**Religious Art Show Work Loaned From Local Collections**

The exhibition of Religious Art which opened on Sunday at Lyman Allyn Museum is a fascinating assemblage of objects, surprising in its scope and quality, in that it consists largely of loans from local collections.

One of the least prepossessing of the items, a small marble *Madonna and Child* by Alceo Dossena, proves to have a rather interesting background. It is in the style of the Fifteenth Century and is wonderfully battered and aged in its appearance, although it is a Twentieth-Century work. The artist is well-known (now) for his works in various early styles, which were sold as authentic. Dossena never owned its authorship; nevertheless his works have been purchased by several major museums, The Boston Museum of Fine Arts paid $4000 for a Renaissance tombstone which, to their dismay, was found to be carved by Dossena.

Noteworthy paintings in the exhibition are a Guido Reni half-length Christ, a Fourteenth-Century Italian Crucifixion, and a fragment Head of a Saint, Seventeenth-Century Italian. When these paintings are compared to the later works, for example, silvery and pewter communion sets and grisaille alabamats, one detects a trend toward craftsmanship which seems to be subordinating religious fervor in church art. Aside from hinting at this nebulous trend, the show has no real unity or significance; its value lies in the individual objects which are without exception of unusual quality and interest.

**BRASILIA**

The phenomenon of the building of an entire city in less than five years had never been achieved—until Brasilia. This new capital of Brazil, the only existing city built completely according to plan, the only city with architectural unity and aesthetic design, lies in the heart of Brazil. A unique opportunity to trace the progress of this city is afforded by an exhibition at the Museum. *Brasilia* consists of text and enormous daguerreotypes showing the history and construction of the city and several of the completed major buildings. Designed by Oscar Niemeyer, the complex includes schools, hospitals, markets, amusement centers, and housing. The interesting but not wildly successful format envelopes the viewer completely, thereby making this Twenty-first Century city even more real and exciting.

Wig and Candle announces that its spring production, April 13 and 14, will be Sophocles' tragedy *Antigone*. The play has been requested by Miss Park and dedicated to her. The cast includes Midge Shaw in the title role, Mary Jackson as the chorus, Eric Weiss as Ismene, William Merith as Creon, the king of Thebes, and Andrew Kazimroff as Haimon. Miss Margaret Hazlwood will direct.

**C. Bodnar to Sing At Senior Recital**

The Music Department will present Christyna Bodnar in a vocal recital this Sunday evening, March 11, at 8:30 in Holmes Hall. Chris will sing a medley of foreign compositions arranged in four groups — Italian, French, English, and German. For the Italian ensemble, she chose songs by Handel, Cherubini, and Mozart. The works of Faure compose the French medley, and those of Aaron Copland, Randall Thompson, John Duke, and Martha Alter represent the English repertoire. The German group consists of compositions by Dvorak. William Dale will accompany Chris at the piano.

Chris, a member of the Senior Class and house pianist, is studying composition in English. She has studied voice with Mrs. Helen Boatwright of our Music Department for the past three years.

**Rowe to Discuss J.F.K.'s Campaign**

James Rowe, a Washington lawyer-politician, will discuss the 1960 Presidential campaign at an afternoon assembly on March 15. Theodore White, in *The Making of the President 1960*, describes Rowe's role in politics:

"One must stop and generalize about men like Rowe ... who in their dark-paneled law chambers nurse an amateur's love for politics and dabble in it whenever their practice permits. In the regions, cities, and states of the country, provincial lawyers love to counsel local politicians. In Washington, lawyers dabble in national appointments to places of high political destiny. Their influence, collectively, can never be ignored, because collectively, they possess a larger fund of wisdom, experience, contacts, memories, running back over thirty years of national politics, than most candidates on the national scene can ever hope to accumulate on their own."

Mr. Rowe was active in Democratic politics during the Roosevelt years as an administrative assistant to the President. In 1941, however, Rowe left the active political life to become Assistant Attorney General for the Justice Department, and then in 1945 became a technical advisor for the International Military Tribunal at Nuremberg, Germany. In 1946 Rowe entered private practice; law became his vocation and politics his avocation. He worked with Adlai Stevenson during his two presidential campaigns, and then with Hubert Humphrey and Lyndon Johnson in 1960. After the National Convention Rowe offered his help to Kennedy at the Hyannisport strategy meeting.

**Phi Beta Kappa Elects 8 Seniors**

The Conn Fund staff wishes to extend congratulations to those members of the Class of 1962 whose election to Phi Beta Kappa was announced at last night's Convocation by President Rosemary Park.

