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BENNINGTON COLLEGE CATALOGUE 1972-1974



BENNINGTON COLLEGE

1972-1974



CONTENTS

THE BENNINGTON IDEA	2
ORGANIZATION OF STUDY	
The Educational Program	4
The Role of Counseling and Advising	7
Non-Academic Activities	8
The Student Services Office	8
The Non-Resident Term	9
Study Abroad and Leaves of Absence	10
Graduate Studies	11
The Degree	11
GENERAL INFORMATION	
Admissions	12
Fees and Financial Aid	17
The Campus	22
Community Government	23
Campus Rules and Regulations	24
The Library	25
The Cooperative Store	25
The Health Service	25
CURRICULUM	
Literature and Languages	27
Social Science	48
Natural Science and Mathematics	70
The Performing Arts	82
The Visual Arts	93
FACULTY	100
ADMINISTRATION	117
BOARD OF TRUSTEES	117
ALUMNI ASSOCIATION	120
ALUMNI INTERVIEWERS	121
COLLEGE CALENDAR 1972-73	124

The Bennington Idea

Bennington College is a four-year undergraduate coeducational college. It makes available to students individually planned programs of study leading to the Bachelor of Arts degree. Approximately 585 students will be enrolled in 1972-73.

Bennington College students are encouraged to develop a program of study which is based on their own capabilities and interests. The College is, however, a liberal arts college and requires its students to avoid narrow specialization in their course of study. The curriculum is flexible enough to take into account the important differences among individuals and broad enough to promote the student's understanding of our culture. Intellectual development is only one aspect of the educational process. The College also gives significant weight to the emotional, ethical and esthetic factors in personal growth.

It is the students themselves who are expected to assume primary responsibility for their own development. Instead of being told which direction their studies must take, they are provided a wide range of options and, with advice from faculty and appropriate administrative personnel, they are able to make their choices themselves. Instead of being governed by social rules which are dictated by others, Bennington students are asked to live by rules which they themselves have had a primary role in fashioning.

For the discipline of external authority, there is substituted the more rigorous discipline of individual responsibility for choices made. The College, therefore, hopes to prepare students to bear responsibility, whether intellectual, esthetic or moral, by asking each to assume it in the life of the College.

Practice is regarded as the testing ground and source of vitality of theory rather than as its antithesis. For this reason, students in all areas are asked to experiment, perform, do field work, compose, write, take part in re-

search projects, and otherwise achieve some direct experience of the body of learning they are attempting to master. It is this same principle which lies behind the College requirement that all students devote part of each year to off-campus employment or projects which involve them as participating and working members of the general community.

The Bennington system owes its strength to a faculty which, while composed of professional writers, musicians, researchers, etc., also finds challenge and fulfillment in teaching. The College is a community of scholars, scientists, and artists, each of whom teaches the discipline he actively practices, and each of whom regards the learning experience as a form of apprenticeship of student to teacher.

Learning at Bennington is seen as relevant and satisfying in itself, rather than solely as a routine form of preparation for future vocational goals. When learning takes on the character of an immediately enriching experience, rather than mere preparation for life, it provides a richer foundation for the future.

Because freedom in education can easily be misunderstood, it is important to say a word about what the College is *not*. Bennington is not some form of intellectual and social commune; nor is it a college solely for writers and artists; nor is a Bennington student free to study or do anything he wants. While student views on all issues are sought and respected, the faculty and the administration are responsible for the quality of the educational process and the general life of the College. Our goal is a community where everyone devotes his energies primarily to the task of constructing and utilizing a fruitful context for educational development.

Organization of Study

THE EDUCATIONAL PROGRAM

Although many students come to Bennington without a strongly confirmed interest or a highly cultivated skill, those who have special talents find that the educational plan of the College is designed to allow exploration and development. Success at Bennington, however, depends not so much on special talents or skills as on intellectual curiosity combined with enterprise, intelligence, and discipline.

Specific courses are not required at Bennington, but there are a number of educational expectations which students must fulfill in planning a program that serves their own purposes and at the same time those of the College. Students are therefore required to include work in four different Divisions during their first two years, and to complete one year's work beyond the introductory level in three disciplines by the time of graduation.

In choosing their courses, entering students are expected to set up a program which reflects their particular interests at the appropriate level of competence, as well as their readiness to explore areas of the curriculum new to them. The programming of a liberal arts education at Bennington further calls for a degree of balance among the different approaches to learning in the various disciplines. As students advance in their education, their programs are expected to reflect a coherence and sense of direction as well as increased definition of educational goals.

Each entering student selects a tentative program before arriving at the College. This choice is discussed and redesigned with a faculty advisor at the opening of the term, if necessary. Any of the courses finally selected may be changed within the first two weeks of each term.

Student programs usually include four courses or "quarters" of work (although students beyond the freshman year may devise a program of thirds in order to work in more depth in three areas of interest) and, for first-year students, a weekly counseling conference. On the average, a

student spends from ten to twelve hours a week on each course. A course which involves studio work, laboratory work, or rehearsal periods will frequently take more of the student's time. The regular freshman counseling session, while flexible, will usually last from three quarters of an hour to an hour, and is normally devoted to discussing academic matters.

The organization and allotment of time to meet various commitments undertaken is clearly the students' own responsibility. They will have considerable latitude in figuring out their own way to meet this challenge, and their success in meeting it is taken as a significant measure of their capacity to function effectively as independent and responsible students.

As students move into their second year, they will discuss with their counselor a program with a view to establishing continued interest and competence in their projected field along with further development of other interests. The second-year program will form the basis for advanced work in the last two years at Bennington.

Before the end of their second year, students are asked to make an assessment of their educational experience and to project a program for their final two years, in the form of a Tentative Plan for advanced work. This work will center upon chosen areas of concentration, which will usually fall within the province of one of the divisions of the College but may cross Divisional lines. They will pursue certain areas in considerable depth, but will still be expected to carry beyond the introductory level other interests within their total program.

Acceptance of the Tentative Plan opens up further opportunity to arrange a program closely tailored to the demands of the subject matter chosen for study. The program may include independent reading courses and tutorials designed to explore interconnections between courses already taken or subject matter not dealt with in courses regularly offered.

Plans for advanced work are evaluated on the basis of the total college record. An accumulation of satisfactory reports is not in itself sufficient grounds for approval. The plan goes first to the appropriate Division for consideration and then to the Educational Counseling Committee.

Then, the E.C.C., a faculty committee charged with maintaining the educational policies and standards of the College, may accept a failure or false start resulting from exploration of a new area, particularly if students have been urged to extend their studies into untried fields. But to gain approval of their plans performance must convince the committee of serious interest in the total liberal arts education, and their capacity for sustained and independent advanced work in at least one area. While creative abilities and technical skills in the arts and sciences are valued as highly as intellectual capacities in the more academic fields of endeavor, specialized talents of a high order are not in themselves considered sufficient justification for continuing in the liberal arts program at Bennington.

If, despite passing reports in all courses, students have not demonstrated their capacity for advanced work and the required degree of commitment, then their respective plans will not be approved and they may be asked to withdraw. Occasionally a student may be granted further time in the College if the committee anticipates improved capacity for advanced work within another term or another year.

It is the ultimate responsibility of students to demonstrate the depth of their own interests, the sense of commitment to their work, their realization of the intellectual or artistic discipline demanded by that study. Their instructors will be teaching subjects of intense interest to them, and expect their students to respond accordingly, without prodding. Instructors are prepared to discuss any difficulty a student may be having, but they expect their students to take the initiative in seeking advice. Students are also expected to go to their respective instructors to consult about extra work they would like to undertake, or to discuss ideas which grow out of their study but which they may have had no chance to express in the classroom or studio.

Evaluation of the students' programs at Bennington is not based on a mechanical marking system, nor is it measured by competitive standing in a group. Each of the disciplines studied has its own standards of achievement by which their work is measured. Descriptive comments are written

by instructors and copies are given to students and their counselors. It is the College's expectation that the students will share and discuss these comments with their parents.

Students who would like at some point to study abroad or at some other institution for a time are expected to incorporate their intentions in their Tentative Plan.

With the acceptance of their Tentative Plans, students are free to carry out programs for advanced work. During the course of the last two years, it is possible to modify plans as interests and needs change, or as new opportunities for consolidating interests become evident. During the latter part of their third year, students prepare a Confirmation of Plan which includes a statement of plans for senior work, specifying courses, tutorials, and the exact nature of their senior project. This project is an independent piece of work, usually a thesis or creative project, produced with the guidance of appropriate members of the faculty. After the Confirmation of Plan has been reviewed and approved by the faculty of the appropriate Division or the Interdivisional Committee and by the Educational Counseling Committee, students are prepared to enter into the final stage of their academic work at Bennington.

