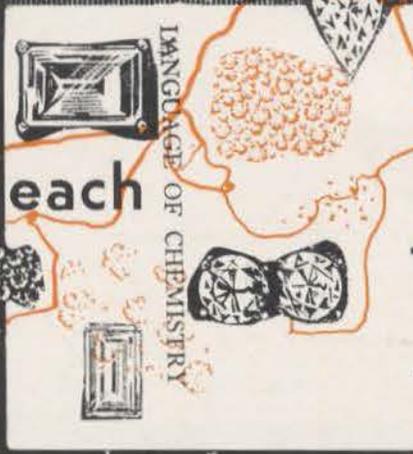


# BENNINGTON COLLEGE ALUMNAE MAGAZINE

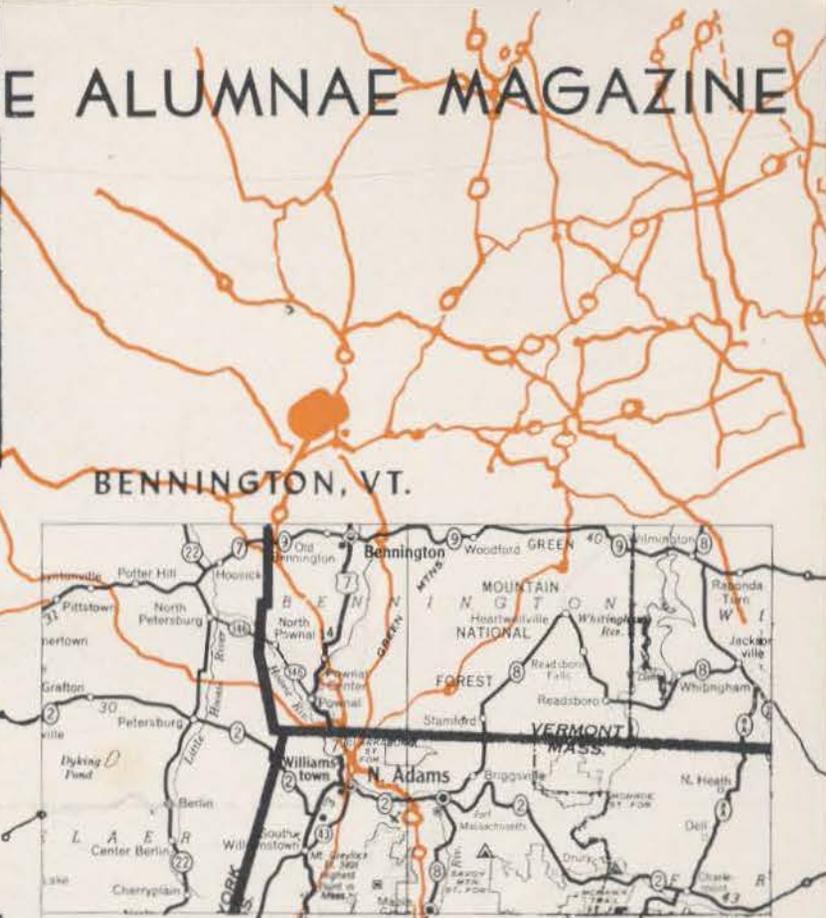


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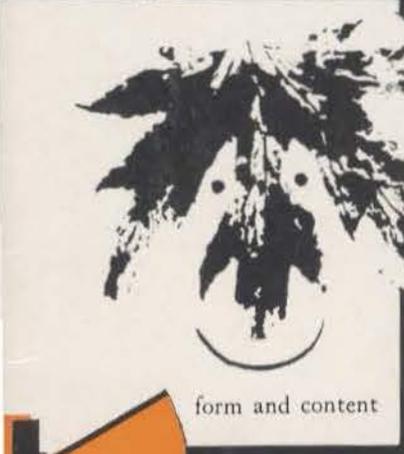


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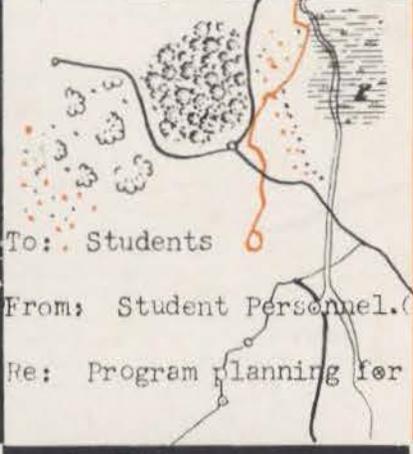
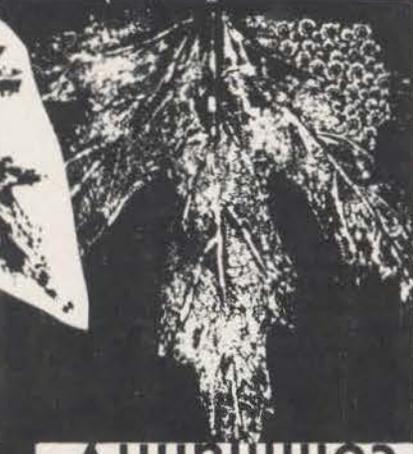
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BENNINGTON, VT.



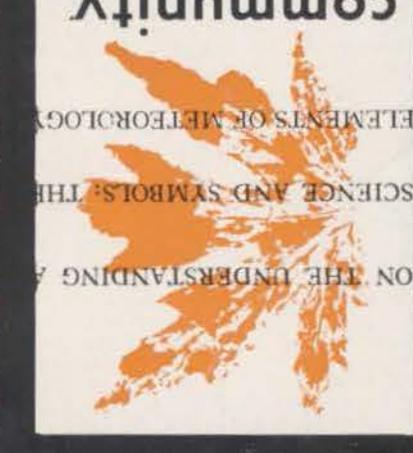
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To: Students  
From: Student Personnel.  
Re: Program planning for

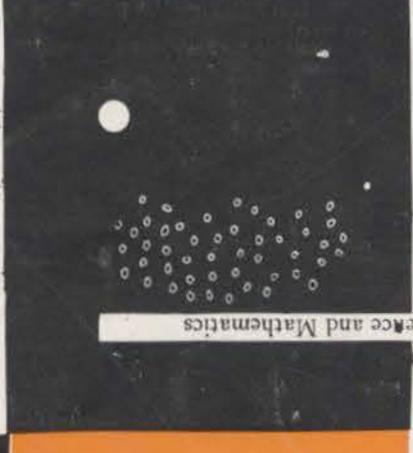


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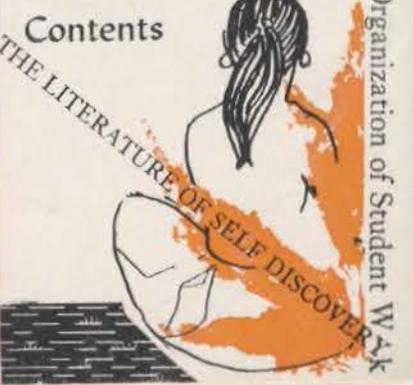
Natural Science and Mathematics  
Faculty, Staff



Visual Arts



VOLUME NINE  
NUMBER ONE  
AUTUMN, 1957



The Organization of Student Work  
THE LITERATURE OF SELF DISCOVERY

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COVER	1	Judith Bloom, who did the cover for this issue, graduated from Bennington as an art major in 1954. Since that time she has done a considerable amount of free lance work in the field of commercial art, and has been a staff artist for "Bride-to-Be" magazine. She is currently doing graduate work at the Yale School of Design and Architecture.

Published three times a year in the autumn, winter and spring at the College, in Bennington, Vermont, and distributed regularly to all Alumnae Fund donors, 25th Anniversary Fund donors and members of the Associates of Bennington College.

Helen Webster Feeley '37  
*Alumnae Secretary & Editor*

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Frederick Burkhardt, president of Bennington from 1947 to 1957.

## PRESIDENTS

while being two presidents, to find and furnish not only an apartment for his family but also a suitable office suite for the council in Manhattan (the worst possible place to look for space). Schools also had to be found for the children (Jane continues at the Cambridge School, Ross has entered Putney, and Susan lives at home in New York and attends Brearley).

But Mr. Burkhardt's last weeks were greatly complicated by friends and admirers who insisted on family-style picnics, farewell dinners and parties at inopportune moments of his hopelessly complicated schedule. The faculty wives' committee planned and managed a colorful dinner on the lawn behind Jennings Hall, followed by a dance. The faculty gift, designed to renew remembrance of ten years of Bennington history, was a splendid volume of recordings of music performed and mostly composed by the music faculty, and of poetry written and read by members of the literature faculty. The students added to the grist for the Burkhardt hi-fi by a gift of Prades Festival records. The trustees marked the end of their ten-year association with a banquet at the Four Chimneys and the gift of two paintings, a fine gouache by Hans Hofmann and another by William Ronald. The town refused to leave farewells to the gown and several civic groups, led by the Chamber of Commerce, gave Mr. Burkhardt a cocktail party at the home of State Senator Gary Buckley in Old Bennington.

Alumnae who attended the 25th Anniversary Weekend heard Mr. Burkhardt give an informal appraisal of the Bennington experiment, and we hope that at some later time of relative leisure the *Alumnae Magazine* can persuade him to write something, "recollected in tranquillity," of these ten eventful years in the life of the College.

The press naturally found both Mr. Burkhardt and Mr. Fels reluctant to make statements about the future in their respective offices, and thus news releases only described their backgrounds. A special release was mailed to all alumnae and so it is assumed you already know all about Mr. Fels' background. Therefore the editor of this *Magazine* thought readers would like to hear of Mr. Fels' foreground—how he heard he was being considered and what happened after that. Mr. Fels was willing to be quoted on how it feels to be a candidate for the presidency of Bennington, and here is what he had to say:

"The first inkling I had that I was being considered for the presidency of Bennington College came in the course of a telephone call from a vice-president of a foundation. 'By the way,' he said, 'I saw your name on the Bennington list. It struck me

## Going and Coming

that you and Bennington would make a very good match.' I thanked him, but I knew that lists like these are long. I would probably never hear of it again. He ended the call by saying, 'I'm going away for a week or so but let's get together for lunch when I get back.' I said, 'Fine, give me a ring when you're free.' He promised he would.

"About a week later he called to invite me to lunch. When I met him at his office, he asked me if I'd mind if two or three others joined us, another vice-president of the foundation whom I knew, an officer of the foundation whom I did not know, and perhaps another chap. I said I didn't mind at all.

"We went to a private dining room. I was introduced to the officer and to another man whose name I didn't catch. He spelled it for me, R-u-e-b-h-a-u-s-e-n, Oscar Ruebhausen. I asked him what he did for the foundation. He said he didn't do anything for it, but he hoped it would do something for him. There was a pause and someone began to talk about a briefcase he had lost. It then developed that at one time or another everyone had lost a briefcase. We discussed briefcases exhaustively. Finally the talk shifted to foundation programs, what lies ahead for education, and how to deal with the coming glut of students and famine of teachers. Toward the end of the lunch, my host turned to Mr. Ruebhausen and asked him if something was 'the way you do it at Bennington.' A great light dawned. I was being looked over. I tried to recall what I had said at luncheon. At the same time I realized I had been thinking seriously about Bennington since the first telephone call.

"I knew Bennington well. I had visited it three times, once with my wife. We were both sympathetic to its educational philosophy and program. I knew its first and third presidents and several members of its faculty. I didn't feel that I could talk to anyone at this stage in the proceedings but I drew the Bennington catalogue from the library and read it thoroughly. My wife and I had endless discussions. If we were asked, should we say yes or no. Our children, schools, Columbia, to which I had only returned nine months before, our friends—we weighed and weighed.

"Not long afterward Robert Devore Leigh, first president of Bennington and now a dean at Columbia, came up to me at the Faculty Club and said, 'Do you know anyone about forty years old and six-feet-three who would be interested in becoming president of Bennington?' I laughed and told him I knew I was being looked over. He explained that he had been asked to sound me out discreetly but that he just wasn't very discreet.



President William C. Fels with his wife Harriet and their children, Tommy, 11 years old, and Ann, 8.

I told him that I didn't see how anyone could be uninterested in Bennington.

"Several days later Oscar Ruebhausen, who it now turned out was chairman of the trustees' committee to choose a president, called to ask if Mrs. Fels and I could come to dinner with the trustees' committee and the faculty committee on the following Tuesday evening. I said I'd have to call Mrs. Fels to see if we could get a sitter, but I thought we could. Mrs. Fels got the sitter—and a new dress—and we went.

"The evening of the dinner with the trustees and faculty is blurred in our minds. We remember that by a series of mischances we arrived twenty minutes early. When we went around the corner to buy cigarettes, we were caught in a downpour. We stood under an awning for a quarter of an hour until the rain stopped. Even then, we were the first to arrive for dinner. As we stood in front of the elevator someone came in and asked the doorman if we were there. When he said that we were, the new arrival boomed, 'What! Already?' Everyone was kind to us at dinner and afterward. This time there was no talk about briefcases. All very much to the point. At ten we got up to leave. Mr. Ruebhausen said we would hear one way or another within three weeks. It sounded like three years. But the next morning he called.

"The committees had voted to recommend my name to the trustees. Would I accept? I said I'd go up to look the College over. If there wasn't a time-bomb in a drawer, and if Mrs. Fels was willing, I'd say yes. There wasn't; she was; and I did."

Aftermath  
MAY

# 10-12 at Bennington

*"Thanks for the superlative weekend. We both agreed it was the best fun we'd had in a long time. Can't wait for the next one. . . . I went to the Whitney Museum between trains and saw some of those paintings we saw on slides in the seminar. They were terrific, as was the seminar. We need more of that where we live. Not enough fractured space here."*

*"A wonderful balance of intellectual discussion and gaiety—of the freshness of new faces and the warmth of old friends renewed. It was truly a most unusual, inspiring, and enlightening experience."*

*"We did have such a good time. Tom Brockway was excellent. Ted Newcomb's talk set us both off on fascinating speculations. How can you think up equivalent questions for periods as utterly different as the pre-war depression and the post-war prosperity? It will be interesting to see."*

*"We both had a wonderful time. It was stimulating to be among youth with ambition to learn, and among men and women in the business of teaching, with interests other than those I run into every day. Tom was delighted and impressed, and has amazed me by telling everyone he sees, old and young, about the weekend and about Bennington."*

WHEN THE ALUMNAE 25TH ANNIVERSARY WEEKEND ended on Sunday May 12th, there was a small traffic jam in southern Vermont. The cars went out of the gate in a steady stream, to their many destinations: 375 people going home, back to the farmhouse in exurbia, the apartment in Chicago, the redwood house in a California suburb, the walk-up on Christopher Street. We never had much chance to find out about those destinations, the daily life from which each of us had come. "Where are you living now? And have you been living there long? Do the children take the bus?"—those are questions that wait for a pause in the conversation, for the moment when there's nothing much else to say. But on this weekend the pauses never came. In the rush of words and opinions and ideas and recognitions, the air was crowded with unfinished sentences. "Unless you've lived in the South, you can't believe what the segregation business . . ." "I thought the Dylan Thomas last night was beautiful, but the dance, don't you think it was too pictorial? I mean as *movement* . . ." "But that's what I liked." "He said the artist is trying to fracture space." "It was blue-jeans then, now it's leotards; what's the difference?" "I've been here

*"As for the weekend—magnificent! Fromm, of course, was excellent. And Dylan Thomas' 'The Doctor and the Devil'—a fine performance. . . . We'd like to say thank you for such a really wonderful time. And if we have to wait another twenty-five years, we'll be mad!"*

*"Fromm's opening speech prepared us for making the best use of our time in such a stimulating atmosphere. And though at first we thought more seminars could have been scheduled, we realized by Sunday morning that we had all that we could handle."*

*"I came home absolutely punch-drunk, and in retrospect it seems incredible that you could have given all of us so much in such a short time."*

*"I came home over-stimulated and completely exhausted. It was thrilling to see the College so vigorous."*

*"We found the program rewarding, with highlights that will become even more valuable when recalled in the future."*

two days and nobody has asked me yet how many children I have." "Did you know that the French have no word for 'mature'?" "Listen, it's two o'clock and we have to get up at eight." "But in those days liberalism was a simpler thing to gauge. The New Deal, after all . . ." "Before Yalta . . ." "Listen, I'm telling you, it's nearly three A.M." "Well, take Nixon . . ." "No."

WHEN THE CARS WERE GONE, there was suddenly silence in the empty college. A hundred cigarette butts on the ground outside the door, a rain-soaked page from a notebook: "Fromm—general supersession authority any kind incompatible with spontaneity. Today equality = sameness. Loneliness— isolation." A few stragglers still talked in the Carriage Barn. Murray McGuire turned out the lights in the pit and started moving chairs. "I think it was a very successful weekend," he said. "That wasn't a weekend," Paul Feeley said. "That was an explosion!"

IT WASN'T JUST that so many people had come. It wasn't just that so many former faculty had come, as glad to see us as we were to see them. It wasn't just that so many husbands had come, bringing gaiety and a remarkable sympathy toward Bennington. It wasn't just that the faculty and students and Mr. Burkhardt and the two guest speakers put on an absorbing show. Something extra turned all this into gaiety and delight. It was the astonishing discovery that we all still had so much in common—with one another and with the College. We were at ease in this place and with these people. We had talked the same language once, we found that we still did. Not that we agreed (did we ever?), but it was still the same language. It didn't depend on reminiscence of the past. Actually there was little talk about the past. We just picked up where we had left off. We saw one another for the first time in years and found that we still had attitudes and interests in common. And we saw Bennington for the first time in years and found that it could still jog our settled, lazy habits of thought and send us home buzzing.

—E. M. B.

#### Editor's note:

Many letters came in to the Alumnae Office and to members of the Alumnae Association Board, and excerpts from them are printed here. For a list of those who attended the Weekend, see page 8. Dr. Fromm's speech begins on page 11, Mr. Newcomb's on page 16 and Mr. Burkhardt's on page 20. For a report on the Continuing Education Program, see page 19.

*"I returned last night with a new perspective and a feeling of great pride at being a Bennington alumna."*

*"Wish we could do this sort of thing more often, and longer. A five-day seminar for husbands and wives, every couple of years perhaps."*

*"Felt our brains stretched by the scope and variety of experiences. Jack even said he'd like to 'do it again in a few years'—this is a triumph."*

*"It was one of the most enjoyable experiences I have had. . . . It made me realize again how significant those four years had been to me personally, after the distressing years in Europe. I liked the feeling this weekend gave me of still being a part of that group, which to me represents some of the best things in America: independent thinking, freedom from clichés. I hope so much that you can manage something of this sort every few years."*

*"The trip from Los Angeles was worth it!"*

*"A terrific job of tactful organization. So many people to handle, but they were extremely thankful not to feel hurried too much, or herded about. They had a marvelous time—stimulating, fun. In fact the only complaint was that it was too short. They want it repeated, before another twenty-five years, and from Wednesday to Sunday. So you see, such success will let you in for something."*

*"You surely deserve our grateful thanks for a superlatively planned weekend. . . . Inviting the old faculty we knew was a touch of genius. This made us really feel at home. Mr. Burkhardt's speech was the best I've heard yet. . . . Lots of work went into the weekend I know, but it is a well-nigh perfect blue-print for the future. Let's not wait twenty-five years."*

*"More fun and excitement than I've had for ages."*

*"The weekend was a triumph, not only to participate in but to contemplate with awe. How in the devil you not only got so many people there, but gave them exactly the fare they'd hoped for is beyond understanding. It seemed to me, too, that all the husbands enjoyed it immensely."*

*"Even the rain didn't matter. The fun of seeing old friends and listening to excellent talk outweighed everything."*

*"It was an unbelievably rewarding weekend for us all—and I mean unbelievably, in that we hadn't dared anticipate that much success."*

*"The weekend was superb. Thanks and thanks again."*

*"Someone should write this weekend up for the Alumnae Magazine, and if they don't call it 'Togetherness,' they should call it 'Damesmanship.'"*

# ATTENDANCE

at the Alumnae 25th Anniversary Weekend

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Hannah Coffin Smith '36, David Ingraham (husband of Laura Jennings Ingraham '39), Mollie Page Hewitt '36 and Dr. Wilson F. Smith.

Left: Janet Summers Aaron '36 and Dan Aaron with Asbo Ingersoll Craine '36. Right: James Ewing (husband of Ruth Dewing Ewing '37).

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Philip Brown and Polly Swan Brown '37, with Lyle Craine (husband of Asbo Ingersoll Craine '36).

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| Mr. & Mrs. Ivan Cousins (Dor McWilliams)       | Sausalito, Calif.         |
| Mrs. John Livingston (Barbara Ramsay)          | West Haven, Conn.         |
| Mr. & Mrs. Joseph Doyle (Alice Pulsifer)       | Chestertown, Md.          |
| Mr. & Mrs. Marshall Guthrie (Libby Zeisberg)   | Montclair, N. J.          |

## CLASS OF 1940

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|--|----------------------|
| Mr. & Mrs. Roger Merrill (Jane Wellington)     | Framingham, Mass.    |
| Mr. & Mrs. J. Kennard Bosee (Phyllis Torrey)   | Old Greenwich, Conn. |
| Mr. & Mrs. E. Sohler Welch, Jr. (Mary Eddison) | Framingham, Mass.    |
| Mr. & Mrs. Robert Davis (Virginia Todahl)      | Stamford, Conn.      |
| Mr. & Mrs. Leonard Appel (Aline Wharton)       | Chevy Chase, Md.     |
| Mr. & Mrs. James Darling (Ann Agry)            | Wilton, Conn.        |
| Mrs. John L. Harton (Florence Uptegrove)       | Rocky River, Ohio    |
| Mr. & Mrs. Ernest L. Fetzer (Leila Vaill)      | Winsted, Conn.       |
| Mr. & Mrs. John Martin (Denise Underwood)      | Woodstock, Vt.       |
| Mrs. Catherine Symmes (Catherine Burch)        | Bennington           |

## CLASS OF 1941

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|---|----------------------|
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| Mrs. Edwin Tilton (Elizabeth Plimpton)      | Buffalo              |
| Mr. & Mrs. James Barnett (Faith Richardson) | Providence           |
| Dr. & Mrs. Quentin Deming (Vida Ginsberg)   | New York City        |
| Mrs. Roger Putnam (Gertrude Streeter)       | E. Longmeadow, Mass. |
| Mr. & Mrs. Anthony Felix (June Spreter)     | Bryn Mawr            |
| Mrs. Howland Auchincloss (Sally Knapp)      | Syracuse             |
| Mrs. Seymour Cohen (Elaine Pear)            | Philadelphia         |
| Mr. & Mrs. John Cook (Helen Cummings)       | Williamstown         |

## CLASS OF 1942

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|---|----------------------|
| Mrs. Edward Denniston, Jr. (Nancy Fahnestock) | Wayne, Pa.           |
| Mr. & Mrs. Baekeland Roll (Katharine Wyman)   | West Redding, Conn.  |
| Mrs. Charles W. Karraker (Celine Roll)        | Redding Ridge, Conn. |
| Mr. & Mrs. Tam Wuerth (Katrina Van Tassel)    | Guilford, Conn.      |
| Dr. & Mrs. Edwin Kistler (Elsa Woodbridge)    | Pittsford, N. Y.     |
| Mrs. William Moore (Harriet Grannis)          | Westfield, N. J.     |
| Mrs. Richard Day (Mary Hewitt)                | Northampton, Mass.   |

## CLASS OF 1943

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|--|-------------------------|
| Mr. & Mrs. Richard Green (Ruth Davis)        | Freeport, N. Y.         |
| Miss Miriam Manning                          | Great Barrington, Mass. |
| Mrs. John D. Banker (Elizabeth Hubbard)      | Mohall, N. D.           |
| Mrs. Marton Schiffer (Sara Jane Troy)        | New York City           |
| Mr. & Mrs. Erwin Stoller (Pearl Friedman)    | Lido Beach, N. Y.       |
| Dr. & Mrs. John Finkenstaedt (Anne Michie)   | Hamden, Conn.           |
| Mrs. Beverly Duncan (Marjorie Handwerk)      | Twin Lake, Mich.        |
| Mrs. Howard Mandel (Annette Kalin)           | New York City           |
| Mr. & Mrs. Bayard Coggeshall (Mary Achilles) | Mendham, N. J.          |
| Mrs. Arthur Bratton (Theodora Boothby)       | Williamstown            |
| Miss Nancy Cole                              | Cambridge, Mass.        |
| Miss Mädi Blach                              | New York City           |
| Mrs. Richard Goldsmith (Priscilla Sherman)   | Ashtabula, Ohio         |
| Mrs. Pierce Fredericks (Tina Safranski)      | New York City           |
| Miss Rebecca Stickney                        | Bennington College      |

