."

--Joan Paine

The Eer Continuing Saga Of Bill an' Blue an' Me

By R. T. Cowpoke

'Once upon a time after weed made the Grand Canon Bill an Blue and me we decided we was hungry when jus them this whord of buffloes come chargin down over this mountain straighter than Bills railroad pon us. I werent skeerd. Bill an Blue and me we just up an made a big ol pyramit and when these dumb critters run up to tromple over us they mediately stated on cow-towein an mediati n fer peace cus they was thinkin to themselves that we was an ibus or something holy. Our terms was two maiden buffloes each to be sackrified to our gullets right on the spot of the pyrimitand thats how we ate in those days.

But it werent enouf. So fer beans Bill an Blue and me, we invented rabbites. Mighty fine eatin when roasted tem rabbite beans somethin like rattlersnake kidney. Cant quite compare though to preists. Afterawhile these little thangs the rabbites got to pesterin us a bit dryin out our insides so Bill an Blue an me we invented saters and cided that an apple would fit us just fine. We made ourself an orchard and squeeze the apples and drunk that cider till so high, almost as high as Bill was when he rode his cyclone.

Now Ima rough tough cowpoke so you just better watch your step and dance a bit boy. From way back.

Blue hes the avoid crimnal type but we like him all the same cus hes a little weird in the head. His brains got boilt when he lassoed the sun that day they made niggersin afrika. We dont like niether niggers nor rabbites. Even thoug we made both of um. Blue gets this idea that hes a skywriter pushin clouds all round inside a big bird which aint got no flappy wings. Tetched that Wild Blue Hickock. He dont even know hes a cayote. Says hes from tha distant future when Bills cowpasture an feedin throught is stock fulla naked white people runnin roun without no clothes on and all with loads of money stuffed into banks ya cant ride up to and rob. Thats when Bill and me we knew hes far gone. Three cayotes with sixshooters can fix anyold bank. Yup. Blue hes a swellfeller and all but his horse is skittleish and Bill an me well have to put an end to his foolishness someday!

K. S.

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S.J.F.S. MOVIES

May 8 - Othello; Great Hall, 8 p.m. Directed by Stuart Burge, this movie stars Laurence Olivier, the great Shakespearean actor in one of the greatest Shakespearean roles. Co-starring Maggie Smith, the movie is a tragic masterpiece.

May 15 - The Fearless Vampire Killers; Great Hall, 8 p.m.

May 22 - Battleship Potemkin; Great Hall, 8 p.m. Potemkin is universally considered to be one of the most important films in the history of the silent cinema and is regarded by many as the greatest work director Sergei Eisenstein produced. Russian sailors and the people of Odessa were used as actors.

May 29 - Kind Hearts and Coronets; Great Hall, 8 p.m. The story of this film concerns a penniless young man who is ninth in succession to a peerage. So, he murders his way to the top only to be tripped up in the end by a delicious stroke of irony. Alec Guinness plays the part of each of the nine peers. Plus: The Witness

Discovery

The tears of happiness dry
Before I can
Determine their cause.
If I could discover
Where one of them came from,
There would be reason to live.

-- Mike Jacula

The Intrusion

The house stood still in unpainted bricks
The windows all married to the gloom inside.
Glass and solitude bear strange children
Where broken edges indicate the past.

Oh, there was a man there once upon a young
love,
With his wife and a little garden.
He knew the garden well and all its lore
And named the names of all that grew in it
As though he'd risen there.

All they wanted
Was a little place of their own in the vaster
tangle.
They worked like hell to pay the man in town who
had the papers.
Man and wife, sweat and seed, strong in the
dream they kept.

But something happened as the days went one
by one.
They seemed to have some trouble keeping
their hands
Off things they had no business with.
When the garden was finally theirs, they wanted
the woods.

They started to circle wider than they could
plow,
Plow more than they had seed to sow.
The ploughman lost hold of his garden and
ploughed away.

The brambles got the garden they left;
Not even the bears could live there now,
And I forget who got his wife.
And all that's left to me is a ruined woods
Where before there'd been such innocence.

Spring Poem

Her hair done up into a rose,
She leaves her room and goes
Walking the ancient earth with bright
New feet, and where she touches with her foot,
I begin to stir down in the root.

-- Jim Scott

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Search and Rescue News

St. John's Search and Rescue has been enlarging its training program with Herb Kinney, now that spring has arrived. Herb is a member of the board of directors of New Mexico Search and Rescue Association and is also the head instructor. He has worked at both the North Carolina and Colorado Outward Bound Schools and has extensive outdoor experience.