ROLE OF COUNSELING AND ADVISING

Each student at Bennington meets regularly or as the need arises with a member of the faculty for counseling or advising, a relationship of essential importance to the educational process. All new students are assigned a faculty counselor with whom they may meet weekly. The counselor serves to communicate and interpret the objectives and expectations of a liberal arts education as it is conceived of at Bennington and tries to help the student make maximum use of the opportunities available to him or her at the college. With the counselor, the student will discuss his program planning and will review with the counselor the progress made in that program. Other uses of counseling depend upon the student's needs and interests. Through counseling the student can get a better sense of the expectations of the college, of his capacities and limitations in meeting

them, of the study habits that need correction or development. Counseling may also be used to study educational material growing out of a course, drilling on fundamental techniques, developing new study skills, concentrating on a specific project as agreed upon by the counselor. Normally the student has the same counselor for the entire year, but if for any reason the counselor-student relationship is unsatisfactory, procedure is available for reassignment without embarrassment.

In the final year each senior has an individual tutorial in connection with the senior project. The tutor also serves for whatever counseling or advising are necessary in the final year.

NON-ACADEMIC ACTIVITIES

Many, though not all, extra-curricular activities at Bennington can be seen as extensions of the students' academic interests and activities. As part of their work within the various divisions, students participate in workshops that are open to all members of the community. Academic Divisions, in consultation with students, arrange concerts by students and faculty, and by invited artists; dance and drama performances; documentary, foreign language, and other films; and exhibitions in the Barn Gallery and the Suzanne Lemberg Usdan Gallery of painting, sculpture, architectural design, and photographs, which are the work of Bennington students and faculty members as well as of professional artists from outside the College.

A Special Events Committee, composed of students and faculty, arranges a schedule of events to supplement and broaden divisional presentations. This committee also works with a student Recreational Policies Committee to organize a program of recreational and social activities. There is no program of compulsory physical education or athletics.

THE STUDENT SERVICES OFFICE

The Student Services Office is concerned with the students' daily life on campus. It is the non-academic office where students come for help

and advice about how to solve or resolve non-academic problems. Financial aid for current students, housing, the Non-Resident Term and Post Graduate offices are all administered by this office's staff. Employment, both on and off campus, recreation, social service, liaison with student organizations are all concerns of S.S.O. It is an office which prefers *not* to administrate but if argument, persuasion or arbitration fail, it will, for instance, solve housing problems by administrative decision. S.S.O. works closely with the Health and Food Services, the Dean of Studies Office, Maintenance and Security. It maintains an emergency telephone which, between the hours of 5 p.m. and 9 a.m., makes help available immediately from a member of the S.S.O. staff.

THE NON-RESIDENT TERM

In addition to meeting formal academic expectations, all Bennington students spend nine weeks each winter away from the College in non-resident work activities. This program usually complements study with a different kind of experience. During the resident terms at the College, the student is living and working in a small, relatively homogeneous academic community. When students leave the College for their Non-Resident Term, most of them enter professional or business situations where they encounter other values and challenges.

Students work for various institutions and enterprises — schools, government or social agencies, research laboratories, hospitals, museums, theatres, offices, stores. First- and second-year students seldom have either defined vocational aims or highly developed skills. For these students a non-resident job is designed to add to their self-confidence and maturity, to broaden their views of the practical world and, where possible, to point to a prospective major interest or clarify or confirm one already in view. Upperclassmen usually seek work which will contribute directly to their major interest, but may elect to do independent study or thesis research if they prefer.

The non-resident assignment is worked out on the basis of all the practical factors involved. Among the opportunities available, the stu-

dent may choose one which is appropriate not only to educational needs but also to the financial circumstances limiting the choice. Each year during the fall the student is urged to work out a Non-Resident Term plan with the assistance of the counselor or advisor and the staff of the Non-Resident Term Office. As much help as may be required is given to the student, but the initiative for making plans and the responsibility for carrying them out are the student's.

The chance to earn money during the Non-Resident Term varies greatly with the opportunities available each year and with the skills students have to offer at a given stage in their career. The students who must earn some part of the costs of their college education are usually able to combine wage-earning with an educationally productive assignment. Grants to a limited number of students are available each year for use during the Non-Resident Term from the Anne Hambleton Memorial Fund and from the Josephine Winmill Austin Memorial Fund, the Gladys Ogden Dimock award in social science, and a special college fund for students on financial aid. Financial need, past Non-Resident Term performance, and appropriateness of the proposed activity in relation to the student's over-all educational program are the bases for Non-Resident Term grant awards.

Non-Resident Term work is considered an integral part of the student's whole college program. The students themselves report in detail on their activities, as do their employers or the persons to whom they are responsible. These reports form a part of the cumulative academic record upon which the degree is awarded.

STUDY ABROAD AND LEAVES OF ABSENCE

Bennington students may elect to take a year of study abroad with the approval of the appropriate divisions or the Interdivisional Committee and the Educational Counseling Committee. A student may spend a Non-Resident Term abroad if his plan is approved by his advisor, the Dean of Studies and the Director of the Non-Resident Term. Credit

toward the Bennington degree is evaluated after the student's return, on the basis of both the record of study abroad and the student's performance after returning to Bennington. Normally, study abroad is approved for juniors who have established their academic standing at Bennington and who can justify such study in relation to their over-all program of study for the Bennington degree.

Bennington regularly grants leaves of absence to students in good standing who wish to spend time away.

GRADUATE STUDIES

While Bennington College does not have a formal program for graduate studies, a few selected students have been accepted occasionally into the Divisions of the performing and the visual arts, where a course of studies leading to a Master of Arts degree was devised for them.

Some graduate assistantships, carrying with them free tuition, room and board, as well as a stipend are also available.

Initial enquiries should be directed to the secretary of the appropriate Division at the College.

THE DEGREE

Students normally obtain the Bachelor of Arts degree in four years. Unusually mature and capable students may qualify in less time, but the College reserves the right to expect more time from students whose education is not satisfactorily completed in the usual four-year span. The degree is awarded upon successful completion of the student's work within the area of specialization, as judged by the appropriate division; upon recognition by the Educational Counseling Committee that the total record represents the quantity, quality, and substance of work that the liberal arts degree at Bennington implies and upon recommendation of graduation to the Board of Trustees by the faculty as a whole.

General Information

ADMISSIONS

In making its decisions, the Admissions Committee tries to assess two things: the ability of the candidate and the manner in which that ability has been used. The Committee looks for drive, staying power and independence, experience in making decisions, and for sustained pursuit of goals. In addition, the admission decisions depend on applicants' knowledge of themselves and upon their knowledge of Bennington College as the next appropriate step in their education and development as human beings. Evidence of the applicant's ability in the form of grades, College Board scores and recommendations *is* necessary but equally important is a demonstration of choices made in using intellectual and creative energies. It should be obvious that sex, economic, racial, geographic or religious background has no bearing on the consideration of applicants.

Candidates present their own case for admission, both in a written statement, submitted samples of work (no originals please) and in interviews with a staff member and a student. We encourage inquirers to visit the campus before December 1 since only applicants are interviewed between that date and the completion date of January 15. Since an interview is required, appointments should be made well in advance. If a campus visit is impossible, appointments must be made (before January 15) through alumni listed in the back of the catalogue. These regional representatives will direct you to an interviewer near your home.

Bennington requires the Scholastic Aptitude Test of the College Entrance Examination Board and three Achievement Tests, one of which must be the English Composition Achievement Test. Applicants must direct the CEEB to forward all test scores to Bennington College; SATs should be taken in November, Achievements in December or January. In any case, the January test date is the latest that can be accepted. If, for good and sufficient cause, a candidate is unable to meet the test dates, an exemption must be requested of the Admissions Office.

A word about Free Schools/Alternative Schools/Schools Within Schools: Candidates applying from the variety of unstructured schools which are becoming increasingly more common should submit a brief description of the program and how it functions. If grades and rank are not given, brief evaluations by instructors should be substituted for the more normal high school transcript. Essentially, our expectations for such candidates are exactly the same as applicants with a more typical secondary school background. Within the context and the terms of each particular program, we expect the same kind of sustained drive and fruitful use of abilities as we do from all other applicants. Candidates from such programs *must* take the Scholastic Aptitude Test and three Achievement Tests.

FRESHMAN APPLICATION SCHEDULE AND PROCEDURE

Applications for admission and financial aid must be completed by January 15. The Admissions Committee decisions are mailed in mid-April. The College complies with the Candidates' Reply Date of May 1.

A preliminary application will be sent on request. When it is returned with the \$25 non-refundable application fee, additional forms are forwarded to the candidate: a Personal Statement, a Family Statement, Secondary School Report and a Recommendation Form to be given to a teacher of the candidate's choice. Applicants are expected to make interview arrangements, at the College or with alumni whose names are listed in the back of the catalogue. Interviews should take place as soon after the preliminary application is filed as possible, certainly before January 15.

ENTRANCE AT SPRING TERM

The new mobility of college students has increased the number of available openings in the Spring Term which begins at Bennington in March. We encourage spring entrance for transfer candidates but suggest it is a difficult time for entering freshmen. Applications for the Spring Term are accepted from April 15 of the prior year to January 1.