## CLASS OF 1944

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|--|--------------------|
| Mrs. Thorkild S. Paaby (Dorethy Ayres)       | Willow Grove, Pa.  |
| Miss Margaret Larson                         | New York City      |
| Mrs. Warren E. Mathews (Elizabeth Uptegrove) | Los Angeles        |
| Mrs. Ulrich Franzen (Joan Cummings)          | Rye, N. Y.         |
| Mrs. Frederick Pabst (Sally Litchfield)      | Manchester, Vt.    |
| Mr. & Mrs. George Finckel (Marianne Wilson)  | Bennington College |

## CLASS OF 1945

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|---|--------------------------|
| Mr. & Mrs. Edward Morris, 2nd (Franziska Kempner) | Cambridge, Mass.         |
| Mr. & Mrs. Rowan Boone (Gerry Babcock)            | Princeton, N. J.         |
| Mr. & Mrs. Richard Kuhn (Edith Dinlocker)         | Abington, Pa.            |
| Mrs. Sterling Wilson (Polly R'dlon)               | Old Bennington           |
| Mrs. Robert Sherwood (Ruth Lee)                   | Branford, Conn.          |
| Mrs. James H. Flanders (Susan Lancaster)          | Cambridge, Mass.         |
| Miss Elizabeth Harvey                             | New Haven                |
| Mr. & Mrs. Allen Siebens (Margaret Dunn)          | Essex Falls, N. J.       |
| Mr. & Mrs. Raleigh Smith (Barbara Oldden)         | Old Greenwich, Conn.     |
| Mr. & Mrs. Charles Fisher (Sara Hallmeyer)        | Framingham Centre, Mass. |

## CLASS OF 1946

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|--|-------------------|
| Mrs. Lincoln Bertaccini (Mary Wiggin)        | Litchfield, Conn. |
| Mr. O. W. Acer, Jr. (Charlotte Cullingham)   | Snyder, N. Y.     |
| Mr. & Mrs. John Plimpton (Katharine Sawtell) | Sherborn, Mass.   |
| Mrs. Richard Parker (Sarah Price)            | Bronxville, N. Y. |
| Mrs. Richard Wharton (Mara di Zappola)       | Stamford, Conn.   |
| Miss Margaret Stearns                        | New York City     |
| Mr. & Mrs. Albert Merck (Katharine Evarts)   | Mendham, N. J.    |

## CLASS OF 1947

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|---|-----------------------|
| Mrs. Eliot Robinson (Sally Winston)         | Birmingham, Mich.     |
| Mr. & Mrs. Paul Parker (Kathleen Oliver)    | Bronxville, N. Y.     |
| Miss Joy Milam                              | New York City         |
| Miss Mary Lou Chapman                       | Birmingham, Mich.     |
| Mr. & Mrs. Alfred B. Udow (Rosalyn Long)    | Great Neck, N. Y.     |
| Mrs. Alfred Hero, Jr. (Barbara Ferrell)     | Boston                |
| Mr. & Mrs. Nelson Kramer (Marjorie Geltman) | Cleveland             |
| Mr. & Mrs. William Oakes (Elizabeth Armes)  | Pattersonville, N. Y. |
| Mrs. James Marshall (Beth Olson)            | Simsbury, Conn.       |
| Miss Marjorie Neyland                       | Cambridge, Mass.      |
| Mr. & Mrs. Julius Liff (Hudas Schwartz)     | New Haven             |

## CLASS OF 1948

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|--|-------------------------|
| Mrs. George de Villafranca (Sue Crane)         | Northampton, Mass.      |
| Miss Baba Foster                               | Washington, D. C.       |
| Mrs. Charles Lowe (Eileen Josten)              | Buffalo                 |
| Mr. & Mrs. Gordon Getsinger (Katharine Bunker) | Bloomfield Hills, Mich. |
| Mrs. Sydney Scott (Evelyn Price)               | Greenville, Del.        |
| Mrs. Douglas Buck (Polly Sinclair)             | Greenville, Del.        |
| Mrs. Robert Gutman (Sonya Rudikoff)            | Hanover, N. H.          |

## CLASS OF 1949

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|--|------------------|
| Dr. & Mrs. John Bertles (Jeannette Winans)     | Cambridge, Mass. |
| Miss Helen Taylor                              | Utica, N. Y.     |
| Miss Mimi Grodinsky                            | Philadelphia     |
| Mrs. Charles Loring, Jr. (Victoria Harrington) | Concord, Mass.   |
| Mrs. Herbert Nolan (Diane Kremm)               | Portland, Maine  |
| Mrs. Preston Wright (Mary Heath)               | Buffalo          |
| Miss Helen Frankenthaler                       | New York City    |

## CLASS OF 1950

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|--|---------------------|
| Mr. & Mrs. Raymond Giedraitis (Jane Roberts) | Bronxville, N. Y.   |
| Mrs. Justin Light (Susan Worcester)          | Suffield, Conn.     |
| Mr. & Mrs. Seymour Schnell (Marianne Byk)    | New York City       |
| Mr. & Mrs. Robert Schooley (Anne Borman)     | Lebanon, N. J.      |
| Mr. & Mrs. John Shea (Judith Seaver)         | DeWitt, N. Y.       |
| Mrs. Walter Oleson (Candace DeVries)         | Westfield, N. J.    |
| Mrs. Patricia H. Bried (Patricia Hansen)     | Fairfield, Conn.    |
| Mrs. Fleming Jensen (Virginia Allen)         | New Rochelle, N. Y. |

(Class of 1950, cont'd)

Mrs. Nicholas Nyary (Cynthia Cooke)	New York City
Mrs. Hobart Lerner (Nan Alter)	Rochester, N. Y.
Mr. & Mrs. Paul Rich (Betty Secunda)	Pittsfield, Mass.
Mr. & Mrs. David Quinn (Nina Pattison)	Troy, N. Y.
Mr. & Mrs. Edward Bushnell (Joan Hunt)	North Bennington
Mrs. Dahn Ben-Amotz (Ellen St. Sure)	New York City

#### CLASS OF 1951

Mr. & Mrs. Logan Ramsey (Ann Mobley)	New York City
Miss Marilyn Rutz	Washington, D. C.
Mr. & Mrs. Robert Ornstein (Doris Robbins)	Storrs, Conn.
Mr. & Mrs. Wayne Slater (Alison Brewer)	Sandy Point, N. Y.
Mrs. George Hinds (Doris Chapman)	Philadelphia
Miss Barbara Allen & escort, John Kennedy	New York City
Miss Susan Pollard	New York City
Mrs. Daniel Slocum (Ann Chatfield)	Rochester, N. Y.
Mrs. Robert Silver (Tina Williams)	Rochester, N. Y.
Miss Martha Holt	Boston
Mrs. Robert Burrill (Sally Pickells)	Dennisport, Mass.
Mrs. Douglas Garfield (Olivia Pattison)	Troy, N. Y.
Mr. & Mrs. Pierre Bourgois (Ann Irwin)	New York City

#### CLASS OF 1952

Miss Marie O'Donnell	New York City
Miss Marilyn Bernstein	Brooklyn
Miss Dorothea Harding	New York City
Mrs. Philip Klepesh (Renée Marron)	East Orange, N. J.
Mrs. William Ward (Betsy Newman)	Pasadena, Md.
Mr. & Mrs. Daniel Ehrlich (Edith Askin)	New York City
Mr. & Mrs. Donald Ward (Faith Hackl)	Point Pleasant Beach, N. J.
Mr. & Mrs. John D. Rich (Nanette Offray)	New York City
Miss Anne Kabin	New York City
Miss Judith Erdmann	New Canaan, Conn.
Mr. & Mrs. Francis Whitcomb (Patricia Hale)	Lake Placid, N. Y.
Mr. & Mrs. Robert C. Sanderson (Evelyn Penney)	Buffalo
Mr. & Mrs. John Haesler (Joan Maggin)	Metuchen, N. J.
Mr. & Mrs. Charles Keller (Jane Neal)	New York City
Mrs. James Hammond (Katrina Boyden)	Chicago
Mr. & Mrs. David Goldfarb (Gloria Goldfarb)	Bennington

#### CLASS OF 1953

Mrs. Irwin Abrams (Esther Abraham)	Elkins Park, Pa.
Miss Frederica Leser	New York City
Miss Renée DeYoe	Paterson, N. J.
Mr. & Mrs. James Trager, Jr. (Olivia Hirsch)	New York City
Miss Susannah Means	Cambridge, Mass.
Mr. & Mrs. Granger Ottley (Carolyn Lissner)	Coytesville, N. J.
Miss Barbara Fritz	Newport, R. I.
Mr. & Mrs. Louis Carini (Patricia Fitzsimmons)	Upper Nyack, N. Y.
Mr. & Mrs. Judson Smith (Sally Schumacher)	Far Hills, N. J.

#### CLASS OF 1954

Mr. & Mrs. Kenneth Spreen (Wanda Peck)	Fair Haven, N. J.
Dr. & Mrs. Martin Frank (Jean Diamond)	Glenside, Pa.
Miss Naomi Winton & escort, Robert Simon	Kew Gardens Hills, N. Y.
Mr. & Mrs. Edwin Schur (Judith Van Clute)	New York City
Miss Nancy Spraker	New York City
Mr. & Mrs. Burt DeWitt (Neisa King)	New York City
Mrs. James Goldstone (Ruth Liebling)	Bennington College

#### CLASS OF 1955

Mr. & Mrs. George Stewart Baird (Martha Haskell)	Needham, Mass.
Miss Selina Little	Brookline, Mass.
Miss Ellen Weber & fiancé, Mr. Herbert Rosen	Scarsdale, N. Y.
Miss Aldona Kanauka	Brooklyn
Miss Vija Peterson	Boston
Mr. & Mrs. Justin Mamis (Nancy Braverman)	South Shaftsbury
Miss Nancy Wharton	Somerville, N. J.
Mrs. Clement Greenberg (Janice Van Horne)	New York City
Mrs. Margaret Buckley	Bennington

#### CLASS OF 1956

Miss Mary Lou Peters	New York City
Miss Dale Lester	Brooklyn
Mr. & Mrs. John Leech (Janet D'Esopo)	Ipswich, Mass.
Mrs. Monte Morris (Alma Sachs)	Queens Village, N. Y.
Miss Sandra Mallin & escort, Roger Malkin	New York City
Mr. & Mrs. Bernard Zwirn (Michele Rogers)	New York City
Miss Patricia Kelsey	New York City
Miss Sheila Salomon	New York City
Miss Kay Crawford	Poughkeepsie, N. Y.
Mr. & Mrs. William Scanlon (Esther Meader)	Natick, Mass.
Miss Jane Thornton	New York City
Miss Joan Simons	Weston, Conn.

#### CLASS OF 1957

Miss Frances Gray	Scarsdale, N. Y.
Mrs. Jack Rubin (Judith Levine)	Orange, N. J.
Mr. & Mrs. Ervin Doyle (Darcy Lay)	Stratford, Conn.
Miss Marion Fisher	Orangeburg, N. Y.
Miss Barbara Uhrman	Brooklyn
Mr. & Mrs. Richard Mazer (Lois Landau)	Philadelphia

#### CLASS OF 1958

Miss Susan Pragan	New York City
Miss Sandra Leland	Little Silver, N. J.
Mrs. Robert A. Jones (Patricia Sloan)	Williamstown

#### EX-FACULTY

Dr. Erich Fromm	Mexico City
Mr. & Mrs. Lewis Webster Jones	New Brunswick, N. J.
Mr. & Mrs. Francis Fergusson	Kingston, N. J.
Mrs. John Woodburn (Mary Garrett)	Middletown, N. Y.
Mr. & Mrs. Bradford Smith	South Shaftsbury
Mr. Theodore Newcomb	Stanford, Calif.
Mrs. Mabel Barbee Lee	North Hollywood, Calif.
Mrs. Thurston Davies (Martha Hill)	Brooklyn
Mr. Otto Luening	New York City
Mr. & Mrs. Gregory Edson (June Romero)	Arlington, Vt.
Mrs. Margaret Griswold	Springfield, Pa.

Dr. Erich Fromm leaving an overcrowded Carriage Barn after having given the opening address of the Alumnae Weekend (see opposite page).



Dr. Fromm taught at Bennington from 1942 to 1951. His course, "Human Nature and Character Structure," was open to a limited number of seniors and was chosen years in advance by several generations of Bennington students. Since 1951 Dr. Fromm has been on the faculty of the National University, Mexico, where he now makes his home; he has continued to be a fellow of the Washington School of Psychiatry; and his writing has given former students opportunity to remain in rewarding contact with his humane intellect. The latest of his books are "The Sane Society" (1955) and "The Art of Loving" (1956). On May 11th Dr. Fromm was the guest speaker at the Alumnae Weekend. The following is a transcription of his remarks.

# Man Is Not a Thing

by Erich Fromm

I COULD HAVE GIVEN one of two titles to this lecture: one, the one I gave, which points to the underlying idea of these remarks; a more descriptive, formal title could have been "The Moral Problem of Man Today." You can see from the following remarks that I believe the moral problem of man today is to realize that man is not a thing. "The Moral Problem of Man Today," implies that each era has a specific moral problem. By this I do not mean to express a view of relativism, that what is good and evil is dependent on the culture, and is relative to whatever culture pattern we live in. I mean to imply only this—that while there are general and universal rules of good and evil and what is furthering or damaging life—each culture has its specific ethical problems.

Let me start out this discussion by mentioning briefly what the main problems, or vices, of the nineteenth century were. One (and the order in which I mention them is incidental) is authoritarianism: that is to say, the right of people to command others and to demand from them that they obey. This authoritarianism existed toward children, toward wives and toward workers. Another vice was exploitation: that is to say, one used other people for purposes of one's own. This exploitation was primarily an economic one—it was exploitation of the worker by the owner of capital, the exploitation of colonial people by the more powerful nations; it was exploitation of children by parents, the exploitation of women by husbands. Yet another vice was inequality: the idea that according to social position, one part of the human race was superior to another part. Of course you can see how this concept of equality is a basis for authoritarianism and exploitation. This inequality existed not only between the two great parts of the human race, man and woman, but it was also inequality between races, especially the races of Europe, Africa and the East; it was social inequality in which those who possess property were not equal to those who did not possess property. The final vice, or sin, if I may put it this way, was hoarding, stinginess. The nineteenth century person was a stingy person—he was stingy with his property primarily; he was even stingy with his feelings. It was a great virtue to be stingy—in fact any one who wasn't stingy was supposed to be out of step with the general pattern. And quite

closely related to this stinginess, this hoarding tendency, is another sin—the egotistical individualism of the nineteenth century. That is the "my home is my castle" attitude, with little sense of community or sharing. If you look at these vices from the standpoint of the problem of "man is a thing," you could define it this way: in the nineteenth century those who had power treated those who didn't have power as "things," but *they* did not feel themselves to be "things"; and those who were treated like "things" resented it. In fact this resentment is one of the reasons why the situation has changed.

Now what do we see in the twentieth century, and increasingly in the last ten or twenty years? If I could put it as an introductory remark in the same way as I formulated my last remark about the nineteenth century, I would say that now everybody is a thing and nobody resents it. I could also put it this way: we have overcome the vices of the nineteenth century and are very proud of it—as the French were proud of the Maginot Line built according to the strategic thinking of the First World War. But we do not know that in overcoming the vices of the nineteenth century we have developed new vices which may be worse, or at least as bad. Because we are looking backward, because we are lazy, we tend to be smug; we are very satisfied in looking back and therefore are blind to the moral problem of today.

THE NINETEENTH CENTURY was a century of authoritarianism, in all Western countries. Now what do we have? Instead of authoritarianism, we have the principle of *laissez-faire*. Where our grandfathers had convictions, we have opinions. Where our grandfathers had principles, we have guesses. Where there was in the nineteenth century a certain hierarchy of values, a conviction that one thing was more valuable than another, we have no hierarchy of values. Then there was an ultimate concern, a conviction that some things are ultimately important—no bargaining about it, no *laissez-faire*, no competition about it: it's just so. Today we have no ultimate concern: anything goes; everything is equal to something else; everything is a matter of taste.

This has had, as you know, a great influence on our educational system. Progressive education was largely a reaction to the authoritarianism of the nineteenth century. It has been

greatly misunderstood and misused, not because there was anything wrong with the idea of progressive education but because American life went in the direction of *laissez-faire*, of no principles and no convictions. This almost necessarily interpreted progressive education in this direction, so that now when little Johnny says two and two are five, his mother and teacher are supposed to say, "Yes, that is a very interesting idea." It would be authoritarian to make it clear to him that two and two are four; and if his mother is very progressively educated, she will even rationalize and say that after all, this kind of mathematics is only one type of mathematics—there are others, and maybe Johnny is right after all.

Now I think what we have missed is the major difference between rational and irrational authority. By *irrational authority*, I mean the acknowledgment of authority on the basis of force. The force can be physical, or mental suggestion, or a mixture of both, and the function of the authority is to exploit the person under it. Quite in contrast to that is *rational authority*, which is authority based on competence, admitting criticism and giving again and again the proof of competence. The irrational authority has a tendency to deepen itself the longer it lasts. Rational authority, on the contrary, has a tendency to dissolve itself because the more the subject grows, the more he can become his own authority.

There is a general superstition that authority of any kind is incompatible with spontaneity. If, as a teacher, I tell a student this is so and if you want to learn this art you have to learn certain rules, then I create a conflict with the student's ability to express herself and with her spontaneity. I think anybody who has ever mastered an art knows that this is nonsense. I cannot learn anything if I don't have discipline and if I do not acknowledge certain rules inherent in the subject matter before I begin to express individuality. If I express individuality before I have learned the basic rules, I am doing nothing. If you want to get an impression of ways in which authoritarian method can be combined with the highest degree of spontaneity and individuality, I suggest to you a wonderful little book which is called *The Art of Archery*, written by a German, Professor Herriegel, and published by the Pantheon Press in New York. Professor Herriegel went to Japan ostensibly to teach philosophy at the University of Tokyo, but really in order to study Neo-Buddhism. The art of archery in Japan is like the tea ceremony or the art of flower arrangement—not a hobby but a highly important spiritual exercise. The author describes, so dramatically that you can hardly put the book down once you have started reading it, his experience with a master who represented authority. It took him seven years to master the art of archery, with a pain which is almost heartbreaking, and disappointments again and again. He tells of the teacher's rejections which were almost unending, and yet how this kind of teaching permitted a mastery of the art which then permitted complete spontaneity and individualism.

There is another tenet which we have about having no authority, and that is our tendency to avoid conflict. Many parents believe that children should have no conflict, that conflicts are bad for them. Conflicts actually are one of the very important conditions of growing up: if you don't go through conflicts you

don't develop a conscience, a will or a conviction. Of course conflict can be bad; and certain kinds of conflict, in which people kill each other (whether individually, or collectively in groups, when it is supposed to be virtuous under certain conditions), certainly are bad. But the conflict within myself, or with another person or situation, is a necessary condition of development. Our idea of "life without conflict" actually is one of the reasons for our life without principles.

**T**HE VICE OF HOARDING we have overcome completely. You remember the cartoon in the *New Yorker* of the man who was defending his new car with the exaggerated fish tail. "Well," he said, "you may not like it, but imagine what would happen to the national economy if nobody liked it." Now one of our great satisfactions is consumption. We spend money. We are always consumers, and our idea of having a good time is to buy a new gadget every day, and to have just a little bit more than our neighbors. We have given up hoarding, we are not stingy any more, but we indulge in a mad craving for consumption, and it is questionable if what we have achieved is very much better.

The vice which it is particularly important to be aware of is inequality. We have overcome inequality in a fantastic sense, compared with the inequality of sixty years ago. Take racial equality, the change that has come about in Negro-white relations in America. Anybody can see that in another twenty to thirty years the situation will progress to a point that would have been unthinkable sixty years ago and may still be unthinkable in the South today.

What did equality really mean in the nineteenth century? Equality meant that no man can be used as a means to the end for another man. Each man is an end in himself and this is our equality—in this basic respect we are all equal. When we are all equal, then we are all ends and not means. If you put the same thing in religious language, all men are equal because we are all the children of God and we are all created in His likeness. We are all equal because we are all God's servants, but never the servants of man. This was the concept of equality in the nineteenth century.

Today, to be equal means something quite different: it simply means sameness—to be the same, to have no difference. Today, there is a fear—"If I'm not the same, I have no right for equality." Equality today presupposes sameness. Of course, consciously, people think they are very individual—it's expressed by initials on handbags, or belonging to a particular club, and so on; but this is all illusion. Essentially there is a conformity compulsion in our culture which is fantastic. It isn't so much that people are forced to conform as that they want to conform, out of a deep sense of isolation and loneliness. I was talking with a young woman awhile ago, who said she was unhappy. I said, "Why are you unhappy, why don't you do something with your life?" She thought for a moment and then she said, "Well, I think I'm afraid to be different." This is not just an individual reaction. There is a fear of major differences, hence a fear of not sharing the general boredom.

Now to speak of another of those vices of the nineteenth century—we have no more exploitation. The economic and indi-

vidual exploitation of other people for our own purposes has diminished so much and to such a degree in the United States and Western Europe, that one can almost say we have it no more. Therefore that aspect of the Marxian theory, for instance, which was based on the idea of the physical and economic exploitation of the worker in the nineteenth century, today is pure dogmatism. The exploitation and egocentric individualism which characterized the nineteenth century, has almost disappeared. Instead people are frightened today that their home will be their castle. They want to have company around; they are very uncomfortable to be alone. What we are confronted with is the problem of indifference and alienation, of indifference to ourselves, to others, and alienation from ourselves and others. Man experiences himself as a thing, though of course not consciously. We live in the Christian tradition. We live in the humanistic tradition. We have certain slogans, but slogans are cheap. Now if we are concerned with our own welfare and our own development, we should not be smug, but try to look at our slogans, in as much as they are slogans. Man experiences himself as a thing. We make machines to act like men and we produce men who act like machines. Those seem to be the two ideals. Our danger today is not that we become slaves, but that we become robots. We produce and produce and don't know what to do with it. We make an effort to save time, and when we have saved it we are embarrassed because we don't know what to do with time, so then we try to kill it. Actually if, by a sudden miracle today, we had a twenty-hour work week in the United States, it would be a great national disaster because people are absolutely unprepared for having so much time on their hands—they wouldn't know what to do with it. When I speak about people, I don't mean everybody; I don't mean that there are no exceptions. In fact I don't mean to say that there are not very powerful counter trends in the United States. I am greatly encouraged by the fact that I see, increasingly in the United States, such signs, but I am not speaking of them. What I am speaking of are the prevailing trends. I am speaking of the fact that man does not experience himself as an active subject, as a center of his own world, as the originator of his own acts. He experiences himself as a powerless thing. His own act and its consequences have become his masters. He worships the products of his own hands, makes them into idols. This is our new form of idolatry.

**M**AN IS BORED—deeply bored. To many people, to say that a person is bored sounds like just a slightly annoying thing. But if you think about it, boredom is one of the greatest sufferings of the human race. Of course one can avoid being aware of being bored very easily if one has the money for it, and in countries in which they don't have the money, they just drink. When people have no meaning to their lives and no other way of escaping boredom, the only thing they can do is to drink because boredom in excess is absolutely unbearable. When bored, man is not alive; or, to use a Biblical quotation, "He has no joy in the midst of plenty," which has never fitted better in any time than ours.