Recently Mr. Kinney has been teaching basic rock climbing and cliff evacuation, an impressive name for getting an injured person off of a rock face. In the next weeks members of the unit will be doing harder and longer climbs and rappels (rope decent).

Training has also included firefighting instruction, due to the great fire danger in the area. If a large fire should break out, Search and Rescue will be called upon to help put it out. Before the end of school this year the unit will be trained in helicopter evacuation, direct aid climbing, closed heart compression and radio communications.

On May 5, at 8:00 PM in the Great Hall the new Outward Bound film will be shown. There will be no admission charge. It's a good flick.

People who want to join search and rescue can still do it. Meetings are Wednesday nights at 7:00 PM in ESL 127.

-- Robert Norberg

The Last Lover

Old women know the wind;
Know the war with the wind
And know the refuge of
Small frail bodies.

Waiting for the wind,
Like the guilty-condemned
Waiting for the last lover.

-- David St. John

CALENDAR OF COLLEGE EVENTS

- May 14 - Performance of Shakespeare's TEMPEST by group under direction of Mr. Flinn; Great Hall, 8 p.m.
- May 18 - First part of War and Peace to be shown at Lencic Theatre; sponsored by senior class.
- May 19 - Chamber Orchestra recital; Great Hall, 7-9 p.m.
- May 22 - Faculty meeting to consider degree awards.
- May 24 to June 4 - Freshman, Sophomore and Junior Don Rags
- May 25 - Theatre group production of THREE-PENNY OPERA; Great Hall, 8 p.m.
- Second part of War and Peace at Lencic Theatre.
- May 26 - Second performance of THREEPENNY OPERA
- May 28 - Variety Show; Great Hall
- May 29 - Real Olympics

S.A.O. News

SOCCER

St. John's tied 4-4 with the UNM Soccer Club. The referee was Jim Danneskjold. There was warm, good soccer weather for this game. The Soccer Club is one of the best soccer teams in New Mexico, and it includes a few professional players and UNM students. St. John's played very well in the first half of the game, but the Soccer Club players attacked Jon Zorn's goals. Bob Schlegal scored three goals after Doug Cotler scored the first goal. It was a fair game, and the team received an invitation to play in Albuquerque -- probably in the middle of May.

RAFTING

It was not a lucky start for river rafting. The first rafting trip was the 15th and 16th of April. It was warm and sunny Saturday morning, but the afternoon got dark, windy, and cold. Many of the beginning rafters gave up and came home Saturday evening. The others stayed until the next day and enjoyed rafting on the Pillar rapids. The Sunday-Monday rain and snow should raise the water level considerably, possibly two or three feet, which will make it possible for us to raft until the end of the year.

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THE MIRROR

There is a world behind the mirror. My thought is not mine... or, I should say, I am my thought, but I am divided between two Alejandros: the Alejandro of one world and the Alejandro of the other world that is behind the mirror. I should not even say "behind the mirror", for this somehow implies that the mirror exists only on one side of the two worlds. Were it so, that world which contained the mirror would be the more "real" of the two. But in truth there are two mirrors; one on each side. I, the living thought, am shared by the two men of the two worlds. And now that I see Alejandro, writing, I do not know whether this is the Alejandro of one side or the Alejandro of the other, or whether I am contemplating both Alejandros at once and confuse them in one person. Alone, before the two mirrors (one Alejandro on one side, the other Alejandro on the other side), my thought (I) is shared by the two at the same time that each Alejandro perceives the other and shows his discovery to me. -- Man created the most impressive and terrible of dimensions when He created the mirror. And suddenly it occurs to me that Man did not create that dimension, but discovered it: The dimension pre-existed Man.

I think that perhaps each man needs a reflection of himself, that perhaps without reflections the world would not exist. And even now it has not been stated correctly. To say that "the world needs reflections" seems to imply that there is a TRUE world, even though it may seem dependent upon its reflections. Perhaps it would be better to say that the world IS AN INFINITE SERIES OF REFLECTIONS (locate two mirrors, one before the other, and look inside)*

*When I say "locate" I am not referring to any Alejandro who is more "real" than any other. I address myself to each Alejandro of each reflective and reflected world.