Decisions are made by February 15. Spring candidates should be aware of the fact that grants for Reduced Fees are rarely — if ever — available for March entrance and, if an initial award is not made, there is little likelihood of future grants. The Early Decision plan for spring entrance conforms to the normal early procedure and date, i.e. November 1 completion and December 1 notification. However, such early decision is possible only for those candidates who have completed at least one year of college. It is sometimes possible to notify candidates of decisions before February 15 if a special need is demonstrated.

TRANSFER APPLICATION SCHEDULE AND PROCEDURE

Bennington is always ready to consider transfer students whose reasons for transferring are sound. A student wishing to apply as a transfer should carefully read the section of the catalogue entitled THE EDUCATIONAL PROGRAM. The College does not automatically assign transfer students status as freshmen, sophomores, or juniors. The level at which a student works (i.e., beginning, intermediate or advanced) is decided in consultation with the counselor and individual instructors who take into account the extent of work done elsewhere in relation to the demands of course work at Bennington. The transfer student's standing at Bennington, and therefore the prospective date of graduation, are determined by the faculty after at least one term's resident work.

Usually only those transfer students who can be expected to progress at the usual rate are admitted to the College, but it is well to realize that unforeseen academic difficulties may make it advisable and necessary for a transfer student to spend additional time in achieving the Bennington degree. Since it normally takes a transfer student at least two years to complete work for the Bennington degree, the College does not encourage transfer applicants who have had more than two years of college work elsewhere. We do not accept special students or those who wish to enroll for only a term or a single year.

Those students who have had two years of college work should have given thought to the plan for advanced work before applying, be ready

to demonstrate capacity for sustained and independent advanced work in at least one area and present course work supporting such a proposal. *Each two-year transfer applicant is required to have an interview at the College with a member of the faculty teaching in the field of the proposed major to discuss his plans for advanced work.* An interview with a member of the Admissions Staff and the Dean of Studies is also required. Students making application to the Literature Division are requested to submit samples of critical as well as creative work; to the Art Division, a portfolio; or to the Music Division, an audition.

Transfer applications for September term are accepted until March 15. However, early application is encouraged. On receipt of the Preliminary Application and fee, final forms (Personal Statement, Family Statement, Secondary School Report and three Recommendations) are mailed to the applicant, who is responsible for forwarding a college transcript and making appointments for interviews. Applications completed by March 15 will be acted upon by the normal notification date (mid-April). We will, however, accept late transfer applications throughout the spring, with the assumption that some current students may withdraw. These late applications will be considered, with the possibility of acceptance if openings occur. Transfer students are especially welcomed in the Spring Term because their prior educational experience facilitates mid-year adjustment to the College's social setting and curriculum.

EARLY DECISION PLAN

A candidate for Early Decision must present an exceptionally strong case for admission. The SAT and three Achievement Tests (one of which must be the English Composition Test) must have been taken in the junior year; the completed application for admission (and, when appropriate, the application for financial aid) should be on file early in the fall and no later than November 1. Interviews with a staff member and a student should be completed by October 15. Candidates will be notified of admissions decisions about December 1. All accepted candidates, ex-

cept those applying for financial aid, are expected to withdraw their applications from other colleges. Financial aid applicants *should continue* to pursue other applications since our Financial Aid Committee does not make its decisions until April 15.

Candidates accepted under the Early Decision plan are exempted from further tests but completion of the senior year in good standing is expected.

The Admissions Committee decisions on Early Decision candidates are "Take," "Refuse" or "Defer." Applicants offered "deferred" status are reconsidered when the initial application is supplemented by further documentation such as mid-year grades, further examples of work, etc. and are given the final decision April 15.

DEFERRED ADMISSION AND/OR INTERIM YEAR

We are aware of, and approve in many situations, the feeling of some high school seniors that a year's experience between secondary school and college would be beneficial. A year away from formal academic work frequently hones the student's sense of direction and purpose.

In order to undertake such a plan, the College recommends one of two procedures. The first, and most commonly followed, is to apply routinely during the Fall Term of the senior year, outlining a tentative plan of work, travel or independent study for the intervening year, and requesting a decision on the regular date for deferred entrance. If the Committee's decision is affirmative, the candidate is requested to submit a final plan by June 15 and to provide an assessment of the year "off" by January 15 of the following year.

The second is simply to take the year off and apply to the College for admission in the fall of the year following graduation. In this case, the applicant should present an analysis of the year's experience in the Personal Statement.

EARLY ADMISSION

The College occasionally admits a student after only three years of secondary school. Such an application must have the unqualified sup-

port of parents and school and present an especially strong case of preparedness and motivation. All applicants having only three years of secondary school are considered Early Admission, whether or not they have attained a diploma, and are required to have an interview with the Dean of Studies in addition to staff and student interviews.

ADVANCED PLACEMENT

Bennington supports the Advanced Placement Program of the College Board. The College has no required courses, however, and has always intended that students should work at the level and rate of their ability. Grades received in the Advanced Placement Program examinations are, therefore, used in the planning of programs for entering students, but not used for exemption of courses. Language placement tests are administered by the faculty.

FEES AND FINANCIAL AID

Bennington College has an unusual fees and financial aid policy. For those who can afford to pay them, the fees reflect almost the full cost of education. For those who cannot afford to pay the full cost, sufficient financial aid is provided to make it possible to come to Bennington. Thus, in effect, there is no one fee for a Bennington education. There are, rather, ranges of fees applicable to people within different income ranges. By asking those who can afford to pay the full cost of their education to do so, we can use income from our small endowment and the gifts of alumni and friends of the College to cover the costs of those who cannot meet the full cost of their education here. This makes it possible for us to reduce the fees of approximately 25 per cent of our student body. In a sense, then, each student pays fees according to his own family's capacity to meet the cost of his education.

Bennington College charges its students a single comprehensive fee for tuition, room and board, and health services on campus. There are no

special fees for laboratories, private music instruction, music practice rooms, the library, or graduation.

Meals are provided for students living on campus as part of the comprehensive fee; there are no rebates or special arrangements for meals not eaten. Students living off campus may have meals on campus and pay for them individually.

The fee schedule for 1972-1973, which is subject to annual review in order to reflect costs, is \$5,075 for the academic year.

Half the comprehensive fee is due and payable in full August 1 for the fall term; half is due and payable in full January 8 for the spring term. The College cannot reserve a place for a student whose payment is not received by the due date.

New students pay an advance reservation payment of \$250 (non-refundable) upon acceptance. If they are accepted after August 1 or January 8, they must pay the full comprehensive fee for the term upon acceptance. Former students who return to Bennington after an absence pay an advance reservation payment of \$250 (non-refundable) upon acceptance for readmission: by April 15 for the fall term and by November 15 for the spring term. The advance reservation payment is credited against the bill for the next term.

Current students will pay, in person, a non-refundable registration fee of \$100 when they register in May for the fall term, and again when they register in December for the spring term. Students who have not paid their College bills will not be allowed to register. The registration fee is credited only against the bill for the term immediately following payment. The College cannot reserve a place for a student who does not register or pay the registration fee.

Financial aid grants are credited equally against the fee for each term, but may not be applied against the advance reservation payment or registration fee.

Two insurance plans in which students and their parents should be interested are a tuition refund plan and an accident and sickness reimburse-

ment plan. Each plan is offered for one term at a time, and the premiums must be paid with the payment due August 1 for the fall term and January 8 for the spring term. The College forwards premiums to the insurance companies. Information on both plans will be sent with each term's bill.

For students who are regularly enrolled, there is no charge for room and board in the College infirmary no matter how long the stay. There is no charge for the services of the College physician on campus, but there is a charge of \$10 per visit after the first three visits per term to a psychiatric guidance counselor. There is no charge for drugs prescribed by the College physician for acute illness, but drugs prescribed by other physicians and prescriptions filled for chronic conditions are billed to students.

FINANCIAL AID

The admissions office is interested in drawing able students from all sections of the country and from all economic groups although the funds for financial aid are limited. The resources available allow for only 25 per cent of the entering students to receive financial aid.

Financial aid is awarded on the basis of the College Scholarship Service determinations and the Bennington College Application for financial aid. The amount of the grant is re-evaluated each year and returning students must submit a current C.S.S. form, the Bennington College Application for financial aid, and a certified copy of their parents' most recent Internal Revenue Service 1040 form, page 1.

In addition to the parents' contribution, each student will be required yearly to contribute \$1,700 from earnings and loans.

Applicants for financial aid should explore Federal and State guaranteed loans available through local banks. Local and national organizations, and individual states sponsor many scholarship programs.

Entering freshmen and transfer students who wish to apply for financial aid should request a Bennington form from the Admissions Office when they file their preliminary application for admission. In addition, they

should obtain a Parents' Confidential Statement from their school or college and submit it to the College Scholarship Service. The College will distribute the forms for the following year to students already receiving such aid, and to others who request forms.

The following named funds are available to students who qualify in the particular ways described:

ALUMNI SCHOLARSHIPS

Voluntary annual gifts from Alumni, Parents, and Friends make available a number of unnamed scholarships each year in varying amounts.