What is the result? Many people rebel against boredom, though not consciously. Since our culture doesn't give a con-

ceptual frame of reference for this kind of rebellion, we don't consider it so terrible to be bored. We don't talk about it. We don't talk about the fact that we feel we are empty, not alive. Usually people express it in terms of some "neurotic" symptom. This is a phenomenon of the last thirty or forty years. Today, people have a complex, and that's why they go to an analyst. One person goes to the analyst because she doesn't get along with her husband, another because he doesn't feel his work is satisfactory, another because she is slightly depressed, another because he drinks too much, and so on. If you really examine what is underlying all these complaints, then you see it isn't the problem of the husband, the work, and so on.

What is common to all these people is boredom. They don't know what to do with their lives, their lives are meaningless. They are not creative. By the word creative I don't mean "expressing oneself" as the word is used in progressive education, nor do I refer to painting, to writing a novel, to the performing arts, because that requires not only opportunities for study which are not open to everybody, but also a good deal of talent. I refer to creativity as an attitude—a way of relating oneself to life, to people, to things, to nature, to everything which surrounds us. It is the attitude underlying any true creative artistic experience, without necessarily the technical capacity to translate this experience into something objective, which is a work of art.

**N**OW WHAT DO I MEAN by this creative attitude? I'm afraid if I give you my definition of it, you will think it is so simple as to be commonplace and yet I do not think so and I will try to say why. I would define the creative attitude by saying it means to *be aware and to respond*. If it were as simple as it sounds, we would all be creative. What is there to be aware of, you ask; when I'm awake, I'm aware of everything; only somebody who dreams is not aware, somebody crazy is not aware. Take a very simple case of awareness: we see a tree, and say, "I see a tree." Now what do we really mean? We see an object there with our senses, and we know that this object falls under the thought or word "trees." The concept is real, a rational concept used in language. So when we say, "I see a tree," what we really say is "I know that this thing falls under the category of trees." We really say, "I know how to speak." Now compare this with the way a painter sees a tree. He really *sees* a tree—the tree is real. Now here the language stops in describing what it really means.

Let me give you some examples: Sometime ago a woman whom I analyzed came to my office one morning, just after she had been fixing peas in her kitchen. She came with great enthusiasm, and said, "You know, for the first time I saw that peas roll." Well, we all know that peas roll, but when we say this, we are merely stating again the fact that we know the physical law that a round object in a certain position rolls. It is something quite different to *see* the pea roll. If a little boy plays with a ball and sees it roll and jump again and again, until he drives an adult crazy, it is because his experience is real, he really *sees* it roll. This is not a conceptual experience—it is a beautiful, artistic experience to follow the movement of the ball. I hope some of you have seen the movie, "The Red Balloon." There you see a balloon, which belongs to a little boy, and at one point

the balloon is smashed and it dies. You see it die—it starts out with just a few wrinkles which you can hardly see, the wrinkles become more, and you *see* the balloon die. It is as dramatic as to see a bull die in the bull ring—utterly gripping and impressive.

The same holds true with people—we see people but we don't see them at all, partly because we are afraid of seeing them. We want to know that "you are Mrs. so and so," "you are a doctor," "you are a nice guy to work with, you have three kids." The "guy" and the "kids" are words which are meant to perpetuate indifference. You are not you, you are a "guy"; the children are not children, they are "kids." It reminds me of a statement I read the other day in a newspaper, where a girl of seventeen wrote, "I am a teenager seventeen years of age"—you see, she's nobody, she's not she—but she's a teenager, and that for her is reality. It's not reality at all, it's pure abstraction; but to her it is sufficient to give a sense of belonging somewhere, of being something.

We don't see people because we don't want to. We also project all sorts of things which are not in them. Now why do we distort them? The answer has been given twenty-five hundred years ago by Buddhist thought. We distort them because we are filled with what the Buddhists call the three basic sins: anger, greed and folly, and I would add, fear. Inasmuch as we are filled with anger, greed, folly and fear, we are forced to distort others because we cannot see them objectively. We see them distorted from our desires, our fears. Sometimes one loses this fear, this indifference—you have known a man for many years and suddenly, after many years, you *see* him. You can have the same experience with scenery—you pass the same scenery hundreds of times, and suddenly, for the first time you have the experience of seeing it.

To see, one must be able to say "I." *I see, I think, I act.* Now it's true enough that as children we learn the word "I" relatively late, but once learned, we use it glibly and think there's no question about the "I." If, instead of asking a person, "How are you?" and he answers, "Fine," you ask, "Who are you?" you would find a rather embarrassed reaction. The reaction might be, "My name's so and so," as if the name had anything to do with it except for passport purposes. Or he might say, "I am a doctor, and I have three kids"; and then if you say, "I knew all that, but it doesn't tell me at all *who* you are," then you really get into an embarrassing situation. What does it mean to say "I"? What we do mostly is to say "I" when actually we should say "it"; i.e., "it feels in me," instead of "I feel." The illusion is the same as if the record player would say, "I am the orchestra," instead of knowing it plays the record. What we do most of the time is just that. I notice this particularly in analyzing people. I do find that most people suffer from this sense of emptiness and from this inability to say meaningfully "I." If you really see another person, not abstractly, not marginally, not judging this and that, but if you really *see* that person, then you have a peculiar experience; then you stop judging, stop thinking; you just say, "I see you." I don't know how many of you have seen the Italian picture "La Strada," but there you see a human being so fully, so completely, so directly, that in the end you

feel a sense of deep compassion with this person, and yet you don't think about it. He is he. All you can say is, "I see you." The art of seeing is about the most important act one can perform in one's life.

I SHOULD LIKE TO EMPHASIZE a few things here: In the first place this experience of seeing transcends any conceptual frame of reference. If somebody asks you to explain to him how Rhine wine tastes, you can talk for years and still he will not be able to know how Rhine wine tastes. All you can say is, "Drink it." Now that doesn't mean that Rhine wine is a metaphysical category; it doesn't mean that it is unreal. It just can't be described in conceptual words; it can only be described by shared experience. I would say that is true in psychology too. You can never know the center, the kernel of another person conceptually; you can never say, in words, what a person is. I think psychologists can say what a person is *not*. Conceptually the psychologist can remove all illusions about the person. As Max Liberman said, "Drawing is the art of leaving out, of what you don't put in." I think psychology is the conceptual science of knowing what is not there. But the deepest knowledge of another person, of his core, his essence, can never be had in a conceptual frame of reference. It is an act of seeing, which means at the same time an act of oneness with the other person. Then one really sees a person as a painter sees a tree; you become one with the object and the object ceases to be an other. In the full process of seeing, of experiencing another person, I can say to that person, "I am you, and you are me, but at the same time I am I and you are you." This is a paradox of human experience; both statements are true although they are logically contradictory.

Another remark to be made in this respect is that we all live under a terribly burdensome intellectual heritage of rationalism. The idea is that only thought can be rational, while feelings and acts are irrational, and therefore the only salvation of man is the domination of feeling by thought, or, as Freud put it, "The conquest of the id by the ego." You all remember Pascal's famous saying, "*La coeur a ses raisons que la raison ne connaît pas.*" The heart has its (feeling) reason which (thought) reason doesn't know. As long as we believe that the only rational thing in life is thought, then of course we tend to limit rational experience to the thought process. But once we understand fully that rationality and reason (reason not in the sense of intellect) exist in all spheres of life, then indeed we are much freer to dare to emerge from this premise that only thought is rational.

Another point which is relevant is our attitude toward time: we live in the past, we live in the future. We do this, and while we are doing this, we think of when we will be doing that. We do many things simultaneously. We are lacking in concentration. We do not know one very important fact, which is that the only way in which we can truly experience something is in the *here and now*; and in the here and now there is no time. In the very moment of my experience there is no time. It is nothing but the elements of my full experience of right *now*, and that means that at this moment, this is the most important thing in my life. I may be terribly happy right now, but very sad ten minutes from now. I may be concentrating on my food two

hours from now and enjoying it more than anything else, or I may be concentrating on philosophy. What I do happens in the here and now and it is an experience which is done with complete concentration. Eternity is not something transcending time. Eternity is the here and now, because in the here and now there is no time—there is only the fullness of my awareness and of my response.

I WANT TO TALK briefly about some of the conditions of creativity, the ability to be aware, to respond. One condition is the courage to be born again and again every day. The act of birth biologically is a relatively unimportant event in many ways because actually the situation of the child directly after birth is not too different from the pre-birth situation. Psychologically speaking, the moment after birth and the moment before birth are in many ways more similar than they are different. Actually birth is a continuous process: it starts out with the leaving of the womb, the cutting of the navel cord, leaving the mother's breast, leaving mother's lap, leaving mother's hand, leaving father's command, and eventually emerging as an individual. This is a long process, and actually to be born means to be born every day, every day again. It means to emerge a little further every day into one's own. The trouble with all of us is that we die before we are fully born. The problem for all of us is at what point of our birth we die. Some people die when they haven't even left the mother's womb. Psychologically speaking, they are the very sick ones, in fact they are the psychotic ones. Some die before they have left the mother's breast, some die before they have left mother's lap or mother's hand, father's command. Now to be born is nothing easy. To be born means to have the courage to let go and have faith in one's own response. This giving up of certainty, of security, and the willingness to have faith in one's human ability to respond and to cope with the situation which arises when one has given up security, this is the true basis of faith and faith is necessary for the ability to be born.

I want to mention one of the great dangers of today, the danger of false belief in psychology, especially psychoanalysis. I am a psychoanalyst. I train psychoanalytic students, and I have more and more faith in its possibilities, but at the same time I am convinced that psychoanalysis and psychological counseling are developing into real dangers for people, especially in the United States. What is happening here? People have the illusion that by talking, talking, talking to somebody whom they can pay for listening, they will eventually achieve a state of happiness and bliss which men can reach only by hard work, torture and anxiety.

What so often happens in psychoanalysis is not unlike a man who wants to learn to swim, and his instructor. They sit by a swimming pool; the first day the instructor explains the movements to make. The next day he still explains it. The third day the student asks some more questions. But if you see them after three years still talking about it, and they have gone into physics and the theory of movement, and so on, you will see very clearly

that there is a gentlemen's agreement between them never to come to the main point—and I'm afraid that's what happens very often in psychoanalysis. The talk goes around and around and the patient is afraid of touching the main point, of coming to grips with his fear, of jumping. At the same time, it is so nice to talk to somebody who tells you, "Look, your mother was bad, your father was bad, your grandmother was bad, but I am nice, I don't judge, and if we talk enough for many years everything will be all right." It isn't.

Analysis can serve a purpose which is wonderful, namely, to help a person come to grips with himself. It can help him to see his bluffs, to see what he is really suffering from. Usually it is not the wife, the job. Usually what he is suffering from is that common illness, boredom. The analyst can help him see why he's bored, why he's unalive, and what false pictures he has of the world which prevent him from responding. I think the analyst has another very important function—to accompany a person on such a difficult trip, for without that company the person might not be able to do it by himself. It may also help to show him that there is a possibility of human relationship between one person and another which is real enough and direct enough, an experience which for many people is the first one in their lives. But at the same time I think analysis can be a great danger, when it becomes a substitute for true experience and again just one of those talking exercises by which we are so bothered and which we mistake for real experience. There is no way of arriving at "happiness by talking."

The same can be said for religion. People talk a lot about God now. I believe that some of this is a great danger for religion. In talking about it, using words, using names, actually the true religious experience is neglected, forgotten, and the real religious problems are not felt.

MAN IS *not* a thing. Things can be taken apart and put together, not man. Things cannot create; man can. Things behave predictably; man is unpredictable. Things have no will; man has. Things can be studied at a distance; man can be studied only if you relate yourself to him, and only in the proper relation can you really know him. So I should like to sum up what are, in my opinion, the moral and ethical demands of our time. I would say, be aware that we mistake thoughts *about* experience for true experience. We must overcome our "thingness," our being made into a thing whether we know we are or not, our indifference and our alienation. We must learn to be able to say, "I." We must progress from our *laissez-faire*, chaotic, disordered picture of the world to a new picture in which there is an ultimate concern, in which we take stock and have convictions about what is important and unimportant, what is end and what is means, what is worthwhile living for and what is not. We must do this, rather than nibbling a little bit at religion, at culture, and so on. Nothing gets us anywhere which is not done in concentration. We must make all activities means to one end, man's full rebirth, man's full unfolding, man's humanization, man's aliveness. This is the end to which every means must turn.

# Political and Social Attitudes among Bennington Alumnae and Students

by Theodore Newcomb

A transcription of Mr. Newcomb's discussion, on May 12th, of the proposed follow-up survey of his earlier study of Bennington's students in the thirties, "Personality and Social Change," which has become an important work in the field of social psychology. Mr. Newcomb taught at Bennington from 1934 to 1941, and is now Professor of Sociology and Psychology at the University of Michigan, currently on leave of absence under a grant from the Ford Foundation, doing research at The Center for Advanced Study in the Behavioral Sciences at Stanford University.

SINCE MANY OF YOU ALUMNAE were not at Bennington during the time I made the original study, I would like first to tell you a little about it. The result was a monograph, *Personality and Social Change*, published in 1943, and to everyone's surprise it was out of print in about a year. (Only this year did I manage to persuade the publishers to bring out a new printing.) In the monograph, the problem was stated as observing changes in attitude toward public issues, over a four-year period; the observed changes in social attitude over this period were related to a number of variables. I shall not go into detail on the variables which were recorded, nor can I reproduce 233 pages and 712 tables, but I will mention a few of the high spots relevant to the purposes of the follow-up study which I hope we can make. Also, I should add that I was not asked by the College administration to conduct the study; it was done purely for social science reasons. However, Dr. Robert Leigh, who was then president, and others on the faculty, hoped that there would be implications useful to the College.

The content of the study had to do with public affairs and students' attitudes toward them. I chose public affairs because a pre-study made it quite clear that the area of public affairs at that time and in this place represented the nearest thing there was to a common concern about which there was possibility of change on the part of students at the College. You'll all remember what strange times the thirties were. In those days there was more

general public concern over issues which were regarded as controversial than has seemed to be the case since. And furthermore, such concern was, for various reasons, somewhat exaggerated here at the College. At that time the faculty used to say to each other, if not to you, that we really didn't care what attitudinal outcomes there were to your education so long as we made one thing possible: we wanted to expose somewhat "over-sheltered children" who didn't know much about the world in which they lived, and make them more aware of the complexity of the world than they had been before. I think quite sincerely that nobody on the faculty cared what happened to your attitudes, provided that this kind of exposure took place, and probably we were a bit missionary-like in our determination to expose you.

You underwent a very considerable amount of attitude change during the years of the study in the area of public affairs, as revealed by the particular measures which I used. As those of you who were at Bennington from 1935 to '39 will remember, you found questionnaires in your mail boxes very frequently. There was no important public event about which, in a week or two, I didn't have a questionnaire ready for you, and important controversial issues seemed to emerge with special rapidity in these years. There was the day President Roosevelt announced the Supreme Court packing plan. The CIO was born during the days of this study. The Spanish Civil War began and ended during this time. There was all sorts of relief and labor legislation.

Hitler was beginning to make himself felt. All these things occurred during the years of this study, and I generally had a questionnaire in your box reasonably soon after each occurrence. I did not insist on getting a one hundred percent response to these specific questionnaires, which surely would have been unreasonable. But to one standard and widely inclusive questionnaire each year I managed to get a one hundred percent response, by one device or another, from the entire student body during all four years. This was one of the reasons why the study achieved a certain level of acclaim. It isn't customary to get one hundred percent returns. Furthermore, the study is, I believe, unique in that nobody had ever before followed a complete student generation from the beginning of the freshman year to the end of the senior year.

HOW DID I STUDY this matter of change? I anticipated that there would surely be, particularly in a community like Bennington, a great deal of direct face-to-face interaction. Any community in which there is a reasonable amount of this sets up norms which are characteristic and expected of the particular group, and what you generally find is that people who have been in the group longest are most representative of these particular norms, and furthermore, that the people who are assigned jobs or elected to positions of leadership are more representative of this set of norms than are people who are new inductees to the group, or who have no position that can be specified.

The first thing I found was a very noticeable and distinct change in the sets of norms which people had in this community in these particular years. There were quite distinctive sets of norms at each of the four class levels. There was a set of norms for freshmen which in general could be described, by the standards of that particular time, as somewhat on the conservative side; in terms of conservatism, the freshmen were high. The sophomore norms were distinctly lower in a significant amount, though not extreme. Juniors were still lower by about the same amount, and seniors just a little lower than juniors; therefore, for most purposes I combined the junior and senior scores because they didn't differ much. (For reasons which many of you will remember, we always had fewer juniors and seniors than freshmen and sophomores, and thus the sizes of the three groups were about equal.) By the way, one interpretation of the findings, which has been very commonly referred to, was that this represented an increase in liberalism. I have never liked this emphasis because this was an accidental content. For my purposes of establishing relationships among variables as a social scientist should, I would have been quite as well satisfied if it had turned out that the change had been exactly in the other direction, providing only there had been a change. For my purposes, it made not the slightest difference whether the change was in the direction which we then called "liberal," or whether it was in the direction which we then called "conservative." Furthermore, nowhere in the monograph, as originally published, did I use the word "liberalism." I was afraid it would be misinterpreted, and I was afraid also that it would have a value connotation I did not want to be there, so I carefully avoided it.



Left to right: Gertrude Doughty Swartz, Elizabeth Shurcliff Lowell, Fletcher Wardwell Swan, Prudence Bredt Brown and Emalea Warner Steel, all members of the class of 1936, with Mrs. Mabel Barbee Lee, first Director of Admissions, and Theodore Newcomb, pictured together at the Alumnae Weekend.

Now what do these changes in norms relate to? This was, to me, the exciting part of the study. Things emerged here which had never previously been reported. One of the first things (if we look at individuals rather than general factors), was the discovery that these changes were very closely related to the amount of participation in college affairs, on various community committees, posts and positions of student responsibility. I used several sociometric devices to study inter-personal relations and find out what the students' reputations for community participation were. I found, with very few individual exceptions and no general exceptions at all, that those students who had been most active in community affairs were most certain to have followed the line of the community norm: that is, as freshmen they tended to participate actively at the freshman level and they were likely to be typical of the freshman norm, and so on right down the line. Those who were most active as seniors were most apt to be typical of senior norms, and merely to be typical meant that they would have changed since their freshman year. So this matter of amount of participation was the first and one of the most interesting variables related to attitude change.

One of the things I did was to ask every student for her judgment as to what the class norms were. I suppose I was the only one who actually knew what the class norms were, because I had the data and wasn't telling you about it until the results were ready to announce. Most of you were reasonably accurate in judging what the norms were, but every year there was a small minority whose estimates of class norms, and even college norms, were way off. In general, with very few exceptions, the people whose judgments were the wildest were the people who themselves didn't conform with the norms. There was a general tendency, with some fascinating exceptions, for the people who were not normative to misjudge the norms very seriously. It was not difficult to demonstrate that the people of whom both of these things were true, namely, who were atypical and who completely misjudged the norms, were generally nonparticipants. By and large, the people who were fairly consistent participators followed the norms—a little more, a little less—and judged them very accurately. I made a very detailed individual analysis

to show this (and in case you are worried about it, to this day I do not know names, I only know code numbers).

During their college years, most students were going through an interesting process of giving a somewhat different meaning to their parents and families as reference groups, not abandoning them as reference groups but placing them in a different context, and taking on new and different reference groups. The College, for most of the students here in 1935 to '39 was *the* College; we generally called it "the community," as you remember. It was an extremely important reference group for most of you. In all the cases where I made intensive individual studies, it was possible quite neatly to show the relationship between the family as a reference group and the College as a reference group. In some cases there was considerable conflict and in other cases very little. In a few cases conflict was denied outright. But in every case it was possible to trace the individual development of attitude in relation to two or more sets of norms, not as these norms really were, of course, but as they were perceived and judged by the individual.

You may remember that I got quite a lot of information about *your* information—a lot of these questionnaires were practically tests. How much did you know about the history of the Supreme Court, for example? That stopped quite a lot of you and I was not particularly loved for that one. There was an information test on Loyalist Spain; there was one on the CIO, and so on. The one about the Spanish Civil War was rather lengthy, and I was astonished by one finding, namely, that the people who knew most about it (and some of you were very well informed indeed) were quite consistently those most favorable to the Loyalist side, those most anti-Franco. (Incidentally, I made no bones about my own biases on this particular issue. A social scientist, if he is working in an area of public concern, has an opinion, and is publicly visible, should not conceal the fact of his own bias.) I was not neutral on this subject and I was careful in making this explicit, but I was secretly pleased that it should turn out that the people who agreed with me in favoring the Loyalist government were those who knew the most about it.

But another thought occurred to me: maybe this wouldn't be true where the norms were different. So I wrote a psychologist at Catholic University, in Washington, D. C., and asked him if he would give the same questionnaire to the students at his institution. As you know, the Catholic hierarchy in this country, as in all countries, was in support of Franco, so this was an excellent example of two contrasting normative environments. Several hundred students took both an attitude questionnaire and an information questionnaire and to my delight as a scientist (though not to my delight as a citizen), the relationship came out precisely the other way. At Catholic University, where the norms were just the opposite from ours, the best informed people were those most strongly in support of General Franco. In short, the subject doesn't matter; one can generalize about these findings but not in terms of specific content—rather in terms of whatever the local norms were.

Another finding which some of you may be curious about was the college major. I knew what every student majored in, and the interesting thing here was the absence of any relationship

between what you majored in and how much or what kind of attitude change you experienced. I even got each of your schedules, and studied not only your majors but precisely which faculty members you worked with. There appeared to be no relationship at all, nor was there any significant difference between the different majors. I concluded that we were a community small enough so that any important influence was community-wide, not just class-room-wide.

THE SECOND STUDY, which I hope to make, will be in part a follow-up of the former one and related to that one. Part of the work will be done at Bennington. In general it will follow procedures similar to the first study, and one of the staff members now at the College will, I hope, participate, because it will be much more effective if the local work is carried out by a person on the College staff. The content of the second study will be different. In the first instance I chose the content after a pre-test to find out what kinds of issues and concerns were controversial. I am reasonably sure that, as of twenty years later, in the late fifties instead of the late thirties, the content will not be the same at all. For some purposes I will want to introduce a few items which are the same as they were before, which will be hard because even the wording now sounds strange and dated. But by and large, I want the content to be that which is relevant now, which will relate to this time and not the earlier one. I shall be more interested in follow-up studies of the alumnae than in a mere repetition of the original study, and I will particularly appreciate your suggestions, your advice and your criticisms.

I propose to develop a long questionnaire which will go to all alumnae of the classes ever at the College, as I want a very, very generous sample. This would be a general questionnaire hitting a wide range of issues, educational and religious as well as political. The questionnaire will have to be done by mail, of course, and this raises the question as to what kind of sample you get from a mail reply. I have high hopes, however, because after I had finished the study on the campus in 1939, I was curious in the spring of 1940 about what had happened to the people already graduated who had participated in the study. At that time I had studied one class which was already out three years, another class out two years and another class one year. I sent to all the alumnae of these classes a questionnaire identical with one which they had taken in College. On the part of those who had graduated, as distinct from non-graduates, there was a mail reply of approximately ninety-four per cent, as I remember it. This again is unprecedented in the history of mail replies. You can tell me why it was that good, I can't tell you. It was very heart-warming and the results had some meaning. Incidentally, at that time there was no general change in findings whatever. There were individual changes up and down on this hypothetical scale of "conservatism," but for none of the three classes as a whole was there any overall change.

I do not believe we will get a ninety-four per cent reply now, but I have reason to think, when the second study is properly launched with your help, that we will at least get a good enough response to make the results meaningful. Seven classes were here between 1935 and '39 (specifically the classes of 1936, '37,

'38, '39, '40, '41 and '42), and of these seven classes, one class was followed for an entire four years. With the graduates of the three classes I studied most intensively, those of '38, '39 and '40, I propose to have individual interviews. This is one of the sources of expense in the proposed study, because these alumnae are even more widely dispersed now than were their homes when they came to the College. The interview is, I think, the heart of it all. I am anticipating leisurely interviews of perhaps a couple of hours each, to be arranged in advance by correspondence. Of course, members of these three classes, for purposes of comparability, will also be asked to respond to the same questionnaires which everybody else will receive.