The new Phi Beta Kappa members, who were honored at a dinner before Convocation are: Irene Bogdanski, Christel Brendel, Elizabeth Haines, Patricia Ingala, Judith Klein, Annette Spera, Barbara Nicholls, and Gloria Henriquez Paterson. Annette Spera '62 was elected to the organization in her junior year.

**Professor George Schrader of Yale will be guest of the Philosophy Club Tuesday, March 13, at 8:30 in the Main Lounge of the American Civil Liberties Union Building.**

The topic of his talk will be "The Categories of Existence."
Reason Above All

We read in the Wellesley College News of a bill now being considered by the Massachusetts Legislature, which "would compel students to take a course in the virtues of free enterprise and the evils of communism."

From the brief syllabus of the course stated in the Bill, one may draw several conclusions about the nature of the course. By the definition, it will deal in blacks and whites—the virtues of the one, the evils of the other. Since grays will not be recognized, all similarities between the two systems as they now exist must be banned from discussion. It does not seem unlikely that the United States will be depicted as a heaven and Russia will be described as a hell.

We certainly do not disapprove of educating youth to an awareness of the dangers of Communism. We consider the leftist movement to be a most serious threat to a system in which we believe, and want to preserve. We must object, however, to such blatant indoctrinations. Anyone who believes in the process of logical thinking, and the right of the individual to think for himself, must object to a course of this nature. These students are not going to be placed in front of a balance on which to measure the relative validity of the two systems. Instead they will be confronted with a seemingly open-and-shut case. They will probably all emerge as anti-communists, and in itself, this is all for the good. But, the approach of the course is reminiscent of the methods of communism, in that the students will be taught convictions instead of being allowed to find them by using their own powers of reason.

Yes, let us discuss communism in the high schools, but let us not create a generation of Joe McCarthys and John Birchers. Let us present the Marxist doctrines, and explain where and how it is illogical. Let us use reason instead of frightened chauvinism to combat communism. This is no easily fulfilled demand. J. Edgar Hoover falls into the trap of emotionalism when he writes, in The Faith to Be Free, "The Soviet Union and her satellites are a godless dictatorship ruled by warped and twisted minds." He redeems himself, however, in a statement in the same article, when he says, "Let us be for America all the way; but, at the same time, let us not be taken in by those who promote hysteria by the distortion and misrepresentation of the true facts whether they be the proponents of chauvinism of the extreme right or pseudo-liberalism of the extreme left."—A.G.

ConnCensus

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FREE SPEECH

A Forum of Opinion From and Off the Campus

The opinions expressed in this column do not necessarily reflect those of the editors.

To the Student Body:

As each one of us pulled 7 lev-

ers to the left last week we dele-
gated 7 girls with a staggering amount of responsibility to as-
some within the following year. 

With our vote we asked each can-
didate to make personal sacrifices 

and to assume our leadership in 

her specific area. In turn each 
candidate has pledged her will-

ingness and readiness to take on 

this task, to be responsive to 

our, the Student Body’s, wishes. 

Every successful candidate will 

find an ample supply of work 

available at all times—but will 
she find a clear or even any man-

date from her electorate by which 
to guide her policy?

Many of the election speeches 

were concerned with creating a 

student government more repre-
sentative of and responsive to 

the student body. A criticism was 
made of the manner in which 

new legislation in a final form is 
presented at Amalgo merely for 

its “stamp of approval” or com-

plete rejection. An improvement 

was suggested in creating a “senate” composed of a greater 
majority of students to initiate 

legislation, followed by review in 

the houses and in Cabinet, and 

then a final vote at Amalgo.

Herein lies a possible structural 

remedy. Yet, to return to my 

earlier subject, this “senate,” our 
house councils, organization 

leaders, and Cabinet officers can 

only be as “representative” and 

“responsive” as there is a view 
or views to represent or be re-

sponsible to.

Herein lies the reciprocal re-
sponsibility and obligation for 
every student as a member of 

this college community, for ev-
ey individual that pulled one of 
those levers down; the obligation 
to inform herself of school poli-
cies and to construct her own 

view on each one of these mat-
ters. Once she has formulated 
a positive stand through a delib-

erate analysis, she will find the 

means of expression whether 

through a “senate” Cabinet 

meeting, House of Rep., Amal-

gos, house meetings, informal 

chats, classroom discussions, fac-

ulty and administration acquain-
tances—or even by a letter to 

the paper.

Our “standard bearers” are all 
too eager to carry our torches—we 

must supply the fuel, but more important we must also 

know where we want them to be.