COTILLION SOCIETY OF CLEVELAND SCHOLARSHIP

This Society makes occasional grants to Bennington College for aid to a freshman from the greater Cleveland area.

GEORGE ADAMS ELLIS SCHOLARSHIPS

A fund established by Margaret R. Ellis and Ann Ellis Raynolds, the income of which provides scholarships for deserving and qualified students who are residents of Vermont.

HARCOURT FOUNDATION SCHOLARSHIP

The Alfred Harcourt Foundation makes occasional grants to aid a student attending Bennington. Students who are interested in teaching or professional training are given preference.

THE JOHNSON FOUNDATION (TRUST) SCIENCE SCHOLARSHIPS

A grant has been made available to the College by The Johnson Foundation (Trust) for two or three scholarships to incoming freshmen; based on interest and aptitude in the natural sciences.

AGNES M. LINDSAY SCHOLARSHIPS

A grant from the Agnes M. Lindsay Trust is made to the College on an annual basis, providing enough funds to aid from four to six students. Preference is given to students from rural areas of New England.

ELIZABETH HALL McCULLOUGH SCIENCE AWARDS

Five annual grants of up to \$1,500 are available to students who have shown evidence of aptitude and serious interest in natural science and mathematics.

MARTIN FOUNDATION SCHOLARSHIPS

Occasional grants from the Martin Foundation provide two or three unrestricted scholarships.

AARON MENDELSON SCHOLARSHIPS

A gift from the Aaron Mendelson Trusts provides scholarships in varying amounts; preference is given to girls from the State of Michigan.

JESSIE SMITH NOYES FOUNDATION AND WILMOTH OSBORNE LOAN FUND

The College has limited funds available to students for small loans through the Jessie Smith Noyes Foundation and Wilmoth Osborne loan funds. Because these are revolving funds, the amount available at any time depends on the repayment of loans outstanding. Interest at 5 per cent begins immediately and full payment of the loan is due one year after the student leaves the College.

PRESSER FOUNDATION MUSIC SCHOLARSHIP

The Presser Foundation awards an annual scholarship grant of \$400 to a student majoring in music at Bennington College. Preference is given to those who expect to become teachers.

HELENA RUBINSTEIN SCIENCE SCHOLARSHIP

Three grants of \$2,000 are available to students who have demonstrated marked interest in science.

SUMMERFIELD FOUNDATION SCHOLARSHIP FUND

Income from the Summerfield Foundation Fund is available to a Bennington student without restriction as to interest or field of study.

NATHALIE HENDERSON SWAN SCHOLARSHIPS

Since 1963-64, several grants totaling \$10,000 annually are given from the proceeds of an endowment fund established by Joseph R. Swan in honor of his wife, a founder of Bennington College.

THE CAMPUS

The College is located in the southwest corner of Vermont, four miles from the Village of Bennington and one mile from North Bennington. The entrance to the College is between the two villages on Route 67A. Bennington is reached by train or airplane to Albany, and from there to Bennington by car or bus (approximately one hour). There are several bus trips daily, both north and south, between New York and Bennington. From Boston the College is served by the New Englander Coach bus line through Williamstown, Mass.

The campus occupies about five hundred and fifty acres of land. The main part of the campus consists of fifteen student residence houses arranged around a central lawn and the Commons building. Inside Commons are the student lounge, post office and switchboard, snack bar, dining rooms, theatre, studios and the infirmary. The main classrooms, faculty and administrative offices, the Cooperative store, and a three-quarter round theatre are in the Barn. The Crossett Library is located near the Commons and the Barn. The Elizabeth Harrington Dickinson Science Building houses labs and classrooms while the connecting David Tisham Lecture Hall provides a meeting place for the College community. Both were completed in 1970. The Suzanne Lemberg Usdan Gallery and a kiln room, first phases of a proposed Arts Center, were added to the campus in 1972. Across the meadow, Jennings Hall, originally a large residence, houses the Music Division. The Carriage Barn provides rehearsal and concert space for music and dance.

Each of the student houses accommodates about thirty students in single and double rooms. However, freshmen and sophomores have no

priority for single rooms. Houses are divided into suites of four or five rooms and a bath. Each house has its own living room, lounge, and kitchenette facilities; most of the houses, and many of the suites are co-educational. A limited number of upperclassmen may also choose to live off campus.

COMMUNITY GOVERNMENT

The community constitution in force at the College assumes that all members of the college community share responsibility for its non-academic government. The entire community, including students, faculty and administration participate in the formulation and administration of policies, standards and regulations under which students live. Student organs of government are free to offer their advice on academic matters.

Agencies concerned with the planning and management of a specific aspect of community life include: House officers, Student Council, Student Educational Policies Committee, and the Faculty Meeting and its various sub-committees.

House officers consist of either a House Chairman and an Assistant House Chairman, or two co-Chairmen, at the discretion of the House. They are chosen by the members of the house to manage the daily affairs of the House, as well as to serve on Student Council.

Student Council, consisting of all House Chairmen and Assistant Chairmen, with one vote per house, is the general executive body of the student government. It co-ordinates student administration of the several houses, formulates legislative proposals for student vote, serves as an advisory body on matters concerning the welfare of the houses, conducts elections and referenda. It is also the disciplinary body that deals with infractions of some of the social regulations of the College. Instead of enforcing responsible behavior through fixed penalties attached to specified infractions, the Council employs flexible but no less stringent measures to

maintain acceptable standards of conduct on campus. No such disciplinary cases have arisen in the past year.

The Student Educational Policies Committee evaluates instructors and the curriculum. It is completely advisory. Parallel committees of the faculty and trustees make the actual decisions in this area.

Every member of the teaching faculty, and every member of the administration of the College who has been afforded suffrage in educational matters by the teaching faculty, has the right to vote in faculty meetings. Determination of College policy affecting the educational standing of the College and the education of students is the exclusive domain of the Faculty Meeting and its designated sub-committees.

The community may meet in separate constituencies to deliberate and vote on matters of interest to those constituencies, and it may also meet as a single body to discuss matters of general concern. In cases where the separate constituencies disagree upon a policy, the difference is usually referred to a Constitutional Council composed of three members of the administration, three members of the faculty, and three students.

During recent years students have voted a modest tax to provide a Student Fund for the support of various activities.

CAMPUS RULES AND REGULATIONS

Bennington College has long since abandoned the role of substitute parent. We expect the students we admit to undertake primary responsibility for the regulation of their own lives on campus, no less than for the direction of their own educational programs.

Currently good sense, responsibility, and consideration are the prevailing guidelines to conduct; there is no curfew, nor are there restrictions on the hours for visitors in student houses. A sign-out system is available and strongly recommended, but not mandatory. Of course, students are subject to civil laws regarding the use and abuse of alcohol, drugs, and automobiles.

THE LIBRARY

The library services of the College center in the Edward Clark Crossett Library. The collection now numbers 65,000 volumes, chosen for their relevance to the curriculum and undergraduate education and kept current by regular additions of new publications and withdrawal of out-of-date books. Over 400 periodicals are currently received. The library resources include art slides and records of drama and poetry. The Library is open 89 hours a week during term time, and librarians are available for consultation on the use of the Library and solution of bibliographic problems. Music scores and records are housed in Jennings Hall.

THE COOPERATIVE STORE

The Cooperative Store is maintained on campus to provide the community with books and supplies. Membership in the Cooperative Store is open to faculty, staff, students and employees upon payment of \$10.00, refundable when the member leaves the community permanently. The direction and management of the store is vested in a representative Board of Directors, elected annually by the membership. Surplus earnings are distributed to members in the form of rebates on purchases.

HEALTH SERVICE

The Health Service is concerned with all aspects of health — preventive and educational as well as remedial, mental and emotional as well as physical. Students are welcome to discuss their personal problems with the physician or the psychiatric counselors either during regular office hours or by appointment. Every effort is made to cooperate with the family doctor or specialists in the student's care and treatment.

The dispensary and infirmary are located on the first floor of the Commons building. The dispensary is open daily while College is in session, and a nurse is always on duty and available by telephone from all parts of

the campus. The doctor lives near campus, and maintains close communication with the Health Service when not holding office hours.

The Henry W. Putnam Memorial Hospital in Bennington, four miles away, is used when x-rays and laboratory work are required, as well as when a student is seriously ill. While the College doctor is on the active Hospital staff, a student requiring hospitalization is usually turned over to the care of a specialist. The College also has provision for outside psychiatric consultation when needed.

Entering students are expected to have a general physical examination before admission, preferably by the most recent family doctor. The College doctor will see each student early in the fall and go over the medical history at this time, making arrangements for any special care needed. Tetanus toxoid and polio protection are expected before admission. A student should also have the report of a negative t.b. skin test or a chest x-ray taken within a year.

The regular College fees cover the cost of dispensary service, simple medications, free infirmary care, and routine services provided by the College physician. Occasionally a situation arises when more service or medication is required and an additional charge must be made. This is true also if a student needs more than the average amount of time from the psychiatric counselor. A health insurance policy is available to students and is recommended. All students receiving financial aid must have some form of hospitalization insurance.