You probably want to know what kinds of things will be in these questionnaires and will be brought up in these interviews. I will want (and at this point I will have to rely on your memories, but these will be significant in their own way) a history of your interest in, and your participation in, any kinds of public affairs, public concerns, educational, political, or any other during the period after leaving College—a sort of informal, remembered, personal history of your public participation. I will want to know something about husbands' attitudes, and I hope that in the case of the particular three classes, there will be some means of getting a half hour of each husband's time to reply to a questionnaire. I will be interested in comparing the questionnaire responses and the interview responses with the information which I have filed from the earlier study. There will be comparisons between responses as of 1958 and as of 1938. It will be, generally speaking, a twenty-year follow-up.

There is also a good opportunity to do a comparison of this follow-up with follow-up studies made at other colleges. I have

in mind particularly Vassar College. You may have seen some of the articles (I believe there was one in the *Saturday Evening Post*) on a study directed by Professor Nevitt Sanford, who spent five years in a full time research capacity at Vassar, studying outcomes of college education there. There have been some very interesting findings, many of which came from interviews with Vassar alumnae. Many of them will be comparable with our study, and I am interested in making these and other kinds of comparisons.

FINALLY, WHY DO I want to do this, anyway? It will be time consuming, a lot of hard work, and expensive. Let me repeat, then, that my major purposes are precisely the same as they were in the first instance. There is reason to think that the findings will contribute to our general knowledge, both as to how attitudes are formed and how they are changed on the one hand, and in regard to problems of education on the other hand, especially the effects of education on participation in public affairs. My social science concerns with this kind of study will be much the same as those I stressed in the original monograph, namely, the educational outcomes which are possible in the kind of college which is small enough to function quite literally as a community. Bennington College *is* a community, and the educational outcomes, insofar as they are different, inhere primarily in the community features of the College rather than in the backgrounds from which the students come or even from the particular nature of the faculty that happens to be here. I am reasonably sure about this, but not so sure that I do not need further evidence concerning it.

## THE ALUMNAE CONTINUING EDUCATION PROGRAM

THE MEETING on Continuing Education during the Alumnae Weekend was, like the mail response, small-sized but enormously enthusiastic. The two members of the temporary\* organizing committee, Paul Feeley and Stanley Edgar Hyman, were given a spirited mandate to proceed with some scheme as rapidly as feasible, and assured that wide alumnae support existed and would be forthcoming. The alumnae and their husbands attending the meeting were impressed by the willingness of a number of members of the Bennington faculty to add participation in a continuing education program to their present burdens, as the faculty members present were comparably impressed by the eagerness of representative alumnae to continue formal learning and some sort of Bennington study while deep in the morasses of adult life.

Since the meeting Messrs. Feeley and Hyman have met with President William C. Fels, who is hopeful of the Program's promise and willing to help to resolve its problems. He will consult with the Faculty Educational Policies Committee and appoint a special faculty committee to review what has been

done and the response to it, to canvass experience elsewhere, and to draw up a plan and budget for submission to the faculty and trustees. All the possibilities so far raised will be considered: individual and group tutorials by correspondence; the inclusion of various degrees of participation and adjustment to various levels of specialization and competence in any given field; the feasibility of providing books, records, pictures, or other objects of study; the question of academic credit; participation by husbands or friends; and residential seminar periods at the College during the summer or winter.

Messrs. Feeley and Hyman, since their preliminary organizing work has now been completed, hereby dissolve their temporary committee. They hope that alumnae, trustees, and friends of the College, particularly those who have not yet been heard from, will write in to let the new faculty committee know their views about the various possibilities, and their own degree of interest and commitment. Until the committee is appointed, please address letters to: Continuing Education Program, Alumnae Magazine, Bennington College.

## The Bennington Experiment

by Frederick Burkhardt

This is not a transcription of Mr. Burkhardt's talk, the concluding one of the Alumnae Weekend, which was called "Appraising the Bennington Experiment." This article, under the title "An Experimental College in the U.S.A.," was written for the Yearbook of Education 1957 (published in London by Evans Brothers Ltd. and in the United States by World Book Co., reprinted here by permission). However it is substantially the same as the more informal and personal talk to alumnae given by Mr. Burkhardt on May 12th, and for publication purposes he preferred that we use it.

**B**ENNINGTON COLLEGE PROVIDES a relatively clear and compact case study in the relationship between philosophy and education. It has the advantage of having opened only twenty-five years ago. Before that, its program and organization were worked out over a period of nine years, with the result that the aims of the new institution were stated clearly and explicitly. Since the College broke with academic tradition on a number of points, the Bennington plan aroused intense interest and controversy in circles concerned with education. During its years of operation it has been a center of a great deal of critical interest as an experiment in a new kind of education. Even today, when it may be considered an established institution with a reasonably assured future, the notion prevails at the College that the main reason for its existence is its role as an experimental pilot plant. A frequently expressed concern of both faculty and students is that Bennington's point would be lost if it became "just another college."

Bennington's situation, thus, is one which provides for a maximum of clarity as to aims and purposes, and for self criticism of its procedures and results in terms of its aims.

The College was planned during the 1920's, when the progressive education movement was at its height. The ideas of this movement had made a considerable impact upon elementary education and on a number of private secondary schools. The pressures thus built up produced a demand for similar changes in the pattern of higher education. To the extent that the founders responded to these demands the College may be regarded

as an outgrowth of the progressive movement, though from what follows this will be seen to be something of an over-simplification.

The original idea for starting a college in Bennington came from the Reverend Vincent Ravi-Booth, minister of the First Congregational Church in Old Bennington. His motive appears to have been that it would be "good for the town," rather than any specific conviction about educational philosophy. He succeeded in interesting a number of leading citizens of the local community in the project. Once these citizens had agreed to found a college they sought the advice of professional educators, and very early Professor William Heard Kilpatrick, of Teachers College, Columbia University, became one of the major figures in the planning. Professor Kilpatrick was, and still is, one of the leading exponents of John Dewey's philosophy in the United States. Under his leadership a number of meetings were held to discuss the kind of college Bennington should be, and to these meetings were invited many of the leading educators of the period.

By 1929 the educational program had been worked out, but the onset of the depression delayed the opening of the College. It is interesting that the financial difficulties encountered had no appreciable effect on the educational program, but resulted mainly in a much more modest set of buildings. Another consequence was the adoption of a policy of setting tuition fees at the cost of education. This idea was accepted as reasonable by parents who were interested in the Bennington experiment and

the College has operated ever since with negligible endowment. A liberal scholarship policy has been maintained by means of annual gifts from alumnae and other friends.

The Bennington plan, as announced in 1929 and finally put into effect in 1932, reveals a fusion of a number of elements which were characteristic of the educational developments of the 1920's.

**T**HERE WAS, FIRST OF ALL, what might be called the negative trend, which consisted largely of the criticism of the traditional educational system. This led to the rejection of authoritarianism and external discipline, of set, mechanical requirements for admission, of competitive systems of evaluation of success, and a number of other established academic procedures which aroused general criticism during this period.

The second element, less negative, but still very critical of the traditional institutions is revealed in the administrative and organizational pattern of the College. Much of this was based upon the advice of a number of college presidents and teachers, and was clearly designed to prevent institutional ossification. The most remarkable result of this line of thinking was the abolition of rank and tenure in the teaching faculty. At Bennington College all members of the faculty have equal rank and voice and no contract extends for a period longer than five years.

The third element derives from the educational theories of John Dewey, as elaborated in the progressive education movement. Most of the tenets of this educational theory are by now familiar: a student-centered curriculum based on "needs and interests," "learning by doing," the rejection of the sharp distinction between the mind and the emotions, making the "whole person" the educational objective. This in turn led to the inclusion of the arts in the curriculum. Centering on the individual student led to the rejection of some of the common educational dualisms, such as vocational versus cultural, general versus specialized, traditional versus contemporary, and, in the organization of the College program, abolished the distinction between curricular and extra-curricular activities.

The fourth strain derives from the background of the local founders, which can best be described as Vermont Yankeeism. Their outlook was surprisingly consistent with Dewey's educational philosophy. (It is interesting in this connection to remember that Dewey was himself a Vermonter.) But it was expressed in terms of the New England tradition rather than in the more abstract terms of a philosophical outlook. The architectural plan of the College was, for instance, deliberately modeled on a New England village, with colonial student houses and a common. The College community was organized on a Town Meeting basis, with governmental procedures and practices which fostered the individualism and tolerance characteristic of the ideal New England village.

So far as can be established now, the decision that the new college should be a *women's* college had no theoretical or philosophical basis. There is evidence that many of the founders, including the first President, had a theoretical preference for co-education and hoped to move into such a phase later on. At the time, however, there were some decisive reasons for establishing

the experiment in the field of women's education. The New England tradition of separating the sexes in education was still very ingrained in Eastern colleges. A number of men's colleges had such cultural prestige that it seemed unlikely that an entirely new kind of institution would attract male students of a high intellectual calibre. In addition, the new status of women which resulted from World War I had produced particular demands for new, liberalized forms of women's education. Almost all of the women's colleges then in existence had been established as part of the feminist movement, and were consciously modeled on the better men's colleges, in order to demonstrate that women were the intellectual equals of men. This crusade had long since made its point and the greatly increased numbers of girls going on to college provided both a shortage of facilities and an opportunity for programs more attuned to the times.

Bennington has remained a women's college, and mostly for the same reasons. It has, however, resisted the tendency in some modern women's institutions to construct a curriculum around specifically feminine courses such as domestic science and flower arranging.

**A**T THIS POINT a brief description of the College and its present program may be pertinent. There are 325 resident students, with a faculty of fifty, who teach in the fields of literature, the social and natural sciences, visual arts, and the performing arts (drama, dance, and music). Most of the students come from middle and upper-middle class families, about equally divided between the professions and business and industry. About half the students come from private and half from public secondary schools. They live in twelve student houses. These are some of the salient features of Bennington's program: ♡

From the outset of her college career each student is encouraged to make choices based on her particular capabilities and her strongest motivations and to plan a diversified program designed to develop (or discover) these capabilities. There are no required courses.

The courses offered by the College represent what the faculty has found by experience to be recurrent patterns of student needs and interests. When the College first started no formalized courses were offered, but it did not take long to find that it was unnecessary to go to such extremes of informality. The students themselves requested that courses be planned in advance and described in the bulletin. Fairly extensive changes are made from year to year, both in the content of courses and in the type of courses offered. It is not unusual for a course to depart radically from the description in the catalogue as a result of the development of the students' and their instructor's work and interests. In addition to the announced courses, provisions are made for individual tutorials in areas which are significant to a particular student's educational development. In some fields the content tends to be more formally set by the requirements of the discipline itself (this is especially true of the natural sciences), but even in these courses the work done by individual students varies from year to year because of the opportunities given them to work out projects and problems on their own initiative.

The creative arts are an integral part of the curriculum, on

an equal basis with the traditional intellectual or academic disciplines.

The predominant teaching method is through discussion and the project method, and classes are kept small enough to provide the best conditions for these techniques. There is, however, no dogmatic antipathy to lectures as an appropriate educational practice. Tests and formal examinations are not used as the basis of evaluating student work but they are occasionally used as instructional techniques to consolidate a given body of material. Instead of assigning letter or numerical grades, instructors write reports twice each semester on each student's progress.

Each student has a counselor who is a member of the teaching faculty, with whom she meets for an hour each week. The counselor advises the student about all aspects of her work. He helps her to arrange and balance her program, to review her progress, to recognize her capacities and limitations, and to develop independence in directing her own education. The student normally has a different counselor each year. In her last two years in college, when she undertakes concentrated work in a selected area, her counselor is the faculty member best qualified to direct her specialized study.

All Bennington students spend ten weeks each winter away from the College on jobs which complement study by practical experience. They work in all kinds of enterprises—schools, factories, stores, offices, hospitals, government or social agencies, laboratories, and museums. This Non-Resident Term provides opportunities for testing both vocational interests and knowledge gained in study. Its major contribution, however, has been in the added incentive and interests it furnishes and the perspectives gained by the students in their education as a whole.

The College is governed as a community of students, faculty, and staff. A number of committees, some joint student-faculty, others composed entirely of students, administer the general business of the College community. Each student house elects a Chairman who manages the house without administrative supervision and who is a member of the Executive Committee of the community. Rules, regulations, and general standards of behavior are established by the community and enforced by a joint student-faculty Judicial Committee. An elected Student Educational Policies Committee has representatives in each class and regularly evaluates teaching methods and content and takes part in the formulation of the general educational policy of the College.

The process of self-evaluation is an important aspect of the College. It is part and parcel of the notion that it exists as an experimental pilot plant and that teaching content and techniques should be constantly submitted to testing and criticism. One of the major concerns of those who founded the College was that the institution should be self-correcting, and a number of mechanisms and procedures have been established to keep this process alive. It has become the practice to evaluate the overall program of the College every five years. The Trustees carry out this responsibility, sometimes by inviting a committee of educators to evaluate the institution and sometimes by their own Educational Policies Committee. The curriculum is reviewed annually by a Faculty Educational Policies Committee. New

courses and other changes in the educational program are discussed by this Committee on the basis of both faculty and student recommendations.

The Bennington student starts her education by exploring a number of fields to find what her strengths and potentialities are. From the outset she is encouraged to develop more and more responsibility in the planning of her own education. Student programs range from three to seven courses. During her last two years a student normally works intensively in some area. This is likely to be a field, such as literature or psychology, but need not necessarily be confined to any given discipline. Her program may be centered around some theme or problem which involves a number of fields. This "work in depth" usually focuses in a thesis or project. More students graduate as majors in social science than in any other field, with literature and the visual arts the next most numerous.

A number of these features have become much less novel since the College was founded in 1932. The creative arts, for example, are becoming more and more accepted as a desirable and important part of the curriculum of liberal arts colleges. The educational importance of field work is almost universally acknowledged, although the particular form which it has taken at Bennington is difficult to establish in an institution which has a normal academic calendar. The importance of individual attention is acknowledged in almost every college catalogue, though there are practical conditions which make it difficult of attainment in many institutions.

Throughout its career, Bennington has stressed the term "experimental" in describing its program. By this the College has meant two things: First, it was an experiment designed to prove that students could get a better education if they were given an active part in it, through a program which recognized personal differences. "Experimental" also meant that the College would formulate its program in a flexible way so as to be ready to try out new educational ideas and methods. In its twenty-five years of operation it has been characterized by its hospitality to the new and by a certain dread of getting into a rut.

IN ASSESSING THE SUCCESS of the College in the first and more general sense of its experimental function, one is forced in the end to rely upon the subjective evaluation of the participants—in this case the students, teachers, and administrators involved, and upon the sporadic evaluations of visiting educators. If this type of evidence is admitted, the Bennington experiment can unquestionably be considered successful.

It is difficult to produce any objective and decisive evidence of the influence which Bennington has had on other institutions of higher learning. It has, in the first place, shared many of its most important aims and practices with other institutions—notably Sarah Lawrence College, whose program had its origins in the same educational circles as Bennington and which opened in 1928. Other aspects of Bennington's program were started earlier in other places; for example, the work period at Cincinnati University and Antioch College. What can be said is that a number of institutions have acknowledged an indebtedness to Bennington and a very much larger number have followed lines

of development which incorporate educational content and practices similar to those initiated at Bennington.

In the second and more specific sense of experimentation, the College has introduced a great many programs which vary in scale from single courses to more generalized plans which involve some broad conceptions about the content of a liberal education.

One of the more ambitious of these was the so-called Basic Studies program, initiated in 1942. In this program, a distinction was made between "special studies," which were courses in the various fields and disciplines, and "basic studies," which sought to make available the fundamental language of each of the important fields of human achievement. In the courses which were worked out on both the beginning and advanced levels, attention was given to the common Western tradition, with special emphasis on historical and philosophical relationships and values.

The Basic Studies plan was, in effect, a forerunner of the General Education programs which have been widely adopted in American colleges in the post-war years and which were particularly influenced by the well-known Harvard University report, *General Education in a Free Society*.

This experiment proved to be salutary in the importance it attached to the general educational content of each student's program. However, the concepts "basic" and "specialized" have tended to fall into disuse and, although many of the aims of the program are still reflected in the courses now being offered, the curriculum is no longer organized according to these categories. Perhaps the most significant reason for this development was the ambiguity of the term "basic" and the difficulties which arose in achieving a clear and agreed upon definition which the faculties could use in their curriculum planning. The faculty now generally seems to feel that it can provide broad and important educational content without the misconceptions to which the label gave rise.

A more recent experiment in content is the program in American civilization—a comprehensive and cross-disciplinary study, including history, philosophy, literature, art, and other areas of the American experience. This program was started in 1950-51 when a grant from the Carnegie Corporation made possible a special course which approached American history through a study of emerging values in the culture under the theme of "American Response to Crisis." Now the College curriculum makes regularly available a group of courses intended to provide students with the means of approaching the values of their own culture from several complementary points of view.

These are only two examples of a process of experimentation with educational content which is an enduring theme at the College. It has never interpreted the now hackneyed phrase of progressive education, "we teach students, not subjects," to mean that an institution is thereby relieved of the problem and responsibility of selecting and organizing what shall be taught.

In general, curriculum planning at Bennington tends to reflect a combination of the interests of both faculty and students.

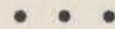
Members of the faculty are encouraged to plan new courses and there are relatively few procedural obstacles to their introduction. Frequently suggestions for changes in the curriculum come from the student body, through its Educational Policies Committee.

THE EDUCATIONAL PHILOSOPHY of Bennington is so clearly that of John Dewey that the question is often asked whether the faculty is recruited with this philosophy specifically in mind. The answer is that it is not, if what is meant is that the faculty are philosophical disciples of Dewey or even "progressive" educators in a conscious and formulated sense. The individual members represent a large variety of outlooks, and it is not considered necessary or desirable to strive for philosophical homogeneity in this sense. Professional competence and teaching ability are the most important criteria in making appointments, but, as a matter of course, the character and program of the College do attract faculty as well as students who share its general aims, and this results in a homogeneity of practice. This also makes for a relatively high degree of consistency between theory and practice and, in achieving it, the small size of the College is unquestionably an important asset.

The educational philosophy of the College, thus, is fairly explicit. This, in turn, rests on a wider philosophical basis which is implicit. It is an outlook commonly characterized by the term "liberal," with its connotations of placing a high value on the dignity of the individual, on tolerance, creativity, and the testing of values and standards in terms of experience and living.

No effort is made to provide the students with a ready-made philosophy of life. Ideally each student is encouraged to develop her own values, and the normal educational experience at Bennington stimulates self-criticism. The responsibility which students are encouraged to take in their own education, the increasing significance of the choices and decisions which they are asked to make during their college years, and the emphasis which is placed on creative activity provide continual opportunity and encouragement to the clearer formulation of values and goals.

In the coming years it may be assumed that the educational program at Bennington will undergo many changes, both because it has so many mechanisms for self-criticism and because its educational philosophy makes it responsive to advances in knowledge and changes in the culture. It is already clear that the phenomenal rate of transformation which our culture is undergoing will so change the conditions for intelligent living that our educational institutions must respond more quickly than they have in the past if they are to be fully effective. If, for instance, we ask what are the educational consequences of new developments in the social and mental health sciences, of automation or of recent advances in brain physiology, of the peaceful use of nuclear energy or the vast social changes in the non-Western world—we are setting questions which will shape the education of the future. To ask such questions and to explore educational solutions provide a major opportunity for experimental institutions like Bennington College.





## ASSIGNMENT CURTAILED

IN THE FUTURE, as in the past, a great many words will be written about Bennington for the popular prints, and most of them will be published. This is the story of words written but not published—because the magazine for which the words were commissioned was summarily deprived of its existence before its particular Bennington story could appear.

It is too much to say that this is all to the good. But if there are fringe benefits lurking anywhere, I choose to find cheer in an occasion to tell the story behind the story. It begins, as much as anywhere, with a view of the topiary roofs of Rockefeller Center. Looking down from his window, a lean and harried editor brooded over prospective material for his magazine until, at the mention of Bennington's 25th Anniversary, a light touched his eyes. "That," he said, "smells like a story! Think of the quarter-century through which those girls have lived."

Well, I had lived through the same quarter-century but I wasn't at all sure that this parallel equipped me in any singular way for the assignment. I could only guess how the girls of Bennington's first class might have fared, how the experience derived from their unique education had measured up during those years of depression and war. And obviously, because of time and distance, it was impossible to interview them all. But the basic assignment was challenging and my curiosity was aroused.

In addition, I had the advantage of having lived under the influence of a member of the Class of 1945. This exposure had managed to blur the outlines of that popular Bennington caricature: that girl in the leotard and the scuffed ballet slippers; that youngster who gets through college on her ability to make cocktails the way her instructors like them; that undergraduate on the train who blocks the ladies room for hours and comes into the aisle with the piece of abstract sculpture she has molded. I had been influenced away from this picture, yes, and yet it seemed wise to discuss some of the things which had given substance to the caricature, to lift the literal from the legend, perhaps even to discover that some of these characteristics of the College in its fledgling stage had been all to the good when transmuted to mature alumnae.

First of all, though, there were some facts. The Class of 1936 is scattered across the land—in twenty-four states, in seventy-one

cities. One can find these girls as wives and mothers, as teachers, lawyers, doctors, artists, writers, prosaic career women—or as delighted parents of some of the current Bennington undergraduates. There are statistics to show that ninety-six per cent are married, as compared to the national college average of sixty-nine per cent. Their children prorate at 2.8 instead of 1.3, the estimate for college women across the country. Only two per cent have been divorced. One of them, it has been reported, turned down a bid to run for Congress because she felt her children still needed her. Another mother is now directing a cooperative school in a Connecticut area where public schools have proved less than adequate. There seemed more than a suspicion that, whatever she does for her community, the Bennington graduate is uncommonly appreciated by her neighbors.

Why?

We decided to start our discoveries at the College itself. We walked around the Barn, Commons, the Chicken Coop, trying to imagine a primitive campus without foliage, the Green framed by only four houses. We dug into Alumnae Office files for 1936, poring over snapshots of girls whose faces showed the exhilaration of being a part of a college which was not only new but different. We heard veteran faculty members as they remembered with nostalgia the enthusiasm of Bennington's first girls: "They believed they could change the world by just going down to Washington." The pooled memories conjured a picture of a college begun in the depths of depression, of young women bent on education in a time when the national social fabric was being re woven, when the world was rumbling, unheedingly, toward war; it was an electric time which might have made strange people of Bennington's first graduates.

But would they be any stranger than the rest of us who had stumbled through the same frangible decades? Almost immediately I ran into doubts. The almost belligerent distrust levelled at me in my first telephone probings had to be dealt with—not only then, but many times in the future. It was a distrust, I soon discovered, born of a magazine article which had ruffled sensibilities by implying that Bennington was something less than a serious academic enterprise. I was meeting head-on the panoply of loyalty—defensive though it may sometimes seem—which distinguishes all the Bennington girls I have met. And my one

by Evan Jones

effective weapon was my redoubtable status as a Bennington spouse. After some practice in the use of this instrument, I was able to make it work.

Perhaps the most felicitous thing in the whole odyssey was my early meeting with a 1936 alumna who invited me to lunch, sight unseen. The ragout was delicious, the talk was stimulating, and in that Manhattan studio I saw the value of the counseling system demonstrated, for here was a girl who had entered college to major in music and had switched to art. The wisdom in the change and the tribute to Bennington guidance were clearly evident in what I saw of work in progress, but it was even plainer in the memories I heard that noon which had survived my editor's fateful quarter-century. They were grateful memories.

More often than not, the memories stirred by my intrusion on Bennington families continued to be interlarded with gratitude, but there had to be some which were not. There was a New York woman who seemed convinced she might never have felt the need for psychotherapy had she matriculated at a more conventional college. Another remembered that she had never been successful on a job because Bennington had failed to teach her enough self-discipline. The criticisms were doubtlessly sincere, but there was no evidence to indicate that these critics might not have marshalled similar indictments had they gone to other schools.