Jo O’Donnell ’63

This Week

This week it is time to defend the college cocktail party. Between the twist and the open bar, deep philosophical and intelligent conversations take place, of the nature that can be overheard at any cocktail party, providing those present have had the basic training. The place: the Capitol; the time: the Washington Prom; the scene: a lavish room, complete with an open bar and Joey the characters: College graduates, of course; the dialogue... Mrs. Kennedy and Astronaut Glenn, true to protocol, have started with the do-you-know game... Barry Goldwater See “This Week”—Page 6
Plays on Reality: Madwoman, Mad Women

March is traditionally the month when the Academy of Arts and Science makes known its list of candidates for the coveted golden Oscars. To capitalize on what is probably at best a far-fetched topical allusion, last Friday night saw the presentation of an equally coveted silver bowl for the best class play in a series of four. There was an air of expectancy as both audience and players awaited the judge's decision. Of course many disguised their anticipation by ranging up and down the aisles or by chatting briskly with neighbors. By now everyone knows that the sophomore presentation of Clare Booth's The Women was selected as the winning entry. There was the usual amount of emotion at the imitation and the other three classes were left with the disappointment that is always a part of these affairs. Hence congratulations are in order for the class of 1964, with "well done" to the second-place freshman, and a very "honorable mention" to the seniors. (The last is my own designation.)

Let us examine the credentials of the two productions given Friday night. The Women has been critically labelled as a play in which the author "sees her sex through a glass darkly." Indeed the play represents women, or perhaps one should say females, as idle bridge-playing, back-biting creatures who run in packs and cannibalistically turn on their own without provocation. The plot of the complete play is a slight one, and the sophomore adaptation concentrated on a series of characterizations based on the rather shaky dramatic motivation of pure malice. We were dropped into the middle of a bridge game (symbolically competitive?) in which the characters revealed themselves by the nature of their comments upon the real or imagined proclivities and extra-marital excursions of their "friends." Leading this band of harpies was Sylvia, played with some flair by Ellen Greenspan. Sylvia was not only the apple of this piece, she was as well worm in it. When not venomously assassinating someone, she talked only of clothes, nail polish, and money. "A woman's best protection is a little money of her own." Susan Lates, as Edith, delivered a number of incisive wisecracks with a world-wise aplomb ("Waterress: It's like eating your way across a lawn"), but her movements as an obviously pregnant woman sometimes left something to be desired. Louise Shaffer brought an air of helpless bewilderment to the part of the victim, Mary Haines, but did not generate a sense of sympathy for her predicament. Her stabs at retaining dignity came off rather as impecunious, although I suspect that this may be the fault of the lines she was given rather than Miss Shaffer's interpretation of them. Ellen Gold, in the small but pivotal role of the manicurist, gave the best performance of the piece. She captured precisely the right interpretation and intonation of this mild-mannered gossip. I daresay the audience's laughter was based on an uncomfortable recognition of this type of suburban housewife.

The use of five sets, suitably colorful, was managed well enough, although there were times when the tempo slackened, for example the long scene changes. The bright starkness of the sets paralleled the conversational quality. In general the characters moved through them. Jane Dorward as Addie, lively, and Jane W. Farnham as the supercilious "other woman" in the fitting room. This was a superficially slick play, relentless in its satire, but not without flashes of insight, although one shudders at identification with this virulent sisterhood. Turning to the ambitious senior offering, The Madwoman of Chaillot, a play which has been called "a morality play, an immortality play, a farce-fantasy, tragici-vaudeville, and super-human Saroyan," we find a rare and sophisticated wit at work. We have a wonderfully cracked Countess Charger, who moved through them, and the supercilious "other woman" in the fitting room, was managed well enough, although there is always the danger of losing the pace in such scene changes. The bright, maniacalness of the sets paralleled the lack of warmth in the characters who moved through them. Jane Ferber, the director, worked to bring across the multi-colored brittleness of this play by insisting upon a rapid, almost staccato conversational quality. In general she was successful, although there were times when the tempo slackened, for example the long exchange between the outraged Mary Haines and the supercilious "other woman" in the fitting room. This was a superficially slick play, relentless in its satire, but not without flashes of insight, although one shudders at identification with this virulent sisterhood.
Censorship Code Restricts Author’s Social Philosophy

Mr. William Meredith recently testified as a witness for the defense at the Hartford trial of Tropic of Cancer. Students here when asked for an opinion concerning censorship and Henry Miller’s novel tend to give one of two answers. First, censorship represents restriction of a constitutionally guaranteed freedom; second, that Miller’s book should be banned because it is “dirty.”

In addressing an English class recently, Mr. Meredith spoke of censorship in more reasonable and intellectual terms. Ideologically, he first stated that when censorship is considered, language and incident should become secondary to philosophy. Language and incident must become secondary because the use of language and codes of public morality are constantly changing. When James Joyce’s Dubliners was published, the use of the word “bloody” was as shocking as the use of Miller’s central four letter word. Mr. Meredith said that, a capable writer will not offend public taste in either of these respects except for some good literary reason. Literary tradition has shown a tendency toward the portrayal of more disorder in social action, that is, that low types of people and sex incidents occur with increasing frequency.