Curriculum

The curriculum at Bennington College is constantly changing and the courses included in this biennial catalogue, which were up-to-date at press time, are meant to give an indication of what is taught at the College. A complete and current list of class offerings may be obtained from the Registrar's Office.

LITERATURE AND LANGUAGES

The Division's curriculum is designed to offer the student a variety of approaches to literary study in English and other languages. Although a number of courses are organized within conventional categories of period and genre, others emphasize areas of literature defined by thematic or other special relations or represent particular critical orientations.

Workshops in verse and prose writing are a standard part of the curriculum. Students have the opportunity to study certain foreign languages at the introductory and intermediate levels, and literature courses are offered in these languages. Students in all literature courses are expected to demonstrate not only their mastery of specific material but also an imaginative and discriminating appreciation of literary values and techniques in general.

When considering the application of a prospective major, the Division looks for evidence of serious commitment to literature and marked proficiency in formal literary study. In addition, the Division will take into account the nature and quality of a prospective major's total academic program insofar as it judges this program relevant to the student's work in Literature. A literature major will normally have had two terms of introductory level courses and at least two additional terms of work in English or foreign literature or in writing workshops. During the last two years, the student will usually give half of the course time to intermediate and advanced work within the Division. In the senior year, a major will usually devote a quarter each term to thesis tutorial, preparing a written thesis which will be a substantial demonstration of ability to pursue with profit a sustained literary endeavor. The thesis may consist of a critical essay focussed on a well-defined literary topic or an original work in any literary form or genre and may be written in a foreign language.

LITERATURE

INTRODUCTORY COURSES

The following courses are designed to introduce students to the appreciation of literary values, forms and techniques through the intensive reading of selected texts and frequent assignments in critical, expository and creative writing. Students normally take two diverse introductory courses in their first year as prerequisites to further work in literature. Exceptions and variations are, however, possible.

To insure that classes are small and reasonably well balanced in size, students registering for these introductory courses are asked to indicate three choices in order of preference for the Fall Term; Spring Term choices will be made later.

LANGUAGE AS FICTION AND ACTION

BEN BELITT

Fictive process in Joyce's *Portrait of the Artist*, with collateral reading in Forster, Hayakawa, Jane Harrison, William James, and Sir James Frazer; and histrionic process in the theatre of Shakespeare's *Antony and Cleopatra*, with collateral reading in Shaw, Dryden, Plutarch and Aristotle.

Fall term.

THE LYRIC MODE

BEN BELITT

Aspects of lyric form: (1) Poetry and Prose, (2) Image and Symbol, (3) The Linguistics of Poetry, (4) The Pulse of Poetry: Rhythm, Meter, Time, (5) The Forms of Poetry, (6) Meaning in Poetry.

Spring term.

WOMEN IN AMERICAN LITERATURE

JOSEPHINE CARSON RIDER

A survey of the role of women in American literature, primarily in fiction of the nineteenth and twentieth centuries. Drama and poetry will be included, and regional viewpoints stressed.

Spring term.

CLASSICAL GENRES

ALAN CHEUSE

The study of the major literary types of classical antiquity — epic, lyric, dramatic — as esthetic creations as well as in relation to the civilization which produced them.

Fall term.

LITERARY TYPES

ALAN CHEUSE

Modern versions of classical genres will be investigated, with special emphasis placed on the study of new forms such as the novel and the short story.

Spring term.

FORMS OF FICTION

NICHOLAS F. DELBANGO

Short, long works of twentieth-century authors: the nature of spaced pages' time.

Fall term.

MODES OF THE LYRIC VOICE

ALVIN FEINMAN

Who is speaking in lyric poetry, and why, and how: versions of the lyric "I"; its roles, occasions, resources; historical, generic, technical reflections. Examples from Pindar to the present.

Fall term.

TEXTUAL ANALYSIS

ALVIN FEINMAN

Training in analysis and interpretation of intensely organized literature through close study of passages and/or the whole of selected major works from Chaucer to Joyce.

Spring term.

CLASSICS OF LITERATURE

CAMILLE A. PAGLIA

Description to be announced

RELIGIOUS EXPERIENCE

CLAUDE FREDERICKS

The nature of religious experience and some of the ways in which words attempt to communicate it — by dialogue, biography, letter, sermon, parable, essay, adage, sutra, kōan. The texts to be read will be chosen from dialogues of Plato, enneads of Plotinus, gospels of Mark and John, letters of Paul, sermons of Eckhart, the Dhammapada, the Vajracchedikā-prajñāpāramitā-sūtrā, the Hekigan Roku kōans.

Fall term.

POETIC IDIOM

CLAUDE FREDERICKS

A reading, both close and extensive, of the poetry of Donne, Blake, and Pound as representative of the three chief traditions in English poetry. Some effort will be made, as well, to discuss the ideas — political, esthetic, religious — that shaped the worlds of these three poets.

Spring term.

AN INTRODUCTION TO ENGLISH POETRY

STEPHEN SANDY

The art of reading and criticizing poetry approached through intensive analysis of selected poems of major poets. Poets to be studied will be chosen from among: Chaucer, Wyatt, Spenser, Shakespeare, Donne, Marvell, Milton, Pope, Wordsworth, Yeats, Eliot, Stevens, Lowell.

Spring term.

THE ENGLISH LYRIC

BARBARA HERRNSTEIN SMITH

A study of recurrent themes and changing forms in English poetry, with emphasis on the work of selected Renaissance, nineteenth and twentieth-century poets, including Shakespeare, Donne, Wordsworth, Keats, Eliot and Stevens.

Fall term.

TRAGIC THEMES IN DRAMA AND FICTION

BARBARA HERRNSTEIN SMITH

Among the topics considered are the structure and effect of dramatic tragedy, classical conceptions of tragic heroism, and the transformations of tragic themes in nineteenth and twentieth-century literature. Readings include works by Aeschylus, Sophocles, Euripides, Shakespeare, Racine, Chekhov, Tolstoi, Dostoevsky, Melville, Joyce, and Beckett.

Spring term.

INTERMEDIATE COURSES

The courses listed below are open to second-, third-, and fourth-year students who have had at least two terms of work in literature.

LITERATURE AND BELIEF

BEN BELITT

This is not a “course in the Bible” or “the Bible as literature.” The aim is to relate selected texts in the Old and New Testaments to the tradition to which they have given rise, and conversely, to suggest the traditions which account in part for the existence of certain great texts. The disciplines applied are those which pertain to the study of literature and to the techniques of devotional and speculative thinking. The theme in common to all texts is that of the clash between the wish to worship and the wish to investigate — between legalism and prophecy, dogma and revelation, the corporate and the personal sanctions — as models of belief. The principal texts are Judaeo-Christian: selected *Psalms*, *Deuteronomy*, *I and II Samuel*, *II Isaiah*, the *St. Matthew Gospel*, Paul’s *Epistle to the Romans*, *I and II Corinthians*, *Galatians*, *Acts*, selected chapters from *Genesis* and *Exodus*. Emphasis is placed on the character of the Messianic Hero as an archetype of survival, restoration, and service. Supplementary reading in Dostoevski’s *Idiot* and *Brothers Karamazov*, Kafka’s *Trial*, Mann’s *Magic Mountain*, Melville’s *Billy Budd*, Forster’s *Passage to India*, Beckett’s *Waiting for Godot*, St. Augustine’s *Confessions*, West’s *Miss Lonelyhearts*, etc.

FICTION'S PROGRESS

ALAN CHEUSE

An investigation of the origins of prose fiction by means of the study of selected classical and medieval texts, and *Don Quixote*.

Fall term.

THE SEVENTEENTH-CENTURY LYRIC

BARBARA HERRNSTEIN SMITH

A study of English lyric poetry from 1600 to 1660: Cavaliers and "metaphysicals," themes and styles in amatory verse and the poetry of religious experience. Among the poets considered are Jonson, Herrick, Donne, Carew, Herbert, Crashaw, Vaughan, and Marvell.

Fall term.

MILTON

BARBARA HERRNSTEIN SMITH

A study of the poet's development and achievements. Readings include all the major works, a generous selection of the minor poems and prose writings, plus biographical, historical, and critical materials.

Spring term.

THE AUGUSTAN AGE

RICHARD TRISTMAN

Readings in the major writers of the age, from Dryden to Johnson, with special emphasis on the satirical mode and the theme of the "town."

Spring term.

SHAKESPEARE

RICHARD TRISTMAN

A study of major and exemplary plays, with particular attention to the late romances.

Spring term.

AMERICAN NARRATIVE

ALAN CHEUSE

The quest for an "American" literature, beginning with the scrutiny of the earliest writing about life on this continent and paying particular attention to the development of North American short story, romance, and novel. Readings will include works by C. B. Brown, Cooper, Poe, Hawthorne, Melville and Twain.

Spring term.

AFRO-AMERICAN WRITERS

ROBERT STEPTO

The course will consider four or five writers who wrote, or are writing today, in a variety of literary forms (e.g. W. E. B. Dubois, Claude McKay, Langston Hughes, Richard Wright, and Amiri Baraka) and who have made an effort to define and act on beliefs as to the social responsibility of the literary artists.