CRITICAL OR NOT, the members of the Class of 1936 seemed to have in common a mastery of life, at least in the sense of making themselves felt in their communities. We headed north into New England to call on some of them. Sometimes we found them in modern houses so replete with glass that the immediate landscape seemed a part of the interior. Or we found them in houses two centuries old. Or in living rooms cluttered with stringed instruments, the signs of family orchestras. Always the impressive thing was that these were families that lived together, whether making music or taking skiing holidays. To drive up to one of these houses, after perhaps a brief telephone introduction, was to find, in every case, a Bennington graduate who seemed easy and frank and mature, who—once our credentials had been accepted—was pleased, even eager to speak of the

*The assignment curtailed was for the Woman's Home Companion, issue of June, 1957 never issued. Mr. Jones describes himself as the "last dreg of a writing family"; his parents are newspaper editors and publishers, his sister is a newspaper reporter, and his brother is a U. P. European correspondent. He is even married to a writer, Judith Bailey '45, who edits the Camus books for Alfred Knopf, and who works with her husband on many of his free-lance assignments. Articles by Mr. Jones have appeared in magazines too numerous to mention, and he is author of the forthcoming book, Look Who's Cooking, a Culinary Guide for Men Who Love Good Food.*

benefits of her college years which she continued to recognize daily. In New Jersey and Long Island the impression remained. Bennington girls, we discovered, could live in an eighteen room mansion in the Gatsby country on Long Island Sound, yet push their own vacuum cleaners, cook gourmet meals for a husband's Madison Avenue clients and at the same time apply the direct results of a long ago winter work period to the problems of exurbanite zoning. In Pennsylvania the picture was equally convincing when it focused on a first-class member who had left to marry after only two years at Bennington.

In one house we got to talking about undergraduate fervors of the early thirties—the heated campus gatherings over Mussolini's invasion of Ethiopia, the auxiliary interest in the Veterans of Future Wars, the rabid debates over NRA. "All that energy!" this Benningtonian said as she patted the hand of her thirteen-year-old daughter. "Now we put it into trying to bully the board of education into building a new high school."

We sought out alumnae who had become teachers and were not surprised to be told that many teaching methods for which the first class served as guinea pigs now had become integrated into the curricula of schools on all levels. We found a girls' camp distinguished because its director had successfully adapted Bennington ideas to the outdoor life.

Well, we piled up a lot of evidence—evidence which would only be tedious to readers who already know the values of Bennington—and perhaps I should be grateful that I didn't have to wrap it all up in the palatable clichés of the slick magazine world; perhaps Bennington and I might have floundered together in the leitmotif of a woman's monthly. And even as things turned out I'm not sure I've convinced the jury of my lack of prejudice. (It seems possible that my exposure to a girl who was graduated at the Silo Base might have influenced that quarter-century-minded editor to hire another writer.) But the truth, as I was permitted to see it, is that the two-and-a-half decades since the first class moved into Commons have proved that a B.A. degree from Bennington has a meaning beyond the standards and demands of the classroom; with it goes a seemingly irrepressible ability to put thought into action, at home and abroad.

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**C**ELEBRATION OF THE 25TH ANNIVERSARY, to which all donors were invited, was merged with the regular Commencement activities last June. Special seminars and workshops in literature and the social and natural sciences supplemented the usual exhibition of student art and sampling of student performance in dance, music, and an outdoor drama production.

The outstanding faculty contribution to the program was a concert (several alumnae augmented the orchestra) of three unusual and large-scale works composed for the occasion by Lionel Nowak, Louis Calabro and Henry Brant. Mr. Brant's opera, "Dialogue in the Jungle" (for which Mrs. Brant wrote the libretto) was given outdoors in a hemlock-hedged quadrangle, the astonished audience being seated around the conductor in the center, and surrounded on all sides by grouped wind and percussion players. The music was scored for two solo voices projected by loud-speakers; and sound effect in the hilarious performance depended on sirens, boat whistles, automobile horns, a shotgun, and keyless piano pounded and plucked with various implements.

The Commencement address (see opposite page) was delivered Friday evening by Dr. Alvin C. Eurich, Vice-President of the Fund for the Advancement of Education, and on the same occasion brief remarks were made by Mrs. Richard Emmet, Chairman of the Board of Trustees, Mr. Burkhardt and Mr. Fels. This meeting was held in a huge tent erected on the Commons lawn, instead of in the Carriage Barn which is scarcely comfortable even for ordinary Commencement audiences.

The weekend ended with the usual half-hour ceremonial voting and awarding of fifty-two Bachelor of Arts and three Master of Arts degrees. No one who has followed the trend of higher education for women since World War II will be surprised to learn that twenty-three percent of the graduating class was married by Commencement day. Special music marked the Saturday morning event, including a choral composition by Betsy Jolas Illouz '16, which had been commissioned for the occasion by the Woolley Memorial Council.



## OPENING THE IRON CURTAINS

The Commencement address delivered on June 21, 1957 by  
**Dr. ALVIN C. EURICH**, Vice President and Director of the Fund for the Advancement of Education.

**O**N SEPTEMBER 1, 1939 I arrived at Bennington College to begin an evaluation of its first ten years. The assignment would be interesting at most colleges; at Bennington, it was a special privilege and fascinating because this College has been experimental from the outset. Seldom have I enjoyed any task more although at times I wished it might have been carried out under more settled world conditions.

On the day of my arrival Hitler declared war on Poland. I remember a faculty member commenting: "This is it." How right he was! During the eighteen years since then the face of the globe has changed and a new polarization of power has taken place, with Russia and the United States at the poles. For this reason anything we can learn about Russia is of vital concern to us.

Never before have I become an "expert" in so short a time as in a brief trip through Russia for the purpose of studying its educational system. Because I am in no sense a scholar on Russia, this is in itself a revealing commentary on the present situation. Most of us know very little about Russia and the Russians know even less about us. Last year approximately 3,000 Americans visited Russia. This year Russia expects about 7,000 visitors from the United States. In striking contrast, England expects a quarter of a million tourists from the United States. These figures in a real sense represent the difference in exchange of information about two countries.

One cannot make a general report, both sensitive and penetrating, on a country so large and complex as Russia. Yet in my view

there are few things that are more important today than an understanding of Russia and its relationship to the United States. Our future, the future of the world and of mankind, apparently hinges upon what happens in this relationship. Certainly this relationship is so critical that every effort must be made even against our previous experience, inclination, and prejudices, to bring about a mutual understanding between the people of these two great countries.

As early as 1835 Alexis de Tocqueville prophesied that each of these powers—Russia and the United States—"seems marked out by the will of Heaven to sway the destinies of half the globe." Now, almost 125 years later, the situation that de Tocqueville predicted exists. If a war, too horrible to contemplate with modern weapons, is to be avoided, every effort toward mutual understanding between the two powers is worth making.

After leaving Moscow our first stop was Copenhagen. Here we visited with Mr. Steinmetz, editor-in-chief of the leading newspaper. He had accompanied the Prime Minister of Denmark through Russia on a tour similar to ours. In talking with us about his impressions he put into words what we deeply felt, but had not been away long enough to summarize in perspective. He said, "Never before in my life have I been on such a mental roller-coaster."

**R**USSIA IS A COUNTRY of extremes, great contrasts, and irreconcilable impressions. To illustrate: a tourist gets, on the one hand,

the feeling that he is rigidly restricted and, on the other, that he has complete freedom in traveling. When he boards a Russian plane outside of the country to begin his tour he finds no time-tables indicating where the planes will land along the way nor can he get specific information aside from the fact that the plane will take him to his destination. Upon arrival he has no choice of hotels or accommodations within the hotel in which he is placed. On the other hand, he is told he may go where he pleases, see what he likes, take whatever photographs he may desire, or talk with whomever he wishes. In our experience we were able to see everything that we asked to see and to talk with every person with whom we asked to talk. Incidentally, our requests were not easy to satisfy since we expressed the desire to see a top official in the Russian government—the Minister for Higher Education, and the rectors of three universities.

Another illustration of the roller-coaster impression comes from the effort of the Russians to produce a model or show-piece in each field which is better than the best or biggest that exists any place in the world. The general level of everything else falls far short of what might be expected, or of anything we in this country think of as a desirable standard. A measure of how far behind us the general level of achievement lags is the degree to which Russia is an agricultural rather than an industrial economy. Today approximately sixty-five per cent of the gainfully employed workers are engaged in agriculture. This takes us back in the United States approximately seventy-five years. Today only about nine per cent of our workers are engaged in agriculture and of this number, according to some survey reports, only about one out of ten earns his full livelihood on the farm.

Another illustration of the show-piece system can be seen in the physical plant of a university. Undoubtedly the University of Moscow is one of the finest, if not the best, *physical* plant for any university in the world. The portion completed was built between 1950 and 1955 on a spacious campus atop one of the hills of Moscow. All of Moscow looks up to this inspiring structure—its university. The main building of the university is thirty-two stories high and houses magnificent museums, libraries, auditoriums, administrative offices, as well as classrooms. The libraries contain between five and six million volumes, about the number at Harvard. Surrounding this major structure are two dormitory buildings which house 6,000 students, each in a single room, comfortably equipped along the lines of our new Statler Hotels but not quite with the same elegance. Also on the campus are buildings for the physical and natural sciences with the latest and best equipment that can be purchased.

In contrast stand the older universities, of which the University of Leningrad is an example. The main building is an old palace built by Peter the Great, not well adapted to the functions of a university. In crossing the campus one goes through a junkyard. Going into the chemistry and physics building and looking over the equipment of the laboratories, one gains the impression that is given by photographs of our laboratories taken in the nineties. The effort has been to go all out to produce a showplace for a university and at the same time permit other universities in the country to get along with the poorest type of equipment.

Another contrast appears in the attitudes of the people. On

the one hand they are proud, determined. They feel their country has accomplished more than any other country, and well they might, for no country in the history of civilization has moved from almost complete serfdom to one of the two great powers in the world in the short span of forty years. We would make a grave mistake if we assumed that they felt oppressed and lacking in freedom. Instead, they feel that they are making tremendous strides and each year their standard of living is higher. In unbelievable contrast, the people are grim and poor. They have meager worldly goods, although the stores are more adequately supplied than they were a few years ago and people crowd them so that it is difficult to go up to any counter to purchase an item. But few people in the crowd are buying. If they buy they come out of the store with one small package.

In striking contrast, too, the people almost worship the great works of the Czarist regime, the palaces of Peter the Great and Catherine the Great. Hermitage Museum, with its twenty-one miles of exhibit rooms, contains some of the finest and largest collections of the world's great paintings through the French impressionists. Of this the Russians are justifiably proud. Yet, in conversations they tend to repudiate everything that existed before the Revolution, without recognizing any inconsistency with their near reverence to aspects of their cultural heritage.

The much touted super-jet plane is another showpiece. By contrast we did not see a single four-motor plane at the airports of Kiev, Leningrad and Moscow, the three largest cities of Russia. At Leningrad and Moscow many planes were lined up at the airport. All of them looked like our DC-3's. Those in which we traveled were poorly equipped with either no seatbelts or a single broken belt, and no concern about smoking on takeoff or landing.

While at the University of Leningrad we were shown the cyclotron which was a very crude affair. At the same time we were told about the synchrotron, announced after our departure from Russia. Shortly after the description of this new atom-smasher became available, Professor Ernest O. Lawrence of the University of California, said that the United States would have nothing like it until sometime in the sixties.

These contrasts lead me to feel that we must not misjudge the announcement of the showpiece, whatever field it represents—whether it be in housing, university structures, airplanes or atom-smashers. We know that the Russians have assembled their best talents to produce these showpieces, while at the same time the vast bulk of their equipment and standard of living remain less than mediocre. That Russia, in its standard of living and equipment, is far behind the United States cannot be questioned. By going all out to produce the best in any field and by succeeding in doing so, it thereby establishes new standards and benchmarks for total production with which the world will have to cope in years to come.

**T**HIS ROLLER-COASTER LEVEL of achievement in no way detracts from the amazing educational system which Russia has constructed—a system which incidentally is at the opposite pole from Bennington's. In the Russian view, nothing is more im-

portant than education—not the Party, nor the economy. The future of both, it is assumed, is dependent upon the education of their youth.

In one sense the problem of building an educational system for Russia is considerably simpler than for the United States. Their goals are very specific and clear. The whole educational enterprise is directed toward two major purposes:

- 1) To develop good members of the Communist Party and citizens of Soviet Russia, and
- 2) To develop specialists and technicians who can contribute most to productivity and the development of the economy.

It was our privilege while in Russia to visit all types of educational institutions from nursery schools to institutes and universities. Finally, we had the opportunity to spend a half day with the Minister of Higher Education who is the supreme authority for all institutions of higher learning. He controls the budgets of about 800 institutions as well as the curriculum and examinations, appointments of professors, the textbooks, quotas of students in every field of specialization, selection of students and placement of graduates in jobs.

Our visit to the nursery school was again a study of contrast. The school we visited is in the heart of Moscow. In approaching the grounds we first walked from the street through a chicken-yard. Immediately upon entering the school the director gave us immaculately clean white smocks—like hospital uniforms—to put over our clothes before we entered a school room. The children were healthy, active and thoroughly delightful. They are kept in school for the day, while fathers and mothers are at work, though some stay through the night—depending upon the responsibilities of their parents. The activities of the school are much like those in a nursery school or kindergarten in the United States.

The heart of the Russian educational system is the secondary school which extends from age seven to seventeen. These ten years are now compulsory in all the cities and, according to present plans, will be compulsory throughout the Soviet Union by 1960.

For those who are incapable of completing the secondary school, there are 1,000 technical institutes available throughout the country. Many pupils transfer at the end of the seventh grade to a technical institute largely vocational in nature.

The ten year secondary school is very rigorous. Pupils attend school six days a week for ten months of the year. In addition, they spend the summer either in pioneer camps or camps of the young Communists.

The curriculum of the secondary school is uniform throughout the entire country and controlled by the Ministry of Education. It includes ten years of Russian language and literature, ten years of arithmetic and mathematics through algebra, geometry and trigonometry, five years of physics, four years of chemistry, six years of biology and botany, six years of geography, six years of a foreign language (French, English or German), one year of astronomy, and then in addition a variety of subjects including drawing, painting, sports, wood-working, metal-working and other practical types of training, such as driving an automobile,

truck, and tractor.

The program is so rigorous that during the ninth and tenth years of the secondary school, pupils are required to be in class seven hours a day for six days a week. In addition, they are expected to study five hours or more each day in preparation for their classwork. In all three cities that we visited the directors of the secondary schools complained the program was too rigorous for pupils of this age. One director indicated that the doctors are greatly concerned about it, feeling that so demanding a school program impairs the health of the pupils. They propose either extending the secondary school into an eleventh year or reducing the load.

Not only are the courses prescribed by the Ministry of Education, but textbooks are also uniform throughout the country.

In addition, a check is made on the quality of work by examinations prepared through the Ministry of Education and offered at the end of the seventh and tenth years of the secondary school. At the end of the tenth year the students devote one month from the middle of May to the middle of June to examinations, most of which are oral. The results of these tests provide a basis for determining whether or not the pupil can be considered for admission to the university or institutes of higher learning.

At the university level the degree of concentration is extreme with from seventy to eighty per cent of the time for five years devoted to the field of specialization.

For example, we visited an institute of foreign languages in Moscow. There we found 880 students specializing in English. This means that they devote approximately eighty per cent of their time for five years to the study of the English language. The remaining portion of the time is divided about equally between courses in pedagogy, psychology, practice teaching, and those in history with emphasis upon the history of the Soviet Union, the Communist Party, and in philosophy or dialectical materialism.

**S**INCE RUSSIA AND THE UNITED STATES are the only two major nations that have ever attempted to educate everyone, we are naturally curious about Russia's accomplishments. These are impressive for so short a span of years as their system has been in operation.

Illiteracy has been practically wiped out during a period of thirty-odd years.

At the present time Russia has approximately two and a half million living graduates of institutions of higher learning. The United States has approximately five million. However, of Russia's two and a half million, one and a half million or about the same number that we have in the United States, are in scientific fields. If Russia continues to produce scientists and engineers at its current rate during the next five years, it is likely to produce in actual number two and a half to three times as many as we produce in the United States. With the emphasis in the modern world upon technological developments, this difference cannot be ignored.

How has Russia been able to accomplish so much in the field of education? I have already indicated that nothing to them is

more important. In the United States we give lip service to the importance of education, but the extent to which we are willing to support it and the salaries we pay teachers indicate that in reality we regard almost everything else as more important.

In Russia there is no teacher shortage. By arithmetical formula they provide one teacher for every ten students in institutions of higher learning. In the United States we have difficulty providing one college teacher for every fifteen students. At the lower levels we have a shortage of at least 120,000 teachers.

Approximately one half of the university graduates in Russia are currently going into teaching, in contrast with about twenty per cent in the United States.

Why do so many Russians go into teaching? First of all, in Russia the university teacher is about the highest paid person in the economy and the most highly respected. In addition to a relatively high base pay an incentive scale has been established providing additional pay for extra work, such as lectures outside the university, consultant services for government agencies or industry, preparation and publication of books, election to scientific societies, and the like.

Second, students are selected for institutions of higher learning on the basis of ability and not on whether they are able to pay for an education. They are paid for going to the university, the amount of the stipend depending upon their scholarship. The higher the scholarship, the higher the stipend. Even those with the lowest stipend, however, are able to cover the costs of their education.

Third, teachers who wish to advance their studies are given a leave of absence at full pay. Every encouragement is given to teachers and the ablest students to become well educated people.

Fourth, university students are exempt from military training except for the training in sports given at the university. The assumption is that aside from officers who are trained in a special institute, those who are not capable of advanced intellectual work can carry on the needs of the military.

To me this formidable system of education is much more impressive than Soviet announcements of their progress in the field of atomic energy. As Wendell Willkie indicated to Mr. Stalin when he visited Russia in the middle forties, "Mr. Stalin, if you continue this system of education you will educate yourself out of a job."

The history of mankind shows that trained minds demand more and more freedom. Though scholars may adjust temporarily to a dictatorship, in the long run the pursuit of knowledge can lead only to raising more and more questions about the status of things as they exist—whether a society be a controlled one, such as Russia, or a freer society, such as that we have in the United States.

AT THE PRESENT TIME there is not just one Iron Curtain. There are two, the one is Russian, which shuts out people and the flow of knowledge from the United States to Russia; the other—of

our making—shuts out people and the flow of knowledge from Russia to the United States.

In the long run any nation or any civilization which curtails people in their quest for truth is limiting its possibilities. Whenever a people are restricted in pursuing understanding, another group somewhere, somehow, and many times under almost insurmountable difficulties, breaks through to new frontiers. The more rigid the restriction, the greater the possibilities for misunderstanding. The freer the exchange of information, the quicker will nations find ground for mutual agreement.

To me this all adds up to the general conclusion that free cultural exchange is essential to the intellectual vitality of a people. Laying aside all considerations of military preparation which is another matter, if more people from the United States could visit Russia and talk with the people, they would see that the Russians are not war-mongers. Likewise, if more people from Russia could come to the United States, they would see that we, too, want peace, and that our basic interests and aspirations are similar to theirs. After they go back home in larger and larger numbers their leaders would not find it so easy to fool them all the time or to spread propaganda about us. A system of exchange, meeting people face to face, can be much more effective than any "Voice of America" over the radio. I am told that the group which came to the United States to look into our agricultural progress had a very wholesome effect upon the Russian people generally, as well as upon their leaders. Think of what might happen if the 250,000 Americans who are planning to visit England this coming summer might also go into Russia! The general results in mutual understanding would be incalculable.

If we could take the necessary steps to expand to Russia our system of exchange of students and scholars, which we now carry on with many nations around the world, mankind would gain much and the United States would lose little.

Apparently Russia is now ready for an exchange program. Wherever I moved in educational circles it was urged. The Minister of Higher Education, Vyacheslar Yelutin, said: "You may regard this as an official request to use anywhere in the United States where it may do some good to establish with us a system of exchange for students." And then he added with a smile: "We are not afraid that you will make capitalists of students we send to your country. Are you afraid that we might make Communists of students you send to us?"

A system of exchange between Russia and the United States is a move worth trying. The times are urgent. The stakes are high. A constructive move toward mutual understanding may ease tensions, although it will not solve all our problems. More important, it could provide a basis of preparation for the day when you, a younger generation, may find better solutions in the interest of peace and in the development of each individual—wherever he may live in this world, and regardless of color, race, creed, religion, economic or national status—to become all that he is capable of being.

## RECEIVED WITH GENERAL AND PROLONGED CHEERS

by Judith Greenhill Speyer '56

RECENTLY I READ SOMEWHERE that if the American ideal of beauty is the blossoming bud of nineteen and the French the chic sophisticate in her thirties, the Dutch ideal is the charming matron in her twenties, surrounded by babies. Well, I may not be wildly charming, but I certainly am matronly (after I gave birth I still looked pregnant) and I found that having a baby in Holland was just about the nicest thing I could do, not only for myself but for the Dutch. Hollanders adore babies; despite over-population, over-crowding, and a woeful lack of housing, having them appears to be the national pastime, and is rewarded by the government by a bonus for each child. On any clear day Amsterdam's streets bloom with prams, the paths along the canals flood with kiddie strollers, and the prattle of childish voices comes booming out of the parks.

It is not, as we first thought, that the Dutch have never heard of birth control. They have, and everyone, including the intellectuals, disdains to practice it. The Dutch birth rate is the highest in Europe, and from all indications will stay that way, since their conception of success appears to be the joyously over-flowing family. Four to six children per couple is the norm.

When I wheeled my young daughter outside for an airing, I was constantly stopped in the street by strangers who paused to exclaim over the baby and croon away at her, "Een lieveling! Een liefje!" (A darling! A dear!) When I purchased flowers from the vendor on the corner I was always given an extra bouquet, free, "voor de babyje, de lieveling." This was not unusual—I had friends who told me that when they take their toddlers out shopping with them the child is treated to numerous *snoepjes* (snacks) at the stores: cookies at the bakery, fruit at the greengrocer's, a piece of worst at the butcher's, a slice of Edam at the cheese shop, chocolates at the confectioner's, raisins and apricots at the grocer's, and so on, until finally the harassed mother rushes home to drop her child in bed to sleep it all off. One day at the apothecary's I saw a woman make a small purchase of a bottle of camphor spirits and then her five children lined up at the counter for fistfuls of the medicinal licorice and peppermints these shops sell. Once when I was taking my baby to the doctor I was followed for blocks by a small boy and his older sister, both of whom kept tugging at my coat and uttering exclamations in Dutch, until I realized that all they wanted to do was to take a peek at the baby and have a little chat with her. The boy was finally dragged away by his sister while he was in the midst of telling me that he had a little baby like that at home and wasn't it nice to have them? It made me stop and think for a minute about sibling rivalry.

My husband, who was born in the Netherlands and left Holland with his family at the beginning of the war, was awarded a Fulbright to be taken at the University of Amsterdam and we

*Judith Greenhill Speyer was a literature major, class of 1956, and editor of "Silo" while at College. She and her husband, Jack, have just returned to the States after a year in the Netherlands and are now apartment hunting in New York City, where Mr. Speyer has resumed his private law practice. The Speyer's baby, whose birth is described here, was born on November 17, 1956.*

arrived there to begin his academic year in September of 1956. At that time I was seven months pregnant, and couldn't have been more joyously received; (I must admit I felt less conspicuous there than I had walking around Bennington). The reception committee who met our boat at Rotterdam showered us with flowers and wouldn't even let me carry my own handbag. In Holland everyone on the trams, including old ladies, stands up to give his seat to a pregnant woman, and grabs her packages from her. When you try to protest, they are hurt. Once, in a crowded department store elevator, a stout Dutchwoman formed a cordon around me with her arms, to protect me from the crush, and later saw to it that I got the best seat on the bus.