-- Alejandro Medina

EL ESPEJO

Hay un mundo tras el espejo. Mi pensamiento no es mio . . . o, mejor dicho, yo soy mi pensamiento, pero yo estoy dividido entre dos Alejandros: el Alejandro de un mundo y el Alejandro del otro mundo que esta tras el espejo. Ni siquiera debería decir "tras el espejo", porque esto de alguna manera da a entender que el espejo existe de un solo lado de los dos mundos. De ser así, ese mundo que contendría el espejo sería el mas "real" de los dos. Pero la realidad es que hay dos espejos; uno de cada lado. Yo, el pensamiento vivo, soy compartido por los dos hombres de los dos mundos. Y ahora que veo a Alejandro, que escribe, no se si es el Alejandro de un lado, o el del otro, o si estoy contemplando a los dos a una vez y los confundo en uno. Solo frente a los dos espejos (un Alejandro de un lado, otro del otro), mi pensamiento (Yo) es compartido por los dos a la vez que cada Alejandro percibe al otro y me transmite su descubrimiento. -- El Hombre creo la dimension mas impresionante y terrible al crear al espejo. Y de repente se me ocurre que el Hombre no creo, sino que descubrio esa dimension: Ella pre-existia el Hombre.

Pienso que tal vez cada hombre necesita una reflexión de si mismo, que sin reflexiones al mundo tal vez no existiría. Y aun así no esta correctamente dicho. "El mundo necesita de reflexiones" parece querer decir que hay un mundo VERDADERO, aunque parezca depender de sus reflexiones. Tal vez sería mejor decir que el mundo ES UNA SERIE INFINITA DE REFLECCIONES (coloca dos espejos, uno frente al otro, y mira dentro).*

*Cuando digo "coloca" no me refiero a un Alejandro mas "real" que otro. Me dirijo a cada Alejandro de cada mundo reflectivo y reflejado.

-- Alejandro Medina

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BOB

THREEPENNY OPERA CAST CHOSEN

Playing the leads in the St. John's Theatre Group production of Brecht's "Threepenny Opera" will be Joel Harris, as Mack the Knife, Margie Jacobs, as Polly Peachum, Glenn Griffin, as Mr. J. J. Peachum, and Ymelda Martinez, as Mrs. Peachum.

Cast in the roles of Lucy Brown and Pirate Jenny are Connie McClellan and Mary Geoghegan, respectively. Tiger Brown, commissioner of police, will be played by Don Stillwell. Chosen for the streetsinger was Elliot Marseille.

The four prostitutes will be played by Carmen Willis, as Coaxer, Allyson Smith, as Dolly, Paula Brumley, as Molly, and Martha Jenkins, as Betty. Mack's men are Crooked Finger Jake, played by Tom Jelliffe, Ready Money Matt, played by Don Merriell, Walt the Saw, played by David Weaver, and Bob, played by David MacLain.

In the role of Rev. Kimball will be Bob Hampton, while Filch will be played by Dan Matelski. Smith, the warden, will be portrayed by Jerry Buchen, and the constable by Steve Denny. Beggars will be Maria Kwong, Gary Wolfe, and Kip Smith.

Play will be presented May 25 and 26 in the Great Hall at 8 p.m.

Musicians for the production will be Kelly Fike, drums, Gary Greene, clarinet, Fred Sturm, piano, Dan Black, trumpet, and Ross Campbell, trombone. Music is under the direction of Ray Davis.

GRADUATE INSTITUTE TUTORS ANNOUNCED

Tutors for the fifth annual Graduate Institute in Liberal Education have been announced by Robert Neidorf, director of the Institute. Most of the 19 tutors for this summer's session will be drawn from the faculties of St. John's in Santa Fe and Annapolis.

Those from the Santa Fe faculty include Tom Harris, Michael Ossorgin, George Stanciu, Jack Steadman, Mrs. Toni Drew, Ralph Quintana, Glenn Freitas and Timothy Miller; from the Annapolis faculty, George Doskow, Howard Fisher, Ben Milner, Tom Simpson, John Sarkissian and Malcolm Wyatt. From St. Mary's College in Moraga, Calif., are Glen Ballard, Brother Robert Smith, and James Collins. The other three tutors will be Lowell Edmunds of Harvard University, Norman Grabo of the University of California at Berkeley, and Charles Butterworth of the University of Maryland.

Approximately 150 students are expected for the eight-week session beginning June 21.

The Graduate Institute offers a program in four subject-areas: Politics and Society; Philosophy and Theology; Literature; and Mathematics and Science. A student is expected to cover only one of the subject-areas in a session, with the completion of all four leading towards the Master of Arts degree. The Institute is designed primarily for teachers, but is open to other qualified persons. The seminar, tutorial and preceptorial, characteristic of the undergraduate program at St. John's, are employed by the Institute.



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