Fall term, 1972.

THE MANYŌSHŪ, LADY MURASAKI, AND ZEAMI

CLAUDE FREDERICKS

An introduction to the study of Japanese literature through a careful reading of poems from The Manyōshū, Lady Murasaki's novel the Genji Monogatari, and plays of Zeami. Other works ancillary to these will also be read, however, and the relationship of the literature to painting, calligraphy, and music will be stressed. The crucial influence of Zen Buddhism on Japanese culture will be examined in some detail.

Fall term.

PICTURES OF THE FLOATING WORLD

CLAUDE FREDERICKS

A reading of the three great seventeenth-century writers of the ukiyo-e — poetry of Bashō, novels of Saikaku, and plays of Chikamatsu.

Spring term.

MODERN RUSSIAN LITERATURE

MARTIN HORWITZ

A reading of selected works from the Symbolist period to the present. Some attention will be devoted to the relation between politics and literature in the Soviet context. Advanced Russian students will meet an additional hour and a half a week for discussion of the texts in Russian. Other students will read the texts in translation.

Spring term.

ADVANCED COURSES

These courses are designed for third- and fourth-year students who have had at least four terms of work in literature. Additional prerequisites may be indicated by the instructor.

THE CONTEMPORARY NOVEL

NICHOLAS F. DELBANCO

This course will deal with trends in modern fiction, English and American. Fourteen living authors will be discussed — with a novel the text in each case — and collateral reading requested. The novelists are as follows: Baldwin, Barth, Beckett, Bellow, Burgess, Donleavy, Durrell, Greene, Hawkes, Lessing, Mailer, Nabokov, Pynchon and Updike.

Fall term.

ROMANTICISM

ALVIN FEINMAN

The major English Romantic poetry (Blake, Wordsworth, Coleridge, Byron, Shelley, Keats), including reference to other literatures and to subsequent extensions and reactions. Philosophical and critical readings in addition to the poetic texts.

THE AMERICAN POET

STEPHEN SANDY

A close study of important American poets from the Puritans to the present. Likely choices: Bradstreet, Taylor, Freneau, Emerson, Tuckerman, Dickinson, Whitman, Crane, Robinson, Williams, Stevens. Open to about fifteen qualified students.

THE PROBLEMATIC OF LANGUAGE IN LITERATURE AND PHILOSOPHY

DAVID WOLFE

Problems of literary language will be studied, as well as philosophical questions of epistemology, ethics, and language which contribute to an understanding of the problems encountered by writers of imaginative literature. The course will concentrate on these problems less as they are expressed as themes than as they are manifested in the problem-bearing language of literary and philosophical writing. The texts which will be used as a basis for discussion are Plato, *Cratylus*; Heidegger's essays on language and poetry; Wittgenstein, *Tractatus Logico-Philosophicus*; Barthes, *Writing Degree Zero*; and works by Mallarmé, Rilke, Hofmannsthal, Djuna Barnes, and Beckett. A knowledge of French and German will be useful, but are not a prerequisite.

INDEPENDENT READING

This course is available, upon the approval of the entire division, to especially qualified students, normally juniors or seniors who have had at least four terms of work in literature. The student will, with the assistance of a member of the Literature and Languages faculty, design a course of readings centered upon some well-defined literary topic, genre, or period and will be examined on these readings at the end of the term. Students interested in applying for this course are advised to consult with the Secretary of the Division.

WORKSHOP COURSES

Workshops are open to second-, third-, and fourth-year students by permission of the instructor, usually on the basis of submitted samples of written work. Class size is strictly limited.

WRITING POEMS

STEPHEN SANDY

Class discussions of work by class members, by other writers, and of

topics assigned. Open to qualified students upon consent of the instructor after submission of sample work.

Fall term.

PROSE FICTION

BERNARD MALAMUD

A workshop course in the nature and technique of prose fiction. There will be readings in the short story, novel, and theory of fiction, and class discussion of student work.

Spring term.

GROUP TUTORIALS

These tutorials are open to students with at least two terms of work in literature by permission of the instructor, usually on the basis of an interview. Emphasis is on independent study, and enrollment is limited to six students.

LATIN AMERICAN LITERATURE AND SOCIETY

ALAN CHEUSE AND EDUARDO GONZALEZ

A study of the relationship between art and society in Latin America and the Caribbean, using texts from the Discovery to the present day. Guest lecturers and discussants. Reading knowledge of Spanish useful.

Fall term.

NOT OFFERED 1972-73

POETRY AND THE IMAGINATIVE PROCESS

BEN BELITT

The aim is to explore the processes by which poetry is written and imagination is served, by an examination of poets and poems: specifically, the poems, notebooks, and correspondence of Gerard Manley Hopkins and a group of contemporary poets including, W. C. Williams, Wallace Stevens, Marianne Moore, Rainer Maria Rilke. The concern of the course is not with theories of knowledge and imagination as such, but

with a creative process moving from observation to transformation in the work of the poets named, and with its effect on the order and materials of poetry and the content of reality. Critical work in poetry supplements lecture and discussion, with an option of creative work wherever desired.

PROSE FICTION

NICHOLAS F. DELBANCO

A workshop course in the nature and technique of prose fiction. There will be readings in the short story, novel, and theory of fiction, and class discussion of student work.

One term.

THE BIRTH OF THE NOVEL

ALAN CHEUSE

The novel studied in light of its social origins, with special emphasis on the definition of the realist, naturalist, and symbolist modes.

One term.

THE FUTURE OF PROSE

ALAN CHEUSE

The study of new narrative strategies, both in fiction and nonfiction, by means of the analysis of *Doctor Faustus*, *The Death of Virgil*, *Anti-Memoirs*, *The Golden Notebook*, *Hear Us O Lord from Heaven Thy Dwelling Place*, *Hopscotch*, and other modern texts.

One term.

AUTOBIOGRAPHY

NICHOLAS F. DELBANCO

A study in the genre; or from Augustine to Malcolm X and back again. Readings in memoir, religious, political, social, ersatz, pedagogical, literary tracts. Plausible texts: Mill, Bunyan, Quincey, Aiken, Harris, Graves, Guevara, Sassoon, Nabokov, Conrad, Conroy, Coleridge, etc.

METAPHYSICAL FICTION

ALVIN FEINMAN

Studies in making and unmaking time in writers who challenge the idea of fiction, explore its limits and paradoxes. Relations of literary and

extra-literary fictions. Readings in Valery, Rilke, Sartre, Borges, Beckett (others, time permitting).

One term.

POETRY AND REALITY

ALVIN FEINMAN

Philosophical and critical issues in the "defense" of poetry; its relations to other uses of language and self, other modes of projecting the world. The course concentrates on contemporary approaches, and stresses the standpoint of the creator. Some recapitulation of the origin of the problem in Greek thought (Plato on "truth," Aristotle on Metaphor); the Romantic revision of "reality" (Blake, Coleridge, Nietzsche); recent contributions including, Heidegger, Wittgenstein, Cassirer, Stevens, Auden, Frye.

One term.

HOMER, PINDAR, AND AESCHYLUS

CLAUDE FREDERICKS

An introduction to the study of Greek literature through the close reading of the Iliad, the Olympian odes, and the Oresteia. Other works by these writers as well as works by other Greek writers also will be read, and an attempt will be made to see them all in the context of the world — political, artistic, religious, scientific, philosophical — in which they were written. Homer will be read in the Fall, Pindar and Aeschylus in the Spring.

DANTE

CLAUDE FREDERICKS

The year will be spent chiefly in a careful reading of the *Commedia*, but the other works of Dante, in particular the *Canzoniere*, will also be read as well as those of writers, classical and medieval, who influenced Dante's art and vision. Some effort will be made to demonstrate the particularly intimate relationship that exists between Dante's poem and the world in which he lived. No knowledge of Italian is prerequisite, but a bilingual text will be used, and discussion will make constant reference to the original text.

WORDSWORTH, COLERIDGE, SHELLEY

STEPHEN SANDY

A view of Romanticism through an intensive study of the work of these poets. Open to no more than fifteen qualified students. In certain cases a student may elect one term only.

ENGLISH POETRY 1890-1940

STEPHEN SANDY

Emphasis on Hardy, Yeats, the War Poets, Lawrence, Empson, Auden. This is a lecture course with regular discussion periods. Open to qualified students.

One term.

POETIC THEORY

BARBARA HERRNSTEIN SMITH

Discussion will focus on selected problems and issues: e.g., the definition of poetry, the relation of literary *mimesis* to representation in other artforms, the nature and grounds of interpretation and evaluation. Readings will include material from anthropology, linguistics, philosophy, and psychology as well as selected texts in the history of esthetics and literary criticism.

One term.

METER AND METAPHOR

BARBARA HERRNSTEIN SMITH

The nature of these two problematic features of literary language will be examined in the light of contemporary linguistics, psychology, and philosophy as well as traditional literary theory.

One term.