**W**HEN WE ARRIVED IN AMSTERDAM, one of the first things we did was to visit Dr. Berend Luza, the same doctor who had brought Jack into the world twenty-six years before, to make arrangements for my confinement. The good doctor and his wife served us tea in their magnificent old library overlooking the Amstel. Then, still in the library, he took my pulse and blood pressure, announced that I was healthy, and beamed over the prospect of delivering our child. Jack mentioned that we had read the Grantly Read book, and were anxious to have our child by natural childbirth if that was at all possible. The doctor had to have this explained to him. Then he roared with laughter and said that in Holland it is never done any other way; drugs are simply not used. Also, if he wishes, the husband is allowed to be present throughout the entire delivery. The doctor inquired of me if I wanted to have my baby at home; the majority of Dutch women do have their babies at home, and the medical profession encourages this. A little startled, I said that I would prefer a hospital, and Dr. Luza assured us he would make all the arrangements. As we were leaving he advised me to spend my spare time walking and singing, as both were very healthy, and report back to him every two weeks. We left excited by the prospect of having our child in a country where natural childbirth is taken as a matter of course. I was, I admit, a bit doubtful about not being allowed any drugs at all; if the going got rough toward the end of the labor, I wondered how I would behave.

In the ninth month of my pregnancy we were allowed to inspect the hospital, the Centrale Israelitische Ziekenverpleging, where our child was shortly to be born. Although all the hospitals in Amsterdam are non-sectarian, each one is administered by one or another of the various religious denominations. The Centrale Israelitische, called the "Ciz," is the oldest and last remaining of the Jewish-controlled hospitals in the city; after the war, when the Jewish population had been reduced by such alarming numbers, the other Jewish hospitals were turned into government-controlled old peoples' homes. I had been told that the Ciz was favored by women of all denominations as it was the only hospital in the city with a separate maternity ward. Nurses from all over Holland are trained there, a handful at a time, to be experts in mother and child care. Yet with our first look at the Ciz, my husband (who had been born there) and I were shocked into silence. Old, crumbling, the facade almost medieval in appearance, it boasted a dreary reception room where an old man sat snoring at the switchboard, and torn and dirty

copies of *Elsevier Weekblad*, the Dutch *Life*, were strewn about the tables and floor. It looked like no hospital we had ever seen; it did not even smell like a hospital, but rather of stale food and flowers. We were introduced to the directress, a plump, smiling little lady with a bunch of keys at her waist, who explained that despite its appearance, the Ciz was an up-to-date hospital doing a brisk business, with several specialists in residence and facilities for sixty-five patients. She quoted the going rates, and as it turned out we paid \$24 for our daughter, as much, someone remarked, as the Dutch paid for Manhattan. These formalities dispensed with, we were taken upstairs in a groaning, creaking lift to visit the maternity ward. The ward consisted of five private and semi-private rooms, a labor room and a nursery. The labor room was just like any hospital room, except bigger; it contained only one bed which was comfortingly white and sterile-appearing. After a quick look around I suggested we visit the operating room, where I supposed the baby would be born. The directress said gently that the baby would be born right here. She then proceeded to roll out a tiny bassinet from under the labor room bed, and explained that when our baby was born it would be put in here. She suggested that I bring a loose nightgown with me, as hospital gowns are not provided and I might be cold during labor. We then followed her into the nursery, which contained six old-fashioned bassinets trimmed with tulle and draped with mosquito netting, a sink, and a padded table on which the babies were dressed. Three of the bassinets happened to be taken, and we were allowed to go around the sides and peer in at the occupants, who were sleeping soundly on their backs under fancy embroidered coverlets. Our visit ended with the directress providing me with a list of the things I would need to bring with me to the hospital. I was not allowed to use any of the extensive layette I had bought in the States, except for diapers. The hospital insisted upon the regulation Dutch *truitjes*, which are tight-fitting little sweaters made of mercerized cotton, and *bemdjes*, little sleeveless rayon and cotton undershirts, all of which we had to purchase. There was also a washing problem: diapers, called *luiers*, were done in the hospital laundry, but all other baby clothes my husband received in a small sack at the end of each day to take home and wash.

**I** WILL GO INTO THE DETAILS of our daughter's birth only to note what I believe are the differences between the Dutch and the average American manner of handling such an affair. My pains began one evening while we were having some Dutch friends over for dinner. As the contractions became more noticeable, and I was bending double to serve the coffee, our friends suggested we go to the hospital on our bicycles, assuring us this was often done. We took a taxi instead, arrived at the hospital at three o'clock in the morning, and our daughter was born five and a half hours later. My husband stood bravely at my side during the whole thing, sustained by cups of coffee which the nurses, or *zusters*, kept pressing upon him, while he read off the time to me in a loud, trembling voice every fifteen minutes. During the first part I practiced, to my surprise successfully, the breathing exercises I had taught myself when reading Dr. Read's

book. During the second part, when the contractions came hard, a *zuster* and my husband each held one of my legs as I pushed. There were no stirrups on the bed, and nothing I could hold on to except the sides. The bed was actually an ordinary one, except a little harder. Throughout the entire delivery I was helped constantly by the head night-*zuster*, Juffrouw Johannes, a tall, gentle girl who was at my side continually, explaining calmly exactly what was happening and how I could help. The doctor arrived on the scene an hour before the baby was born, scrubbed his hands vigorously—he did not use gloves—put a white apron over his street clothes, and then sat around munching cookies and sipping coffee until he was needed. Toward the end I began thinking it would be nice if I had some gas, but my request for this was kindly and firmly refused. I was told that there was no need to bother with drugs. At the last minute I was so involved in pushing hard that I didn't even realize I had given birth, except that all at once I heard the *zusters* exclaiming, my husband weeping, and then, unbelievably, my daughter's cry. "How do you like her?" asked the doctor. "Beautiful," my husband bawled. She was put into my arms, naked and squalling, almost immediately, and it was then that I began to weep. After this, when I was dressed and bathed and my daughter also dressed, bathed and put back in my arms, the whole hospital came in to congratulate us. All the doctors and nurses on duty, plus the directress, lined up to shake my hand and my husband's, and to tell us that we had a "*fijne, heel mooi meisje*," a fine, beautiful little girl, despite the fact that at this stage her head was pointed and she was purple. The labor room was thronged with people, and there was an atmosphere of gaiety and celebration. It was just like going to a party. Finally I was taken to my room, the baby was taken to the nursery, and my husband went home in a daze to cable our parents and inform our friends. Alexandra was born in the same room of the same hospital attended by the same doctor in the same month as her father. God knows, perhaps the same bed.

The routine at the hospital was pleasant, if boring. In Holland, maternity patients stay in the hospital ten days and are not even allowed to get out of bed until the sixth day. I got around this by insisting upon making a transatlantic phone call to my parents on the third day, an event which threw the hospital into a dither and necessitated my being wheeled a few hundred yards down the corridor to the head nurse's office to make the call. While I was speaking all the nurses on duty gathered round, and afterward several mentioned that they had enjoyed the whole thing very much. Most of them understood, if they did not speak English. With my few words of Dutch we were able to get along very well. They called me, inaccurately, the *Engelse-mevrouw*, and were constantly full of questions about maternity care in my country; they expressed amazement and regret when I told them that until very recently breast-feeding was not fashionable, and that childbirth without any drugs at all was almost completely unknown. Juffrouw Johannes told me, not unkindly, that I had been very brave "for an American"; she had expected me to carry on more. In its own way, it was a nice compliment.

The nurses in the maternity ward seemed to have very little to do. They spent a good deal of their time playing with the



Judy Greenhill Speyer '56 and Alexandra at eight weeks.

occupants of the nursery, or visiting with me and my roommate, Mevrouw Shwartz. Most of the nurses were pretty and very young, and almost all had numbers tattooed on their forearms, relics of childhoods spent at Dachau or Bergen-Belsen. They brought the babies in for us to nurse every three hours, and chose two o'clock in the morning to bathe them. This was because the Dutch believe in teaching an infant to sleep through the night from birth, and so when the babies began screaming for food at two o'clock in the morning they were picked up, bathed (they were scrubbed the way you or I would attack a dirty pot) changed, and put back in bed to yell themselves to sleep. Since our room was next door to the nursery, their cries always awakened us, yet we could do nothing but lie there and listen. After a few nights of this, Alexandra caught on to the fact that she was not going to be fed, and began sleeping through the night. Consequently she has never had a two o'clock feeding in her life.

**M**Y HUSBAND WAS ALLOWED to visit us at leisure, happily dividing his time between the nursery and my room, where he was allowed to watch the baby being fed. During the afternoon and evening visiting hours there was a rule limiting visitors to three, but this was not enforced. At the close of each hour the visitors were escorted into the nursery, where they were allowed to inspect and hold the babies. Five hours after Alexandra was born, during the afternoon visiting hour, some friends of ours arrived with a movie camera and a battery of lights to shoot pictures of the new arrival, as their gift to us. While taking the movies, our friends were allowed almost the run of the hospital, and I felt again as if I were at a party where I was the guest of honor. The day after the delivery, I found myself surrounded by flowers and baskets of fruits and delicacies, quantities of which kept arriving throughout my stay, symbols of hospitality and friendliness from a people we had been warned we would find stolid and reserved and not given to displays of such a

nature. Actually, we received more attention than we ever would have in the States, for the Dutch were anxious to make us feel at home at such a time, and the American community in Amsterdam, like all such communities in foreign parts, was tightly-knit and solicitous about its members. At a social meeting of Fulbright grantees the day after Alexandra's birth, the head of the United States Educational Foundation in the Netherlands rose to announce proudly that the first child to be born of Fulbright parents in Amsterdam since the start of the program had made her appearance. This was received with general and prolonged cheers.

Among the gifts to Alexandra were numerous quantities of European baby clothing, all of which seemed designed to make the infant look as if she were preparing for the big leap at Cortina d'Ampezzo: heavy woolen leggings, sweaters, booties, capes, shawls, caps, and even tiny mittens with pom-poms and bells on them. This clothing is used in quantity, we supposed, due to the lack of central heating in the majority of the homes on the continent. When my roommate took her tiny boy home, he was attired in a lavish, hand-knit ensemble consisting of pink woolen leggings, wrap-around shirt, sweater, booties, hat with brim, mittens and cape, all trimmed with blue-dyed bunny fur. This was because Mevrouw Schwartz, having had six boys, was gambling on a girl; at her seventh son's birth she had been forced to add the blue bunny fur. Thus arrayed, she popped the baby in a hooded sack of bunny fur, bundled him in a fringed blanket, and mother and child—child by this time barely visible—were escorted home. The nurses were upset when I insisted upon taking Alexandra home dressed only in diaper, shirt, kimono, socks, sweater, cap, and bunting. Where are her leggings, they asked, and where is her cape and her mittens, and don't you think you should add another sweater? They also chided me, affectionately, for not having knit all of her clothes myself.

THE DUTCH ATTITUDE toward the protection of babies is very different from the one we are used to here, as I quickly realized when our hospital visitors were allowed to hold and fondle the baby. Also, when the child is weaned from the breast to the bottle (the only mothers in Holland who do not nurse are those who do not have sufficient milk, or are ill) no fuss whatsoever is made about sterilization of equipment. Everyone was amused that I had brought along a bottle-sterilizer from the States. In Holland the bottles are simply rinsed out with hot water (this seemed to work fine, as did all other aspects of Dutch baby care, since the infant mortality rate of Holland is the lowest in the world). There was no trouble with formula-making either, because one could buy already prepared formulas in the milk shops. These cost twelve American cents for a four bottle supply. Your doctor tells you which one to buy and you keep changing the type as the baby grows, until he is ready for whole milk. Dutch babies are not put on solid food until three months or later,

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and then they begin with the standard mashed banana and something called *ligakoek*, which is prepared with milk, tastes like graham cracker cereal, and is supposedly bursting with vitamins. When a baby is seven or eight months, one gives him *ligakoek* without milk and then it's like a teething biscuit. *Ligakoek* is, however, the only commercially produced product the Dutch encourage for babies. My mother sent me some boxes of Instant Pablum and when I asked my doctor if I could feed the baby this, he plainly didn't think much of the idea, preferring that anything I feed the baby be home-made. The Dutch scorn all prepared baby foods, of which there are a few excellent but expensive ones on the market, preferring to cook, strain, sieve, and mash the food themselves. A favorite food for babies is brown beans. Sometimes they only eat brown beans for months. (Holland has the fattest babies I've ever seen. Some of them scare you.) After a few days of sweating over the stove preparing minute quantities of brown beans fresh for each feeding, I gave up and bought some lovely fruits and vegetables in tins, which my baby ate with relish, while still managing to keep her figure. I kept mum about this to the doctor who, every time I brought Alexandra for a checkup, bounced her on his knee and crowed delightedly, "See, I told you! Look how she is thriving on the fresh food her mother prepares!"

The average Dutch baby sleeps in an unheated room, his bed warmed only by a cylindrical metal hot water container called a *kruiik*. Cribs are low to the ground, and for some reason so heavy that they can only be picked up by two strong men. We bought an electric heater to warm Alexandra's room, plus a lightweight collapsible American crib, and knew nothing whatsoever about *kruiiks* until one day when the baby cried, a Dutch friend commented, "No wonder she cries, the poor thing doesn't have her *kruiik*." After that, whenever the baby cried we were sure to hear a similar comment, along the lines of well, what can you expect when they don't give her a *kruiik*? Another thing which shocked the Hollanders was our daughter's preference for sleeping on her stomach. We were constantly being warned to turn her over, because in such a position it seemed that she would either choke, vomit, turn blue, or worse, flatten her face out for life. Dutch babies are always put on their backs or turned around from one side to another. That Alexandra lived sleeping on her stomach was considered a triumph of sound heredity overcoming odds.

The only diaper service in Amsterdam is prohibitive in cost and a home washing machine a rarity, so most women either do the washing themselves or hire a *werkster* (cleaning woman) to do it. *Werksters* charge a guilder and twenty-five cents an hour, roughly equivalent to thirty-two American cents. After Alexandra's birth we had a daily *werkster*, who did all the washing, cleaning, shopping and cooking.

As one American friend in Holland commented on leave-taking, "The Dutch are so wonderful about babies, and everything is so simple and so cheap, wouldn't it be grand if we could just come back here to have them every time?"

**Ann McMillan**, author of this article, graduated from Bennington as a music major in 1946. Since that time she has been assistant musical director of LP records for Columbia Records, Inc., a tape editor for RCA, and a student assistant to Edgard Varèse, composer. For the last two years Miss McMillan has been in Paris on a Fulbright grant for research on tape recording as a medium for musical composition. A French version of this article also appears this fall in *Le Journal Musical Français*.

## Tape Recording for Art's Sake

JUST WHAT, exactly, is this "electronic music?" a musician friend was asking the other evening. We were looking over our program at one of a series of "Concerts du Domaine Musical" in Paris. The first half was titled "Instrumental," while "Electronic" described the remaining works of the evening. These last were composed in the government-sponsored Electronic Studio of Cologne, Germany, by Ernst Krenek, Herbert Eimert,<sup>1</sup> and Karlheinz Stockhausen. There, as well as in a similar studio in Milan, Italy, "electronic music" means music constructed and played on magnetic tape. However, the French government's research studio of this kind calls its works "concrete music."

In Europe the term "electronic music" usually refers to compositions using only electronically produced sound-source. "Concrete music" indicates the use of other recorded sounds for a composition's basic material. But some of the most interesting tape works contain both kinds of source.

In America the name "electronic music" is used to describe music played on electronic instruments such as the Hammond Organ or music simply reproduced or artificially produced on tape or disc.<sup>2</sup> For the new composition medium, Americans add the names "tape composition" and "tape music." Edgard Varèse prefers to call his work on tape "organized sound" in order to "avoid the monotonous question: But is it music?"<sup>3</sup>

What, then, is this "thing" of so many names?

Until recently, recording simply meant the reproduction of music. However, during the past nine years, the recording industry has developed highly specialized techniques for the purpose of giving an illusion of good reproduction. For example, clicks, pops, and hums may be erased from old disc recordings. Also, if in a new recording a horn player blurps a note but plays it beautifully on an otherwise less good take, it is often more practical to insert the good note into the master-take rather than rehire the whole orchestra for another recording session. The music-tape-editor takes the problem to a recording technician, who decides whether to cut or cross-fade the insert. But perhaps the microphone placement differs between the two recordings and the insert won't match. In this case, filtering devices probably can create a perfect illusion of the same mike placement. This is just one example of what can be done today in the recording industry.

<sup>1</sup> Director of the Electronic Studio, Cologne, Germany.

<sup>2</sup> See "Electronic Music: Untouched by Human Hands" by Roger Maren, *The Reporter*, April 18, 1957.

<sup>3</sup> "Music as an Art-Science" by Edgard Varèse. Also see *Bennington College Alumnae Quarterly*, Vol. VII, No. 1.

And now musicians are turning these highly developed reproductive techniques to different ends. Composers are now using tape recording as a new art medium—an instrument of amazing possibilities, which several European countries consider important enough to back up with research studios. America, so rich in recording techniques, is beginning to consider laboratories for her composers as well.

Just what are its advantages? The main ones seem to be an endless variety of new timbre, and a new freedom from the tempered tonal system—which may seem a terrible stab at music! But, composers have always searched for new sound combinations; they have always inspired the development of new instruments, and explored their uses. Lully was among the first to use a flute in an orchestra score; Bach encouraged the use of the new pianoforte; Beethoven wrote for the newly valved French horn, and so on. And of course, these innovations were not always received kindly. To name just one example, audiences were shocked when orchestra scores first gave priority over strings to wind instruments.

Until recently, the most important aspects of instrumental growth were sound expansion and the use of the tempered tonal system. The development of musical instruments enlarged the composer's sound palette. The tempered system was a practical necessity for classic harmony, as it enabled modulation from one key to another. The octave's division into twelve equal steps enabled key change because the pitch of a note of one scale has been matched to the "same" note of other scales. But, acoustically, a note of one scale does not have the same pitch as the "same" note of other scales. By slightly flattening the fifth interval, the acoustically correct spiral was distorted into a "circle of fifths."

When harmony began to break away from a single tonal center, the advantages of the tempered scale gradually diminished. But composers still found themselves tied to this system by the tempered musical instruments. Schoenberg pushed the twelve tones to their limit, while other composers tried to divide further the octave, for at least string instruments can play quarter tones. Richard Strauss looked for new instruments and used a "thunder machine" for his *Alpine Symphony*, and a "wind machine" for *Don Quixote*. We are not used to thinking of musical instruments as machines, even though our music literature can be realized only by the mechanical perfection of instruments. The major role of piano music is due to the refinement of the piano's "action," called one of the triumphs of the nineteenth century's technical ingenuity.



Tape machine and music, as set up for the first American performance of "Deserts," given in Bennington as part of the Bennington College Symposium on Music and Art in May, 1955.

But the recent shower of scientific invention left music far behind. Composer Ernst Krenek pointed out that composers sometimes visualized wonderful musical ideas which posed tough problems for performance. A canon from Josquin de Près' *L'Homme Armé* is such a work. De Près wrote out the first voice of the canon and then simply indicated that the second voice be sung three times as slowly as the first voice, and the third voice be sung one and a half times as slowly as the first voice. The performance rhythmically is so delicate that it is extremely difficult to carry out to perfection. Krenek has transposed the canon for electronic tones on tape to show the facility of accurate tape-cutting. How easy it would have been if de Près had had a tape machine!

The steps for composing on tape are the following: As in all the arts, the composer first conceives the work in his mind. A score follows—usually subject to change. So far nothing new in procedure! Then the basic sounds with which to build are hunted and reproduced on tape. As we shall see, these may vary from recorded traditional instrumental sounds, to the recorded sound of a dropped platter, to electronically produced sounds.<sup>1</sup> Construction starts when these sounds are subjected to the enormous choice of recording techniques. If he wants, the composer may employ the old composition devices of inversion, augmentation, or transposition by cutting tape, rearranging and re-recording it at various speeds. If he desires a traditional form, anything from fugue to tone poem is possible. The material is treated harmonically or contrapuntally by superimposing sound upon sound, or sound against sound. Filtering frequencies, echo, feed-back, and mixing—among other methods—develop timbre, dynamics, rhythm and spacial effects into an orchestration. As composer-teacher Otto Luening has said, a composer can "blend sound until he gets a new shade . . . much as a painter mixes paint."<sup>2</sup>

But we can see the possibilities more exactly if we discuss two contrasting works by Edgard Varèse and Ernst Krenek.

In 1954 Edgard Varèse composed *Deserts*, a work for a

twenty-man wind and percussion orchestra plus a tape machine with two loud-speakers. Varèse wrote the orchestra score first, leaving spaces of designated time length where the orchestra stops and the tape plays. In performance, the conductor cues in the tape machine player. The orchestra stops and the tape plays while the player follows a tape score marked in seconds. Before the re-entrance of the instruments, he throws a cue back to the conductor—it happens three times in the piece.

With score in mind, Varèse went to search for sounds which the orchestra could not produce. He chose none of these sound sources at random, for he had a definite idea of the sounds he needed. Among them were factory machines grinding, wailing, whistling, hammering, clanging, and softly swishing sounds. Organ and percussion were also among the raw materials, and the latter included wooden sticks, especially designed by Varèse for the composition. The instruments played a "sub-score," and recorded. Next, the composer worked out the tape score in more detail. He marked the bars in fractions of seconds and drew the relationship of sound to sound with colored crayons. Different sounds were labeled "prima donna," "singing siren," "male siren," "outburst number such and such," "metal friction," and so on.

The building started with intense listening and reviewing of all parts. Patterns were cut and rearranged—tremendously time consuming jobs. Sounds were discarded, others found, and finally the skeleton sound tracks appeared with their accompanying outlines for the six studio sessions given to Varèse by a New York recording company, for special studio effects and the synchronization of the many tracks. Except for these, the composer had no laboratory at his disposal during ten months of concentrated work. During that time he worked mainly at home with one good tape machine, various inadequate bits of equipment, and the aid of a student. When more studio time became essential, Varèse accepted an invitation to finish the work at the Radiodiffusion Télévision Française's Studio d'Essai in Paris, France. And so, at last, despite the difficulties, the tape portion was shaped into a cohesive part of the whole.

In the program notes for the first New York performance of *Deserts*, Varèse wrote, "I have been waiting for a long time for electronics to free music from the tempered system and the limitations of musical instruments." *Deserts* is a dynamic work. Its broad ranges of sound give us a new concept of space in composition. We are continually reminded that it is the choice and manipulation of raw material which distinguishes an artist. The original sound sources alone had no more importance to the final product than the individual instrumental sound employed by Beethoven for a symphony. Parisians have called *Deserts* another *Rites of Spring*, for there it has provoked tremendous controversy and inquiry. It has been performed several times in Europe and twice in the United States, and although European radio stations own tapes of their broadcasts of the work, no commercial recordings of *Deserts* are yet available.

In 1955, Ernst Krenek came from America to the Electronic Studio of Cologne, Germany, to compose a *Pentecost Oratorium* called "Spiritus Intelligentia Sanctus," a tape work of vocal and electronic sounds for source material. He finished only one of

its three parts—with still another year's work needed for completion. However America and Europe have already performed the finished section.

This oratorium freely follows a traditional form with a philosophic text. The first section is called "The Longing for the Spirit," and relates, according to Genesis, the Creation of the World, the Fall of Man, and the Tower of Babel. A quotation from Kierkegaard's *Concept of Dread* follows. The second section, "The Promise of the Spirit," will contain Old Testament prophecies. The third and final section, called "The Coming of the Spirit," will culminate in the Miracle of the Pentecost, which nullifies the curse cast upon the Tower of Babel. Now everyone can understand the Apostles in his own language. God blesses knowledge instead of condemning it.

Krenek's very precise score indicates pitch in frequencies, and duration of tones in centimeters for tape which travels at thirty inches per second. The completed section's source material, aside from the electronic tones, consists of straight singing: one soprano, and one tenor voice. The singing of the untempered intervals desired by the composer needed practice. The exact tones were played electronically, and then sung phrase by phrase until learned. When ready, the singers, Moeller-Siepermann and Martin Haesler<sup>1</sup> recorded the passages alone. The electronic tones of the score were also recorded separately.

Construction started and these tones became complex sounds by the successive synchronization of the various layers. Choirs of vocal sound grew from the original two voices by re-recording them at different speeds and superimposing them upon each other, sometimes as many as six times. The narration also developed in this way. The human voice reaches heretofore unknown regions as the curious vocal effects play against each other. The Tower of Babel passage with its confusion of languages was composed by cutting and rearranging the text into nonsense syllables. An organized increase of tempo and pitch, and, at the same time, a gradual overlapping of voice upon voice conveys chaos. One is reminded of Krenek's words, that "the composer needs the utmost precision in order to create the utmost irregularity." The sounds go rushing forward finally to disappear into supersonic range. Silence; and then the narrator says, "So the Lord scattered them abroad from thence upon the face of the earth. . . ." The section ends with a distant voice crying, "Come, come Lord Creator." It is a music drama, magical and fascinating.