Books which are untrue or scheming are books which may reasonably be censored. Mr. Meredith stated that a “totally successful work of art argues no doctrine.” A totally successful work of art does not scheme. A convincing book is one that “wants to convince without offering proof.” A successful work of art which presents a philosophy of despair is not, then, to be considered as scheming.

Probably for the highly trained and perceptive reader censorship has no “raison d’etre.”

It is when a book represents immoral acts as having either no consequences or having good consequences, or when a book is written See “Censorship” — Page 6
their selection to the second act, after the Rapppicker had established the scene and mood in a prologue carefully written by Roz Liston. Betsy Kraal was excellent as the urbane Rapppicker and her low-pitched calm voice was an interesting contrast to the sometimes pipling shrill madwomen. Midge Shaw as the mad countess, gown in tacky red velvet, her white face and wispy hair suggesting the ravages of lunacy, had to maintain a balance between lucidity and irrationality in a very demanding role. Perhaps it is to her credit that her insanely and nonsensical often made sense. Incidentally, the three girls who handled make-up and costumes should be particularly complimented.

The tea party was the greatest source of amusement, especially in the way in which the three madwomen subscribed to one another's delusions. (Gabrielle hears voices, Constance continually pets a Harvey-like dog, and Josephine waits for Woodrow Wilson.) Anne MacMichael's portrayal of Gabrielle was perhaps a low-pitched calm voice was an interesting contrast to the sometimes pipling shrill madwomen. Midge Shaw as the mad countess, gown in tacky red velvet, her white face and wispy hair suggesting the ravages of lunacy, had to maintain a balance between lucidity and irrationality in a very demanding role. Perhaps it is to her credit that her insanely and nonsensical often made sense. Incidentally, the three girls who handled make-up and costumes should be particularly complimented.

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In conclusion, then, we were asked to suspend our sense of reality temporarily, and to see that the evil of the world was dissipated with a kind of Pied Piper simplicity. One cannot resist contrasting the portraits in Clare Boothe's play with the words of the countess: "Nothing is ever so wrong in this world of taste except for good literary reasons." He also said that "there are many valid literary uses for offensive language and incident."

Professor Harry Levin of Harvard testified at the Massachusetts trial of Tropic of Cancer last September. There he stated that Miller's use of certain foul words was a part of the literary design. In this case, the literary design is a protest against a society which has no socially acceptable vocabulary for the most natural bodily functions. Professor Levin was asked if the substitution of the word "flagellate" or "coitus" would be an effective substitution for Miller's offensive word. His reply was no. Miller explicitly states that his intention is to record the things that are usually omitted from the books.

Censorship, in spite of the fact that it tends to deal specifically with language, is incident, is based on socially sound philosophy. It is in the accuracy of the presentation, literary intentions and social codes that a book is judged concerning censorship.
This Week
(Continued from Page Two)

interrupts with his plans of getting smashed for the night ... They are well into the merits of mixed drinks versus straight 90 proof scotch, when Lady Bird enters ... She has found a new way to sneak out of her second story window without being caught by the Secret Service men ... Governor Rockefeller can top that one—he went away for the weekend, and The New York Times didn't even know he was gone ... Mr. Nixon brings up another important subject—he's decided to transfer to the Democratic party; he's stagnating so with the Republicans, and the Demos have so much more to offer ... In another corner, the Attorney General is assuring the Secretary of Labor that it really isn't necessary to worry about flunking out, the right person is in the right spot ... To Dean Rusk's justification for following the philosophy of Ayn Rand, Eleanor Roosevelt repeatedly yawns and occasionally counters with her favorite phrase, "life is such a bore" ... All this time, Ambassador Stevenson and Henry Cabot Lodge have been discovering how similar their beliefs are on the (Continued from Page Two) moral tragedy of the human race ... But President Kennedy brings up the favorite subject and long holds forth on the complete phoniness of today's generation ... And so the conversation flows in concordance with, sometimes contrary to, the consumption of gin, bourbon, vodka, beer ... And so the college cocktail party flows or goes, even through next week ... A. M.

"Tareyton's Dual Filter in duas partes divisa est!" says Publius (Boom-Boom) Aurelius, Coliseum crowd-pleaser.

Says Boom-Boom, "Tareyton is one filter cigarette that really delivers de gustibus. Legions of smokers are switching. Try a couple of packs of Tareytons. They're the packs Romana!"

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