MEDIEVAL LITERATURE

RICHARD TRISTMAN

Dante and his origins in the first term, Chaucer and his posterity (concluding with Spenser) in the second.

IRONY AND PASTORAL

RICHARD TRISTMAN

Civilization and its discontents, as these are portrayed in diverse satirical and nostalgic works. Readings will include Juvenal, Chaucer, Cervantes, Shakespeare, Marvell, Swift, and Pope.

One term.

LANGUAGES

LANGUAGE COURSES

Language courses are offered in the following sequences:

- FRENCH — Beginning, Intermediate, Language and Style
- GERMAN — Beginning, Intermediate
- RUSSIAN — Beginning, Intermediate, Advanced
- SPANISH — Beginning, Intermediate

All new students planning to continue a language must take the placement test to determine the level at which they enter a sequence. Regular classwork in beginning and intermediate language courses must be supplemented by practicing conversation, grammar, and reading with the Foreign Assistants, and by study of language records and tapes. For this work, classes will be divided into groups of up to five students who will meet for a half-hour twice a week.

The Foreign Assistants are post-graduate students from France, Germany, Russia, and Spain, sharing the life and studies of the students on campus. They assist the language instructors in group work and laboratory exercises.

FRENCH

LANGUAGE AND STYLE

JEAN RAYNAUD

This one-term course is designed for the student who will go on to the study of French literature beginning with French Literary Theories.

Emphasis on writing and text analysis. One hour a week will be devoted to grammar and phonetics, and one hour to workshop with the assistant and in the laboratory. There will be structural analysis of French and study of some problems of French grammar, verbs, tenses, moods, pronouns, and clauses. There will be two hours a week for introduction to "Explication de Textes," and close examination of vocabulary, sentence structure, meaning and style in a set of passages from French literature.

Conducted in French.

Prerequisite: Intermediate French or equivalent.

Fall term.

CREATIVE FRENCH

JEAN RAYNAUD

A class designed to teach and give practice in writing in French. Assignments include the writing of digests, essays, short stories, and poems as well as the preparation of translations. Attention is given to the study of vocabulary and syntax, and problems in translation and the analysis of style.

Prerequisite: Language and Style.

Class limited to twelve students.

Spring term.

TRANSLATION TUTORIAL

JEAN RAYNAUD

Exercises and study in comparative structures between English and French. A literary project: translating of a literary work by a French author. Study and criticism of existing translations.

Open to advanced students in French.

One term.

INTRODUCTORY COURSE IN FRENCH LITERATURE

FRENCH LITERARY THEORIES

DAVID WOLFE

A one-term course given in both the fall and spring terms. Designed for students who wish to pursue the study of French literature in French. The main literary trends from the 16th century to today (humanism, baroque, classicism, enlightenment, romanticism, realism, symbolism and surrealism) will be closely examined. The texts will include fiction, poetry, drama, and criticism.

Conducted in French.

Prerequisite: Language and Style or equivalent.

Fall or spring term.

INTERMEDIATE COURSES IN FRENCH LITERATURE

LA FRANCE MYTHOLOGIQUE I: LITERATURE AND FOLKLORE

GEORGES GUY

1) The fairy tale: Perrault, *Histoires ou Contes du temps passé*; Mme d'Aulnoy, *Contes*; Michelet, *La Sorcière*; Nerval, *Les Filles du feu*; Alain-Fournier, *Le Grand Meaulnes*. 2) From popular literature to the philosophical essay: Rabelais, *Gargantua, Pantagruel, Le Quart Livre*.

Conducted in French.

Prerequisite: French Literary Theories or equivalent.

Fall term, 1973.

LA FRANCE MYTHOLOGIQUE II: LITERATURE AND HISTORICAL TRADITION

1) Mythology and history; *La Quête du Graal*. 2) The lessons of history; Bossuet, *Oraisons Funèbres*. 3) Human and historical time; Chateaubriand, *Mémoires d'outre-tombe*. 4) The mythology of socialism; Proudon, *Quest-ce que la propriété?*

Conducted in French.

Prerequisite: French Literary Theories or equivalent.

Spring term, 1974.

REBELS AND REVOLUTIONISTS: ROUSSEAU, DIDEROT, LACLOS AND SADE

The course will consider some of the major literary works written during the second half of the 18th century, not only as the expression of the philosophical and social ideas which brought about or inspired the French Revolution, but also as the embodiment of man's basic spirit of rebellion. Texts: Rousseau, *Les Confessions*; Diderot, *La Religieuse*; Laclos, *Les Liaisons dangereuses*; Sade, *Les Infortunes de le vertu*.

Conducted in French.

Prerequisite: French Literary Theories or equivalent.

One term. Not offered, 1972-73.

FRENCH CONTEMPORARY POETRY

CLAUDE LABROSSE

A consideration of the main currents in French poetry since the Second World War.

Conducted in French.

Prerequisite: French Literary Theories or equivalent.

Spring term.

ADVANCED COURSES IN FRENCH LITERATURE

A LA RECHERCHE DU ROMAN: MARCEL PROUST

A structural analysis of *Du Côté de chez Swann* and *Le Temps retrouvé* with thematic references to the other volumes of Proust's sequence, especially *Le Côté de Guermantes* and *Le Prisonnière*.

Conducted in French.

Prerequisite: Two years of French Literature.

One term. Not offered 1972-73.

LA PROBLÉMATIQUE DE LA SOCIOLOGIE LITTÉRAIRE

CLAUDE LABROSSE

An evaluation of sociological methodology in literary criticism through

an examination of major French fiction. Particular emphasis will be placed upon nineteenth-century works.

Conducted in French.

Prerequisite: Two years of French Literature.

One term.

LECTURE DE LAUTRÉAMONT

GEORGES GUY

An "explication de texte" type of study of Isidore Ducasse's entire work. The various methods of "new criticism" will be applied and evaluated.

Conducted in French.

Prerequisite: Two years of French Literature.

One term. Not offered 1972-73.

KEYS TO CONTEMPORARY WRITING I: PHILOSOPHICAL TRENDS

A course for advanced students of French Literature. Works to be examined: Artaud, *Le théâtre et son double*; Bachelard, *La psychanalyse du feu*; Caillois, *L'homme et le sacré*; Cioran, *Précis de décomposition*; Lévi-Strauss, *Tristes tropiques*; Foucault, *Histoire de la folie*; Goldmann, *Pour une sociologie du roman*; Barthes, *Mythologies*.

Conducted in French.

Prerequisite: Two years of French Literature.

One term. Not offered, 1972-73.

KEYS TO CONTEMPORARY WRITING II: FICTION

A close study of the following works: Bataille, *Le bleu du ciel*; Beckett, *Malone meurt*; Sarraute, *Portrait d'un inconnu*; Butor, *La Modification*; Simon, *Le Palace*; Robbe-Grillet, *Dans le labyrinthe* and *La Maison de rendez-vous*.

Conducted in French.

Prerequisite: Two year of French Literature.

One term. Not offered 1972-73.

L'ÉCRITURE CINÉMATOGRAPHIQUE: AN ANALYSIS OF THE "NEW WAVE" CINEMA

1) The "camera-style": Astruc, Melville. 2) An "author" of films: Resnais. 3) The moviemaker as a writer: Allio, Godard, Jessua, Lelouch, Robbe-Grillet, Schoendoerffer, Truffant, Varda. 4) The "cinéma-vérité:" Marker, Reichenbach, Rouch.

Conducted in French.

Prerequisite: Two years of French Literature.

One term. Not offered 1972-73.

GERMAN

COURSES IN GERMAN LITERATURE

INTRODUCTION TO GERMAN LITERATURE BRUCE MIKEL

This course will treat the main currents in German literature from the classical age to the rise of naturalism. First term: selected works by Lessing, Goethe and Schiller. Second term: literary trends from romanticism to the age of realism as exemplified in major authors of each period.

Conducted in German.

Prerequisite: Intermediate German or equivalent.

STUDIES IN GERMAN LITERARY GENRES BRUCE MIKEL

A study of various genres in German literature: the *Novelle*, the *Lyrrik*, *Drama* and *Roman* as they exhibit both historical development and continuity as well as specific individuality. The course will treat a broad spectrum of authors and periods.

Conducted in German.

Prerequisite: Intermediate German or equivalent.

Fall term.

CONTEMPORARY GERMAN LITERATURE

BRUCE MIKEL

A close study of selected literary works as they reflect the personalities and theories of their authors and related political and cultural forces of their time. Dramatists such as Brecht and Dürrenmatt, novelists such as Mann and Hesse and contemporary poets will be considered.

Conducted in German.

Prerequisite: Introduction to German Literature or equivalent.

Spring term.

RUSSIAN

BEGINNING RUSSIAN

MARTIN HORWITZ

This course is designed to cover elementary Russian grammar in one year. Since it involves an intensive study of the language, students should be prepared to spend a minimum of five class hours per week: four hours devoted to grammar and drill and one hour in the language laboratory.