Both Edgard Varèse and Ernst Krenek supervised the construction of their compositions in detail, and although each is familiar with recording techniques, neither one is a recording engineer, nor is there any reason why he should be. In the past, composers have not usually specialized in the building or playing of instruments. Of course, with the aid of performers and instrument builders, they learned the possibilities and the many necessary technical facts about their mediums—such as, for example, the fact that a flute carries further in its high register than in its low register. In the same fashion, the recording technicians and engineers help the composer to realize his ideas. They have a practical knowledge of recording equipment which

<sup>1</sup> Of the Cologne Opera House.

is not yet standardized and changes day by day. For instance, they know that one kind of microphone will have certain advantages over another in given situations. They know how to minimize the dangers of tape "hiss" accumulation in re-recording. Such problems challenge the inventive spirit. At Cologne, Ernst Krenek worked with an enthusiastic technician, Heinrich Schutz, who invented several helpful techniques during the realization of the *Pentecost Oratorium*. And so we see that the composer-technician relationship is an important one.

How are these tape compositions performed? The tape machine with the prescribed type of loudspeaker system does this job nicely. Varèse used a stereophonic set-up for his *Deserts*, which in this case meant two differently composed sound tracks which sound antiphonally from two sets of speakers. The number and placement of the speakers depend upon the concert hall's acoustics. The *Pentecost Oratorium's* first public hearing in Cologne was presented over a system of fourteen speakers to give a special spacial effect. However, the composer feels that "the work is so constructed that it may be fully apprehended through only one speaker."

But something quite startling has happened to this newly "organized sound," for we can see that it is no longer a performing art. Perhaps this is the most revolutionary thing of all about it. What is so often called the "human element" of music is missing. This "human element" is also missing in today's painting, sculpture and architecture. However, it is very important to know that a variation does exist in tape machine performance. This variation is due to differences in loud-speaker placement, and in the different halls' acoustics. They affect a composition in much the same way that the framing and surrounding affect a painting.

Does all this mean that there will be no need for human performers of music? Not at all! Why should it, since composers still compose quantities of music for the traditional musical instruments? And, certainly our great musical literature needs performers.

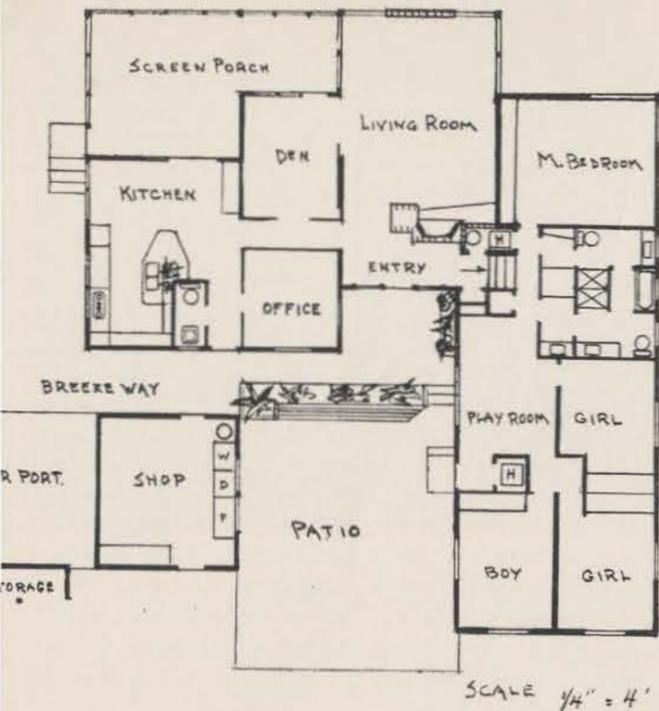
Surely, there seems much reason to this madness. Government-owned radio stations in France, Germany and Italy deem "electronic music" important enough to maintain studios for composition, and as we have seen, these laboratories are open to known composers at large. But in the United States, much of our fabulous industrial recording apparatus, such as the Electronic Music Synthesizer of RCA, is being used only for the imitation and reproduction of sound instead of as an art medium, as well.

Frederick Burkhardt, former president of Bennington College, has pointed out that laboratories in colleges and universities could be useful for studies in acoustics, electronics, and the psychology and therapy of sound, as well as serving as tape composition workshops. The composers discussed in this article are American citizens who had to go to Europe for technical assistance—another 7,000 mile trip from California will be necessary for the completion of Krenek's work—a rather shocking state of affairs when we know that the recording equipment of the United States is held in high regard throughout the world.



<sup>1</sup> Pierre Boulez's music for film *Symphonie Mécanique*, Pierre Schaeffer's *Etude Pathétique*, and Berio's *Mutazione*.

<sup>2</sup> For an article by R. Wells in the *Milwaukee Journal*, March 27, 1956.



traditional notions of how a house should look, and I was given the complete job of drawing the plans and supervising the building. Jay said he was far too busy building underground concrete vaults for the City of Riverside, but I suspect he wanted to miss the all-night conferences that had gone on during the construction of the first house. There was only one major condition—this second house must cost less per square foot than the usual "California ranch house," if it was to be as large as we thought necessary. I found, to my sorrow, most new and different things cost *more* to build because labor costs increase as labor's familiarity with the job decreases. Therefore some of my wilder dreams will have to wait for the third house!

As our first need was space, we were fortunate in not being confined to a regular lot, but were able to build on a gently rolling piece of an orange grove. The "necessarily" small house of today seems to me to have the opposite of a civilizing effect. In our case, space was purchased at the price of simplifying structure, material and design. The materials themselves become the decoration—slump stone, slate, cork, stained lumber, pegboard, plywood and areas of color. The structure *is* the form—not one form covered by another. We found that it wasn't the raw space, but what you put in it, that sent the costs up. Obviously, you can always embellish the interior as you live there and feel the need.

So, in our design, the underside of the roof is everywhere exposed except in the bathrooms and hallway. We bought a carload of common 2 x 6 tongue-and-grooved Douglas fir, and used it with the "V" joint down on the roof as well as the sub-floor. We have no regular floor joists, as the 2 x 6's spanned four feet on 4 x 6's for the floor. We eliminated all plastered ceilings and all ceiling joists. The rafters were 3-2 x 12's of common Douglas fir spiked together eight feet on center, resting on 3-2 x 4's spiked together for posts. The roof deck was thus formed of the 2 x 6's which were covered with half-inch ridged Fiberglas and a built-up roof. The exterior walls are board-on-board rough redwood. We used a spray rig and a barrel of grey stain, and sprayed all the exterior siding and all the ceilings and exposed posts one coat. A great portion of the decorating was then finished. I might add that my husband was able to use excess lumber and stain in other buildings so that our quantity buying did not leave us unused materials.

The forthright use of simple materials also dove-tailed perfectly with another of our main objectives—cutting down on maintenance. I love the effect of an orderly, well-cared-for home, but time polishing floors, etc., etc., etc., leaves me "as cold as yesterday's mashed potatoes," as well as being time away from the children and more fascinating activities.

Our house is large, but conserves steps with a central hall for through traffic. A half-bath near the kitchen door is a step-and-dirt-saver, as is the children's entrance to their playroom. This half-bath is a box, not interrupting the sweep of exposed roof, and the vents from the top of the box through the roof are covered with asbestos pipe left in its natural color. The other two baths are a buffer between our bedroom and the children's bedrooms. They connect, with a double shower now serving as a tremendous single one which will take care of all three youngsters at once. We even have the luxury of an "upstairs," which helps to control noise, as the house utilizes two levels in con-

forming to the slope of the orange grove. There was no attempt to develop these levels more intricately, as could have been done, because we thought it was simple to build this way, and suited our needs perfectly, with the bedrooms four steps above the living area.

The dining-kitchen, at the other end of the central hall, was proved most satisfactory. The actual work area is compact, but the whole room is spacious in feeling, with large windows on two sides, and double French glass doors (cheaper than sliding glass and as practical here) to the screen porch. We have found also that the formica counters and Philippine mahogany cabinets are attractive enough for the kind of entertaining we like to do. Both of these materials take a beating without showing scratches from toy tractors or stains from model paint. This room—you may have guessed—has really become the family room, and hub of all activities.

Other changes from our first house which we particularly like are the carport (*nothing* but cars), and the "shop" that is laundry, storage, workshop and hobby room. We especially enjoy our greatly enlarged screen porch. Though it may sound old-fashioned, screens are a necessity in California—flies love honey and oranges.

But, if I may be forgiven the soft underside of all this practicality, it is the spirit of the house which means the most to me. Right now I am trying to write these notes while perched high on a rocky ledge overlooking an ancient Indian campground near Yucca Valley. Sheltered by enormous prehistoric boulders in delicate ageless balance—this would be the place to study natural forms evolving one into another—here you understand the inspiration Frank Lloyd Wright's students find at Taliesin West. When we return from this charmed weekend, will our home seem full of meaningless mannerisms? We think not. Though the house is certainly not revolutionary, we feel that it has achieved a compelling beauty through complete simplicity. The post and beam structure on an 8 ft. module establishes a basic rhythm and a basic tent-like shelter within which a very free development of space is possible. Since none of the walls needs to be a bearing wall for ceiling joists (of which there are none), and since the rafter-beams rest on posts, the house is open and free and yet limited in such a way that real beauty develops almost accidentally. For instance, the roof slab seems to float beyond post and glass at window openings, freeing the eye of binding walls. A dropped ceiling was installed in the entry as a raceway for electrical and heating ducts, and we used a translucent ceiling of alternating plastic and pegboard panels, above which are neon tubes. This gives a sense of shelter, then sudden release, as you enter the living room and the ceiling soars to its full fourteen foot height.

My Bennington education, as a major in Theatre Arts, seems far from a background in architecture—and yet when house-design was my problem, I found I had developed many tools to cope with it: stage-design, dance choreography, art theory, and a problem-solving approach. Though I sometimes wish I had majored in architecture, I really feel that for the purposes of a non-professional it doesn't matter. We really all majored in "mind-over-matter" and what we have gained is an approach that can focus anywhere.



Above: Front entry from children's play patio. "The house really has three fronts. The warm red brick laid on sand, a pleasant contrast to the grey stain—but to get it I had to lay it myself."



Above: Living-room, looking toward front entry. Note dropped ceiling in hall.



Below: Kitchen, from dining end, showing work area. "Box" of half-bath at extreme left.

## Home of a Designer

**Carolyn Gerber Diffenbaugh**, graduate of the class of 1940, lives in Riverside, California, with her husband Jay and three children, Taj Louise, 10; John, 8; and Ann 3½.

CALIFORNIA IS THE HOME of the Flourishing Hybrid, and one of the most flourishing is The Designer. This creature is a blend of artist-architect-salesman-builder. Since I married the last of these, and always had an inner yearning toward the first (as well as the last), I found myself designing houses that my husband actually built—and sold! One of these was the very first home we ever owned, and represented years of dreaming on my part.

This first Diffenbaugh "machine for living" was designed to be functional for a family of four, and "contemporary" in a fairly conservative way, on a conventional lot. It was quite satisfactory, even though one Eastern friend said it was "odd, like its owners." But somehow it missed the kind of visual freedom and rugged beauty we really wanted. Also, though the house was bigger than most of its neighbors (1750 sq. ft.), everything was too small. The trouble was we had not known *which* values we really wanted to conserve, and the result was not truly *our* house.

So when a new little Diffenbaugh forced us to move again, we saved our ideas on easy upkeep, on traffic flow, on the family room which was to become the living room in name as well as fact, a dining-kitchen instead of a dining room, the screen porch, more light and air—and everything *bigger*. We added an office for Jay, an extra half-bath, another bedroom, and a playroom (glorified hall) for the children with its own entry from the patio. Then, as far as possible, we swept from our minds all the

## COLLEGE NOTES

ALTHOUGH ACTIVE CAMPAIGNING for the 25th Anniversary Fund is over, the total continues to grow with gratifying steadiness. During the summer, almost \$30,000 was contributed to the Fund by new donors and by donors who were gratifyingly repetitious.

During the spring term visiting lecturers covered a wide expanse of subject matter. Professor M. S. Sundaram, Cultural Attache of the Indian Embassy, spoke on Tagore's influence on modern India; Professor Jacob Hurewitz of Columbia examined the current crisis in the Middle East; Dean Robert R. R. Brooks of Williams College lectured on bird migration and navigation with the help of diagrams and colored slides; with the aid of blown-up cartoons Raymond Bowen talked about the early trials and triumphs of *The New Yorker*, of which he was advertising manager for twenty-eight years; Miss Lee Wright, managing editor of Simon and Schuster, spoke on "The Market for Literature"; and Professor Wing-tsit Chan of Dartmouth lectured on the fall of the Manchu dynasty. The fourth annual John Dewey Memorial Lecture was given in June by Professor Ernest Nagel of Columbia, who spoke on "Liberalism and Intelligence." The preceding Memorial Lecture by Professor David Riesman on the subject of education for women, has been printed and may be obtained upon application to the Public Relations Office. Copies of Professor Nagel's lecture will soon be available also.

Miscellaneous items include a prosperous year for the Cooperative Store which permitted it to build up its reserves and also pay dividends of three percent on sales; the surfacing of the tennis courts at cost by the parent of a student, with resulting increase of play in May and June; a campus carnival run by an unusually active Recreational Council to raise money for Non-Resident Term scholarships; the publication of fascinating reminiscences by Mr. and Mrs. Hall Park McCullough about the founding of Bennington College, which will be sent upon request by the Alumnae Office; and last but not least, the largest number of applicants for admission in Bennington's history.

Bennington College was again chosen as an orientation center for foreign students entering American universities for graduate work this fall, and there were in residence nearly fifty young men and women from every quarter of the free world, including twenty from Asiatic countries.

If some of these items suggest more continuity than change in the local story, the beginning of Bennington's second quarter-century coincides with the coming into office both of a new president (see page 4) and a new chairman of the Board of Trustees. Succeeding Mrs. Richard Emmet as Chairman, Oscar M. Ruebhausen has been a Bennington trustee since 1954, treasurer of the Board for the past two years, and chairman of the trustee committee that recommended the appointment of Mr. Fels as President. A graduate of Dartmouth and Yale Law School, Mr. Ruebhausen is a partner in the New York law firm of Debevoise, Plimpton and McLean. He is an officer or trustee of the Near East Foundation, the Fund for Peaceful Atomic Development, the International Basic Economy Corporation, the Minerals Engineering Co., Ltd., of South Africa, and others.

THE TRUSTEES are pleased to announce that the architects who have been commissioned to design the new library are Pietro Belluschi and Carl Koch & Associates.

Pietro Belluschi is one of the leading architects in America today, and his work, which has been widely published, has earned an international reputation. Most of his building has been done in the Pacific Northwest, where for many years he led the way in the development of a regional architecture, based on native building traditions and the character of the country. Imaginative and strong, his buildings freely use elements of both traditional and modern and avoid the clichés of either. Mr. Belluschi is at present Dean of the School of Architecture and Planning at M. I. T.

Carl Koch & Associates is also a prominent name in modern architecture, at present perhaps most widely known for the Tech-Built House—an outstanding and handsome contribution to the field of semi-prefabricated housing. The firm has had a wide range of experience, including numerous libraries. The most famous of these is the Youth Library in Fitchburg, Massachusetts, which has attracted a good deal of praise from both architects and librarians.

The trustees responsible for choosing the architects were Mrs. Richard Emmet, Mrs. Ralph S. Brown (Betty Mills '39), Mr. Myron Falk and Mrs. John Niels (Lila Franklin '37). Mrs. Gladys Leslie worked as consultant to the library committee, and made a detailed description of requirements which the new building should meet. This report was of great help in advancing the interior planning.

The one question everybody asks about the new library is, "What is it going to look like?" The definite answer to this will soon be forthcoming from Mr. Belluschi's drawing board. In the meantime, some remarks written by Betty Brown in a letter to Mrs. Emmet when the committee to choose an architect had first been formed, best describe the general ideas of the trustees on the subject:

"... I'm assuming, for one thing, that all of us want to maintain the feeling of the campus we now have, which is above all a *country* campus. We're not interested in being imposing. We want our new building to belong to the land and to the character of Vermont, and to its building tradition—those spare stone houses and mills in the towns, the big barns high on the hills. Our own Barn is probably the building we all like best. It's ironical, isn't it: born of necessity, the Barn has been used and worked in and added on to almost haphazardly—and yet it has more grace and strength than anything around. . . .

"Let's not even talk about style. Certainly we all want the new to live gracefully with the old. But that doesn't mean copying. Harmony isn't all a matter of style, it's a matter of scale and attitude, the way of life a building presupposes. I'd say the qualities we have to have are warmth and informality and a kind of forthrightness. Do you know what I mean?—it has always been so strongly a part of Bennington to skip the merely conventional, the outward show, and try to find what is meaningful. We don't want buildings to celebrate the dignity of the institution, because it's the learners that we're more concerned

with. Education is a very alive thing, and it doesn't need pomp. If it needs anything, it's a house that's humane, mature, sensitive.

"Bennington was founded for the purpose of educating *individuals*; moreover, individuals in whom the years of education are a part of real life. Its atmosphere approaches the sort of houses and the sort of rooms they lived in before they came and will go back to when they leave. Our dislike of looking institutional is more than a matter of taste. The institutional look implies a kind of mass-production, which denies what we believe.

"Another thing we believe is that art has an important place in a liberal education. Let's practice what we teach. Let's put the highest value on architecture—not, however, as a self-conscious and isolated work of art, but as an appropriate and comforting part of everybody's workaday life."

IN THE TASK of trying to provide a variety of jobs in the locations most frequently preferred by students, the Non-Resident Term staff tries to explore all ideas that come, as well as use the good offices of trustees, parents, and friends. However, there is nothing quite like the on-the-spot assistance which many alumnae have given. Some have responded to specific requests, others somehow just think of ways in which they can be helpful.

To the many alumnae who have contributed jobs or places to live, or vocational information based on their own job hunting experience, or hot tips about temporary or regular positions, the NRT Office expresses its appreciation. Two alumnae have volunteered to represent Non-Resident Term interests in their respective communities. No doubt other alumnae will be moved to proffer their services if they have more specific information about the problems, of which there are two kinds. Perhaps the best way to present one problem is to cite a few of the requests from students each fall, expressed in the vague manner in which they come to the NRT staff.

"This year my friend and I want to work and live in another city (or section of the country) and we will accept any job within reason that will pay our living expenses."

"I know I am only qualified to do routine work but I would like to do it in a context that interests me," (i.e., museum, social agency, hospital, research organization, publishing, labor, government, psychology, educational TV).

"I want to work with some organization which is concerned with international affairs."

"I want to use my French," (or Spanish, Russian, or German).

"Last year I worked as an office girl in a large organization. This year I want a job where I can be given some responsibility, perhaps in a smaller organization."

Statements such as these will suggest some of the problems of freshman orientation to the NRT program.

However there is the other group, the more seasoned upperclassmen who have acquired some skills, and have demonstrated ability in certain fields. They are apt to be much more realistic in their expectations but their special interests may remain very much the same.

Until the time arrives when there is a special NRT scholarship fund, the need is for paid jobs. The most frequent demands are for opportunities in Boston, New York, Philadelphia and Washington, although leads in Detroit, Chicago and Los Angeles would also be useful.

Of course, the NRT staff would always welcome suggestions about the program itself and ways of making it more effective.

NEW CHORAL MUSIC is now being offered the general public from a series originally commissioned by Bennington College for its graduation ceremony under a yearly grant from the Isabelle Baker Woolley Memorial. The broad aim of this Memorial, established in 1953 by Clarence Mott Woolley, is to encourage creative work within the Bennington program of musical study and to bring new music into the life of the College. While these choral pieces were conceived for a specific function of the academic year, they stand as works of art in their own right and are suitable for any festive occasion in church, concert, school or home. All but Ernst Bacon's cycle are essentially antiphonal and should be performed by widely separated choirs to be most effective. It is intended to augment this series from year to year. The music already available is listed below, and may be ordered from: Woolley Memorial, Bennington College, Bennington, Vermont.

"HEAR, YE CHILDREN" <i>Proverbs 4:1,7,8</i>	ERNST LEVY
For Double Chorus of Women or Men B.C.S.1 (SMA-SMA or TBB-TBB)	—25
"WISDOM EXALTETH HER CHILDREN" <i>Ecclesiastes 4:11,12</i>	LIONEL NOWAK
For Double Chorus of Women or Men B.C.S.2 (SMA-SMA or TBB-TBB)	—20
"EVIL SHALL NOT PREVAIL" <i>Wisdom 7:29,30</i>	WALLINGFORD RIEGGER
For Double Chorus of Women, Men or both B.C.S.3 (SMA-SMA; TBB-TBB or SMA-TBB)	—20
"PRECEPTS OF ANGELUS SILESIVS" A Cycle of ten Choruses for 3-6 Women's Voices a cappella B.C.S.4	ERNST BACON —30

A HOUSE OF MUSIC such as Jennings is always bursting with sound. But Jennings is a big house, and though you may have thought there was sound enough (if you were one of those who called it noise) there is need for the wherewithal to make more. At present the Music Division needs flutes and oboes, an English horn, a bassoon and clarinet. A new set of kettle drums are on the list, as well as cymbals, celesta, wooden xylophone, tambourine, triangle, finger cymbals and so on. Secondhand or new instruments, or the means of purchase, would be most gratefully received.

# Alumnae notes

## Alumnae Association Board of Directors

### Election Results

The Board of Directors of the Bennington College Alumnae Association is made up of one elected representative for every two classes, and several members-at-large appointed by the Board. Board members are elected and appointed on a rotating schedule, each to serve a three-year term. Thus you are asked to vote only once in three years for someone you know. In order to clarify this system for you, the voting schedule for 1957 through '60 is set forth below. This spring the voting applied only to classes '38-'39, '44-'45, '50-'51 and '56-'57. Those elected, plus other members of the Board including the new officers elected at the Board's annual May meeting, are listed on the inside front cover. They represent you. Please address any questions or suggestions to them.

### Annual Spring Voting Schedule

1957		1958	
Now serving	{ 36-37	Serving one year term.	{ 40-41
one year term.....	{ 42-43		{ 46-47
	{ 48-49		{ 52-53
	{ 54-55		{ 38-39
Now serving	{ 40-41	Serving two year term.	{ 44-45
two year term.....	{ 46-47		{ 50-51
	{ 52-53		{ 56-57
Elected this year for	{ 38-39	To be elected for	{ 36-37
three year term.....	{ 44-45		{ 42-43
	{ 50-51		{ 48-49
	{ 56-57		{ 54-55
Total 11 elected members		Total elected 11 members	

1959		1960	
Serving one year term.	{ 38-39	Serving one year term.	{ 36-37
	{ 44-45		{ 42-43
	{ 50-51		{ 48-49
	{ 56-57		{ 54-55
Serving two year term.	{ 36-37	Serving two year term.	{ 40-41
	{ 42-43		{ 46-47
	{ 48-49		{ 52-53
	{ 54-55		{ 58-59
To be elected for	{ 40-41	To be elected for	{ 38-39
three year term.....	{ 46-47		{ 44-45
	{ 52-53		{ 50-51
	{ 58-59		{ 56-57
Total 12 elected members		Total 12 elected members etc., adding one newly elected member every second year to represent the two most recently graduated classes.	

## New York City

### Theatre Benefit

A benefit performance of "The First Gentleman" starring Walter Slezak was held in New York City on May 7th. Proceeds of \$5300 went to the College to be used for scholarships.

The benefit committee consisted of Bennington parents past and present, trustees, trustee wives and alumnae. Among the alumnae working on the benefit were: Margaret Larson '44, who did the publicity, Edith Noyes Muma '36, Felicia Warburg Sarnoff '49, Elinor Brisbane Kelley '46, Alice Brisbane Chandor '43, Sara Jane Troy Schiffer '43, Merrell Hopkins Hambleton '43, Laura Jennings Ingraham '39, Marjorie Wood Robertson '50, Jane Roberts Giedraitis '50, Katrina Hartt Stearns '36, Margaret Stearns '46, Ernestine Cohen Meyer '37, Kathleen Harriman Mortimer '40 and Lila Franklin Niels '37.

### The Women's University Club of New York City

Bennington graduates are eligible for invitation to full membership, and non-graduate alumnae who have completed a minimum of two years at the College are eligible for invitation to associate membership. The Club is located in the penthouse of the Allerton Hotel at 130 East 57th Street, and offers many attractive rooms for use—a library, a drawing room, a terrace for tea or cocktails, and bedrooms with private balconies. If you would like to receive an invitation to one of the Club teas for prospective members, please notify the College Alumnae Office and Mrs. Feeley will see that you are placed on the Club's invitation list.

### Job Hunting in New York?

The Alumnae Advisory Center has formed a subsidiary, the Alumnae Placement Agency, Inc.

The Alumnae Advisory Center, a New York state corporation of twenty-three colleges (including Bennington), brings together college-trained women and New York employers seeking college graduates. It advises college women who are looking for jobs in New York, develops opportunities that will offer rewarding use of their talents and training, conducts studies on the placement of alumnae, issues bulletins to member colleges, publishes and distributes vocational materials, and holds forums for the exchange of information and opinion among colleges, alumnae, and employers. The Center is supported by dues from its member colleges, and tax-exempt contributions from individuals, business firms and foundations.

The Alumnae Placement Agency, a fee-charging employment office for all college women, has been established to help alumnae find the right job in New York City. The Agency is an expansion of the Center's program to benefit alumnae and New York employers. Alice Gore King, executive director of the Center, is also the executive officer of the Agency. The offices of both organizations are at 541 Madison Avenue, New York 22. Bennington alumnae are urged to make use of them.

## Washington, D. C.

Alumnae in the Washington, D. C. area have been adding to the Alumnae Fund through buying from stores affiliated with the Associated Alumnae Clubs of Washington. One alumna, in need of major repairs to her house and with no special contractor in mind, looked one up in the handy little purse guide the AAC puts out. The house was well repaired and Bennington got a percent of the money paid for this service. All kinds of merchandise and service stores are listed. It is hoped that more and more alumnae will do their buying through these stores at no increase in cost to them but with advantage in a percent of the bill going to the College. District and vicinity alumnae who do not know about the plan should get in touch with Marilyn Rutz, 1661 Crescent Place, Washington.

## Bergen County, New Jersey

A check was received at the January meeting of the Alumnae Association Board, for the 1956-'57 Alumnae Fund. It was earned by the alumnae of Bergen and Morris Counties, New Jersey, a percentage of their purchases made at the beautiful gift shop in Pearl River, New York, *Bett's Home Arts*. Next year the arrangement will be resumed with an earlier start and even bigger result. Alumnae in the area who do not yet know about the plan, are urged to get in touch with Zippy Shill Fleisher (Mrs. Walter, Jr.) Buena Vista Rd., New City, N. Y.

## New Haven

### Barbara Ramsay Livingston '39, reporting:

There are twelve to fifteen Bennington people in and around New Haven, active to the point of being able to meet once every six weeks or so to work on a project. We are from different classes at College and we majored in different fields, but most of us have young children or friends with children. Two years ago we decided to sponsor, in the town of North Haven, an opera for children—*The Love of Three Oranges*, presented by the Hartt Opera Guild of Hartford, a highly thought of adult musical group. It was a success with the children and the parents who brought them, something to be proud of, a contribution to community life. We then discovered that there was reflected glory for the College itself. In effect, it made us cultural leaders, recognized. "What were we sponsoring this year?" our audience asked.

So we chose something highly thought of in its field—Kay Rockefeller's Traveling Playhouse presenting *Greensleeves*, a play with music and ballet for children from six to twelve. It, too, was a success in all respects, and the College coffers were enriched by \$335. But more important, the five pieces of publicity reporting our progress and meetings, published throughout last winter in the *New Haven Register*, kept the name of Bennington in the public prints, at no cost and in association with a worthwhile and care-

fully selected contribution to the life of New Haven children.

Authorities at Amity Regional High School in Woodbridge, the community just outside New Haven, whose auditorium we rented for the performance on March 9th of *Greensleeves*, were delighted we chose them, and hope we'll be back this coming year. This is the best form of publicity, and will gather up a diverse but interested group of parents over the years to come. Some have daughters coming along who, when it's time to select a college, will certainly recognize with pleasure the name of Bennington. No other college alumnae group in this area has such projects.

The personal rewards are many too. Working together on a project is the most rewarding kind of committee work—"getting to know you." Working together, the tenuous threads of life that pulled us toward a college like Bennington in the first place, we now, some years later, set vibrating in the real life community of the grown up, graduate world. We demonstrate to this real life community part of what it means to have been Bennington girls, to be Bennington women.

The various responsibilities for the *Greensleeves* project were divided thusly: Betty Harvey '45, coordinated the activities in connection with gathering our thirty-eight patrons and patronesses. Anne Michie Finkentaedt '43 supervised the public selling of tickets. Nancy Forgan Farnam '39 saw to the tickets and program being printed and Judy Bloom '54 worked with her, designing the charming Elizabethan figure of *Greensleeves*, the minstrel used on the cover of our program. Judy hand-lettered the whole program so that offset lithography could be used. This was inexpensive and also had the advantage of putting the setting of type out of the printer's hands, thus reducing arguments about what Judy calls the "Whiskies of Elegance" which some printers delight in employing. Anne Thomas Conklin '40 and Helen Rotch Buxton '40 carried the project in Woodbridge. Anne saw to obtaining the auditorium, and organized and instructed the six high school girls who ushered at the performance. Helen made green sleeves to use as markers at important places on the route to Amity High. She oversaw backstage and provided "two husky boys" as the contract called for, to shift scenery. Katrina Van Tassel Wuerth '42 did the invaluable publicity, with assists from some of us. Diana Allyn Granbery '41 was head of the Books and Records Committee that included Hudas Schwartz Liff '47 and Jean Davidson Baldwin '41. They had books and records pertaining to the music used in *Greensleeves* and the Elizabethan age, on sale in the lobby the day of the performance. Carol Husted Logan '53 is our Treasurer and all monies and bills went through her hands. Betty Mills Brown '39 and I did a publicity goodwill mailing of about five hundred names, using as the flyers the program itself, which contained the story of the play as well as the list of patrons and patronesses and cast of characters. We had the program printed early enough, and in suitable arrangement, to do just such a mailing as this. The bulk of this mailing work, the getting up of a card catalog that will prove useful in the future, was done by Betty, while I made the arrangements to secure *Greensleeves* and was chairman of the project.

## Class notes

edited by YVONNE ROY PORTER '43

Send news to the College Alumnae Office

### 1936

We report with wonder and enthusiasm the birth of what we believe to be our first alumnae grandchild! Anita Stone Lyon writes that her grandson, Robert Douglas Lyon, was born on the fourth minute of the fourth hour of the fourth day of April (the fourth month) of this year. Are there any rival contenders for the role of first grandchild? We would enjoy hearing from—or at least about—them.

Mary Kent Booth will be teacher-director of the Community Co-operative Nursery School of Norwalk, Connecticut in 1957-'58. A mother of three children, Mrs. Booth has been active in community work.

### 1937

Mollie Page Hewitt, who has six children, is working in the Laboratories of the Long Island Biological Association.

Nancy Gottfried Bundgus has a daily television show on WCAX-TV in Burlington, Vermont, under the professional name of Nancy Parker.

Ernestine Cohen Meyer has been re-elected to the Bennington College Board of Trustees.

### 1939

Rosemary Ostrander Ballinger was Connecticut State Chairman for the 1957 fund drive of the Planned Parenthood League of Connecticut. Mrs. Ballinger, who has two children, has been extremely active in Fairfield County community work, and is a member of numerous political and educational organizations.

Laura Jennings Ingraham is an assistant in research at the Long Island Biological Association, and is co-author of an article on the relationship between mutation and biochemical function in bacteria, published in the Association's *Annual Report*.

Anne Poor has received a grant from the American Academy and the National Institute of Arts and Letters, for her paintings and murals. Miss Poor has executed two federal fresco murals, and three in gesso for Nathaniel Saltonstall. In 1948 she received a fellowship for mural painting. Her easel paintings have been shown at the National Gallery in Washington, and the Dayton Museum. She has had three one-man shows in New York.

### 1940

Kathleen Harriman Mortimer has been re-elected to the Bennington College Board of Trustees.

Helen Rotch Buxton was chairman of the 1957 fund drive of the Woodbridge, Connecticut, Planned Parenthood Association. Mrs. Buxton, who is active in Woodbridge community projects, has four children.

### 1941

Married: Elizabeth C. Lawrence to the Reverend Dale Van Meter of Westboro, Massachusetts, on June 22, 1957. Mrs. Van Meter was graduated from the Teachers' Col-

lege of Columbia University. Rev. Van Meter was graduated from Ohio University and the Boston University School of Theology. He attended the Episcopal Theological School in Cambridge. He is the Vicar of St. Stephen's Church in Westboro.

Anne Forbes, who works at the International Student Center in Cambridge, Massachusetts, is studying painting with Carl Nelson at the YWCA in Boston.

### 1942

Married: Diana R. Sturgis to the Reverend Melvin E. Schoonover of New York, on May 24, 1957. Mrs. Schoonover received a Master's degree from the Union Theological Seminary. Rev. Schoonover was graduated from Wabash College and Union Theological Seminary. He is a member of the group ministry of the East Harlem Protestant Parish.

Joan Leonard Caryl contributed several costume sketches and plates to a January exhibit entitled "Painters Who Teach," at Lawrence College in Appleton, Wisconsin, where she and Mr. Caryl both teach. More recently, Mrs. Caryl directed the college production of "Ethan Frome."

Mary Perrine is living in New Canaan, Connecticut, and teaches theatre at the Country School there. A member of the Actor's Equity Association, she has studied dance with Martha Graham and Jane Dudley, and acting with Lee Strasberg.

### 1943

Fairleigh S. Dickinson, Jr., husband of Betty Harrington Dickinson, has been elected to the Bennington College Board of Trustees.

### 1944

Rebecca Grafton Ward is living in Aspen, Colorado, where she is teaching piano. Last summer she ran a nursery school.

Marilyn Luntz Blake writes from Orlando, Florida, that she has been doing quite a bit of work at Station WBDO, writing and MCing fashion shows and women's programs, also doing both local and nation-wide filmed commercials.

Clover Dulles Jebson writes from Germany: "My husband represents the Manufacturers' Trust Company here in Germany. We have been living here nearly a year and a half, following a few months in London. I am presently President of the International Women's Club, a club of 240 members, half German, half American."

Betty Herriot Davis has been appointed supervisor of the Montpelier and St. Johnsbury district offices of the Vermont Child Welfare Department. Mrs. Davis has recently been a social worker for the Guidance Clinic, Vermont Department of Health.

### 1946

Born: to Jean Thompson Vogelbach, second child, first son, on February 25, 1957. Marianna Packard, whose professional name is Maria Pineda, was awarded the Alonzo C. Mather prize of \$300 for her sculpture, "Visitation," at the LXII American Exhibition at the Chicago Art Institute, in February.

Marianna van Rossen Hoogendyk presented an exhibition of her paintings and drawings at the Georgia Museum of Art at the University of Georgia in April of this

year. Miss van Rossen Hoogendyk, whose exhibit is part of her Master of Fine Arts project, has worked with the Rockefeller Foundation, and has more recently taught in the art department of Agnes Scott College.

### 1948

Sonya Rudikoff Gutman has won a 1957 *Partisan Review* Fellowship Award for short stories and critical articles which have appeared in a number of magazines. The awards are made on the basis of literary merit, out of funds made available to *Partisan Review* by the Rockefeller Foundation.

### 1949

Born: to Phyllis Salman Innes, a daughter, Deborah Fairbanks, on February 3, 1957.

Born: to Mary Rickard Behre, second child, first son, Mark Alexander, on February 16, 1957.

### 1950

Born: to Jane Roberts Giedraitis, second child, first daughter, Lisa Brown, on February 7, 1957.

Born: to Joanne Radcliffe Evans, a son, Herbert William, on February 9, 1957.

Born: to Betty Secunda Rich, third child, third son, Andrew David, on February 14, 1957.

Virginia Allen Jensen has returned from Denmark, and is living in New York, where her husband is working for I.B.M. They plan to remain in the States about three years.

### 1951

Married: Ann Macfarlane to Harlan M. Richter of Bozeman, Montana on April 5, 1957. Mr. Richter, an alumnus of Harvard University and Harvard Law School, is practicing law in San Francisco.

Born: to Laura Franklin Dunn, a son, Peter, on April 1, 1957.

Renée O'Sullivan has completed her internship at the Children's Medical Center in Boston, and is now second assistant resident in pediatrics at Massachusetts General Hospital.

Doris Robbins Ornstein is teaching dance classes for children in Willimantic, Connecticut. Some of her pupils recently appeared in a concert sponsored by the Willimantic PTA. Mrs. Ornstein has previously taught dance at New York University, Connecticut College, and, more recently, at the Prospect School in Oberlin, Ohio.

Janet Roosevelt Walker writes from Bellingham, Washington, that she is working part-time as an interior designer, after a four-year course at the Institute of Design. Mrs. Walker has a son, Hall Randolph, two years old, and a daughter, Dana, one.

Sally Eastman Six has been appointed director of women's activities for Vermont Civil Defense.

### 1952

Married: Nanette Offray to John D. Rich, on January 25, 1957. Mr. Rich is a graduate of the University of Pennsylvania. Mrs. Rich is on the editorial staff of *Cue*.

Married: Faith Hackl to Donald H. Ward of Point Pleasant Beach, on May 5, 1957. Mrs. Ward, who attended the Sorbonne in Paris, received a Master's degree in education

from New York University. Her husband is a graduate of Princeton University and the University of Virginia Law School. (The Wards attended the May 10-12 Alumnae Weekend while on their honeymoon!)

Married: Nancy Holmes to Louis G. Kreutzer, Jr., on June 22, 1957. Mr. Kreutzer is a graduate of Yale.

Born: to Augusta Welfer Bartlett, fourth child, third son, Eric, on April 30, 1957.

Born: to Martha Hornblower Gibson, second child, first daughter, Susan Peper, on May 22, 1957.

Caroline Crane is working at Harper & Brothers in New York. She is in the religious book department, where she does promotion work. Miss Crane is also working toward an M.A. in Russian literature at Columbia.

Nancy Goodridge has received a Master of Arts degree from Western Reserve University.

Actors Workshop Summer Theatre, of Boston, presented an eleven-week season this past summer in Buzzards Bay, Massachusetts, with Alan J. Levitt acting as co-director. Mr. Levitt, who is on the theatre faculty at Boston University, was awarded a Fulbright Scholarship in 1955 for theatre study in France. He is a graduate of the American Theatre Wing, and has studied under Lee Strasberg.

Penelope Conner Gilliatt is living in London, England. Her husband, who attended Oxford, is a consultant physician in neurology to two London teaching hospitals. Mrs. Gilliatt is writing dramatic and literary criticism for *Vogue*.

### 1953

Married: Mary Atherton to Andre Varchaver of New York, on January 12, 1957. Mr. Varchaver graduated from the Russian Institute and the Institute of International Education, where both he and Mrs. Varchaver are at present working.

Married: Rita Jane Lukes to Will Y. Belote on February 23, 1957. Mr. Belote is an alumnus of Shenandoah College.

Married: Jane Fuller to William H. Luers, of Springfield, Illinois, on June 9, 1957. Mr. Luers is an alumnus of Hamilton College. He has been studying at the Russian Institute of Columbia University.

Born: to Olivia Hirsch Trager, a son, Oliver Randolph, on January 27, 1957.

Born: to Virginia deRochemont McReel, a daughter, Sarah Squire, on February 13, 1957.

Born: to Lucretia McPherson Durrett, a son, James Frazer III, on March 6, 1957.

Jency Porter is employed by American Cyanamid in New York as Junior Chartist, making charts and graphs.

Anthea Mellon is teaching nursery school in Dobbs Ferry, New York, and studying voice and drama in New York City.

Louise Ganter is director of music at the Latin School in Chicago.

Helen Shapiro Willoughby is teaching art in a high school at Malden, Massachusetts. She has previously taught the same subject in New Canaan, Connecticut.

### 1954

Married: Emily Mason to Wolf Kahn of New York City, on March 2, 1957. Mrs. Kahn is studying painting in Venice as a Fulbright fellow. Mr. Kahn, a Navy veteran, is a graduate of the University of Chicago.

Born: to Joan Rothbart Redmond, a son, Kenneth Bruce, on March 29, 1957.

George Zilzer gave a piano recital at Brandeis University in February. Mr. Zilzer, who has appeared with the Boston Pops and at Town Hall, is currently on the Brandeis faculty.

Helen Husted Chavchavadze is social secretary at the Tunisian Embassy in Washington, D. C. The Chavchavadzes lived for four years in Berlin, where he was with the Department of Defense.

Stephanie Taubman is an editorial assistant at Conover-Nast Publications, working in particular on *Airline Age*.

Susan Schapiro Brody is teaching English and dramatics at the Groton High School in Groton, Massachusetts.

Frances (Mädi) Springer-Miller won the women's combined champion downhill race, a feature of the American-International Ski Races held biennially at Stowe, Vermont.

### 1955

Married: Donna Bear Wyman to Michael G. Mullen on March 15, 1957. Mr. Mullen teaches arts and crafts in Los Angeles.

Married: Joyce Orgel to Malcolm Bashe on July 4, 1957. Dr. Bashe, who received his training at M.I.T., is a metallurgist affiliated with the Brookhaven National Laboratories. Mrs. Bashe received a Masters degree in education from N.Y.U. and is a teacher in a Great Neck, Long Island, school.

Born: to Joan Morris Manning, a daughter, Katherine Wise, on January 20, 1957.

Sue Edelmans is production assistant at the New York University Press.

Joan Geiger is working with the Architects & Engineers Service in New York, and with off-Broadway theatre production at night.

Toby Carr Rafelson is working on *Charm* magazine in New York. The Rafelsons have returned from a year in Japan where she was an editor at an American publishing house in Tokyo, and Mr. Rafelson was news editor of the Far East Network.

Deya Kent, who has been living in Paris, besides attending the French National Conservatory of Dramatic Arts, found opportunity to do radio acting, sing in a cabaret, and dub French films into English.

Vija Peterson is living in Cambridge, Massachusetts, where she is working as a technical illustrator for some consulting engineers.

### 1956

Married: Susan Gurian to Lowell Ackiron. The Ackirons are living in Columbia, South Carolina.

Married: Anna Lou Carbone to Ronald M. Lautore in March, 1957. Patricia Kelsey was maid of honor. Mrs. Lautore is employed by Charter Oak Television Pictures. Mr. Lautore, a scenic designer for the same company, is a graduate of Syracuse University.

Married: Deborah Feldman to Richard Cuyler on June 30, 1957. Mr. Cuyler was graduated from Oberlin and received his M.A. from Bennington.

Born: to Mary Eaby Taggart, a son, James Scott, on January 27, 1957.

Born: to Evanne Schreiber Geltzeiler, a son, Ben, on April 11, 1957.

Born: to Riva Magaril Poor, a daughter, Riva Lane, on May 16, 1957.

Jane Thornton has attended Teachers College at Columbia, working for an M.A. in psychology. She has also worked as a psychometrist at the Laboratory of Psychological Studies of the Stevens Institute of Technology in Hoboken, New Jersey.

Suzanne Stern Shepherd is a secretary at the Ballet Theatre Foundation in New York City.

Patricia Kelsey is employed by the advertising department of *Life* and is studying dancing with Mary Anthony at night.

Paula Levine choreographed and helped direct a musical drama, "Thy Kingdom Come," based on the life and work of St. Paul, which ran for several weeks last summer at the Sherwood Amphitheatre in the Roanoke Valley of Virginia.

Sheila Solomon is working for J. Walter Thompson, the advertising agency, in New York, and attending part-time classes at the Art School of the Brooklyn Museum.

Carol Burnap attended the Smith College School of Social Work last year, and is now working for an M.A. in social work.

Mary Lou Peters is working part-time at Ward Island State Mental Hospital, as well as holding down a full-time job at Lever Brothers in New York.

Joan Rice Franklin worked last spring as a part-time secretary for Poetry Center, YMHA, in New York. She also studied under Stella Adler and Martha Graham. Mrs. Franklin is now doing part-time work in the Big Brother Movement as a volunteer, teaching voice and diction, and acting as part-time secretary to the children's drama department at the YMHA.

Uli Beigel is writing a book of stories under contract, and working two days a week in an advertising agency in New York.

Dee Phillips is doing volunteer part-time singing in churches, free-lance copywriting and holds down a full-time job at Radio-TV Station WAAT in Newark, New Jersey.

Susan Kahn is a junior assistant buyer at R. H. Macy & Co. in New York.

Jean Campbell Clegg is teaching music to handicapped children in Bethlehem, Pennsylvania, as part-time volunteer work, as well as her full-time job teaching piano at the Bethlehem Conservatory of Music.

Willa Katz Bennett is a secretary in the statistical research department of the American Cancer Society in New York City.

Lisa Starr Rudd is an assistant in the Department of Archives at the Colorado Historical Society in Denver.

Janet d'Esopo Leech is assistant librarian at the Humanities Library of M.I.T. in Cambridge, Massachusetts.

Audrey Goldberg, who last year attended Columbia University as well as working for a commercial artist, is now in Washington, D. C. working part-time at Sun Radio & TV in their advertising department.

Judith Piper received a certificate from the Harvard-Radcliffe Program in Business Administration in June 1957.

### 1957

*The Alumnae Office has not yet caught up on the whereabouts and activities of members of the Class of 1957. Drop a postcard to the Alumnae Office and let them know what you are doing now.*

Married: Elaine Silverman to David N. Lewis, in June, 1957. Mr. Lewis attended Dartmouth College, and graduated from the Bentley School of Accounting.

Married: Lois Ballou to David Granger of New York, on January 13, 1957. Mr. Granger, a Brooklyn College graduate, was in the Army Medical Corps in Korea, and is now with Cohn, Hall, Marx & Co. in New York.

THE ALUMNAE FUND IS AN ANNUAL FUND, AND EVERY YEAR YOU ARE ASKED TO GIVE TO IT. DURING THE 1956-57 DRIVE, 948 ALUMNAE GAVE THE FUND ITS LARGEST AMOUNT EVER, \$17,000 IN GIFTS RANGING FROM 50c TO \$500.

WHETHER LARGE OR SMALL, EVERY DONATION COUNTED TOWARD THE TANGIBLE TOTAL. WHETHER SMALL OR LARGE EVERY DONATION CONTINUES TO COUNT TOWARD THE EVEN MORE IMPORTANT INTANGIBLE — THE POWER OF PEOPLE WHO SHARE A COMMON PURPOSE. OUR PURPOSE IS BETTER EDUCATION. YOUR GIFT EACH YEAR IS IMPORTANT TWICE OVER — YOUR MONEY ADDS TO THE TOTAL, AND THE FACT THAT YOU GIVE IT ADDS TO THE POWER.

THE 1957-58 ALUMNAE FUND DRIVE IS JUST BEGINNING. YOU ARE BEING ASKED TO SEND YOUR CHECK TO THE ALUMNAE OFFICE AT THE COLLEGE NOW. THE ALUMNAE FUND IS YOUR FUND. HELP MAKE IT WORK FOR OTHERS.

#### ALUMNAE GIFTS TO BENNINGTON COLLEGE

##### Five Year Comparisons

1947-52	Five annual Alumnae Funds	\$63,948.68	
	Other contributions	8,587.01	
	Total (2,619 separate donations)		\$ 72,535.69
1952-57	Five annual Alumnae Funds	\$80,242.12	
	25th Anniversary Fund (including pledges)	85,590.99	
	Other contributions	40,464.11	
	Total (5,001 separate donations)		\$206,297.22
	Total for the last ten years (7,620 separate donations)		\$278,832.91