COURSES IN RUSSIAN LITERATURE

INTRODUCTION TO RUSSIAN LITERATURE

MARTIN HORWITZ

A study of selected works from the end of the 18th century to the present day. Fall term: through the 19th century. Spring term: 20th century.

Prerequisite: Advanced Russian or its equivalent.

MODERN RUSSIAN LITERATURE

MARTIN HORWITZ

A reading of selected works from the Symbolist period to the present. Some attention will be devoted to the relation between politics and literature in the Soviet context.

Advanced Russian students will meet an additional hour and a half a

week for discussion of the texts in Russian. Other students will read the texts in translation.

Spring term.

SPANISH

COURSES IN SPANISH LITERATURE

The following courses are conducted in Spanish. Intermediate Spanish or its equivalent is a prerequisite.

CERVANTES, BORGES, CORTAZAR (A STUDY IN MODES OF FICTIONAL COEXISTENCE)

EDUARDO GONZALEZ

Beginning with the anonymous *Lazarillo de Tormes* and some of Cervantes' *Exemplary Novels*, the course will concentrate on the coexistence with-in certain fictions of different "subworlds" or "anti-worlds," defined (with varying emphasis) in social, religious and metaphysical terms. Some consideration will be given to pertinent theory: from the work of Foucault, Genette and Barthes.

Fall term.

THE CONTEMPORARY LATIN AMERICAN NOVEL

EDUARDO GONZALEZ

A close reading of three crucial works: Julio Cortazar's *Rayuela*, Gabriel García Marquez' *Cien años de soledad*, and Juan Rulfo's *Pedro Páramo*, with the ultimate aim of defining the specific ways in which these three novels have achieved their status among the most important creative accomplishments of the current novelistic production in Latin America.

Spring term.

HISPANIC POETRY

EDUARDO GONZALEZ

Works from seven poets will be read: Lope de Vega and Quevedo (from the Baroque period), Antonio Machado and Federico García Lorca (from the first part of the twentieth century), and Pablo Neruda, Cesar Vallejo, in the Spanish language during the contemporary period of South American literature.

One term.

Not offered 1972-73.

LITERATURE AND SOCIETY IN CONTEMPORARY

SOUTH AMERICA

EDUARDO GONZALEZ

Social, cultural and political issues, as reflected in the writings of Octavio Paz, Ezequiel Martínez Estrada, Carlos Fuentes, Alejo Carpentier, José María Arguedas, David Viñas, Ernesto Guevara and others. Special attention will be devoted to the status of the black and the different indigenous minorities.

One term.

Not offered 1972-73.

See also Latin American Literature and Society, p. 36 above.

SOCIAL SCIENCE

The Social Science Division includes the disciplines of Anthropology, Economics, History, Linguistics, Philosophy, Politics and Psychology. Students planning to do their major work in the Social Sciences should work out a Tentative Plan for Advanced Work by the spring term of their sophomore year.

Students may concentrate their study in one discipline in the Social Sciences, or they may build a concentration combining two or more of these disciplines. They may also work out a Social Science major com-

bining one or more of the disciplines within the Division with courses outside the Division. The essential requirement is that students wanting to follow a Social Science major work out their plan with two or more members of the Social Science Division and obtain Divisional approval of the Plan. The general expectation is that students majoring in the Social Science Division will do half their work in the Social Science Division or in the Social Sciences together with the related disciplines described in the Tentative Plan.

Each Social Science Division major is also expected to design and carry out a senior project or thesis. By the spring term of their junior year students will request a Confirmation of Plan for Advanced Work. The request should include a description of the project or thesis and be supported by the tutor or tutors with whom the student will work, and must be approved by the Division.

FROM HOBBS TO MARX

SOCIAL SCIENCE FACULTY

The course has two main objectives: to develop students' abilities to recognize and resolve major problems in social theory, and to acquaint them with some of the main achievements of western social thought. The work of the course consists of close reading, discussion, and critical evaluation of such texts as Thomas Hobbes' *Leviathan*, Adam Smith's *The Wealth of Nations*, Jean-Jacques Rousseau's *The Social Contract*, G. W. F. Hegel's *Introduction to the Philosophy of History*, and Karl Marx's *Capital*. *Open to first-year students, and to second-year students who are not planning to major in the Social Sciences.*

ANTHROPOLOGY

Students wishing to emphasize anthropology in their curriculum should establish their competence by satisfactory performance of work with those teaching anthropology. Subject to the degree requirements of the College, graduation with emphasis on anthropology will usually include satisfactory completion of the senior project under the supervision of an an-

thropologist and, in most instances, consultation with another member of the Psychology-Anthropology subdivision. The form this independent work takes will depend on the individual circumstances of the student.

RELIGION IN AN ANTHROPOLOGICAL PERSPECTIVE

KENNETH M. KENSINGER

An examination of the nature and function of religion from an anthropological viewpoint. Following a survey of various anthropological approaches, the course will focus on religion as a cultural system, as a social system and as psychotherapy.

Open to all students.

Fall term.

INTRODUCTION TO CULTURAL ANTHROPOLOGY

KENNETH M. KENSINGER

A survey of the basic concepts of cultural anthropology. Emphasis will be on developing an awareness of cross-cultural similarities and differences through the examination of theory and ethnographic data.

Open to all students.

Spring term.

PSYCHOLOGICAL ANTHROPOLOGY

KENNETH M. KENSINGER

An examination of the developments in psychological anthropology: Beginning with the students of Boas and Sapir, we will examine the disputes and ideas which produced modern psychological anthropology. As such the course is a history of ideas.

Open to third- and fourth-year students only.

Fall term, 1972.

COGNITIVE ANTHROPOLOGY

KENNETH M. KENSINGER

This course is based on the assumption that culture consists of cognitive patterns learned by individuals as members of a society. It covers ma-

terial referred to as ethnoscience, structural analysis, the new ethnography, etc. Each student will be expected to do a "field" project using some of the diverse methodology associated with the field.

Open to third- and fourth-year students with adequate background.

Prerequisite: Psychological Anthropology (and a linguistics course recommended but not required).

Spring term, 1973.

SOUTH AMERICAN INDIAN ETHNOGRAPHY

KENNETH M. KENSINGER

Survey of South American Indian Cultures focussing on the non-peasant groups. The theoretical orientation will be that of cultural ecology.

Prerequisite: Introduction to Cultural Anthropology or equivalent.

Spring term, 1974.

SOCIAL STRUCTURES AND KINSHIP I

KENNETH M. KENSINGER

Cross-cultural approaches to the analyses of kinship, marriage, family descent and alliance groups. The course will focus on the basic concepts and analytic tools with the examples drawn from the ethnographic literature on non-Western societies.

Open to third- and fourth-year students and qualified second-year students.

Fall term, 1972.

THE ANTHROPOLOGICAL IMAGINATION

JOANNA KIRKPATRICK

A course on theoretical approaches, levels of analysis, and the relation between socio-cultural systems and access to strategic resources. Ethnography, sociology and literary materials will be used to explore a variety of cultural adaptations and their relevance to the articulation of self and society. An introduction to social anthropology.

Open to all students.

Fall term, 1973.

THE SOCIAL ANTHROPOLOGY OF SOUTH ASIA: INDIA,
PAKISTAN, CEYLON JOANNA KIRKPATRICK

A survey of selected ethnographies of peasant village and tribal communities, from the standpoint of conflict-cohesion theory. The caste system, and its relation to tribal cultures, will be explored with reference to family, community, economy, region, cognitive categories and hierarchy — both social and sexual. Biography, autobiography and prose fiction in English will be examined in the latter part of the term as resources for examining the contradictions of life in caste society.

Prerequisite: Introductory anthropology or its equivalent.
Spring term, 1973.

MEDICAL ANTHROPOLOGY I AND II JOANNA KIRKPATRICK

Explores medicine as an ethnographic category, utilizing theory of cultural and social structural analysis. The first term's study explores folk medical systems cross-culturally and their concepts of illness, treatment and cure. These medical systems are related to the degree of social integration within the society and to world view. The second term's work concentrates on medical systems in modern societies, and on problems in the delivery of health services to tribal and peasant people in modern states.

Prerequisite: Introductory anthropology, or *pre-medical science*.
1973-74.

STRUCTURE OF RITUAL JOANNA KIRKPATRICK

A study of the place and significance of ritualization in human behavior, viewed as a dialectical process. The course begins with Van Gennep's *Rites of Passage*, moves through various approaches in ritual analysis to a consideration of V. W. Turner's work, and ends with Erving Goffman on interaction ritual. Rethinking the relation between self and society as exemplified in ritual.

Open to third- and fourth-year students with adequate background.
Not offered 1972-74.

ECONOMICS

THE RISE OF ECONOMIC SOCIETY HARRY W. PEARSON

The elements of the uniquely economic social order of modern Western society are traced in the development of markets and money, technology, the city and economic rationality from primitive to modern times. The major problems and some inherent contradictions of Western economic society are examined. The principal works studied are Redfield, *The Primitive World and its Transformations*; Malinowski, "The Primitive Economics of the Trobriand Islanders;" Polanyi, *The Great Transformation*; Mumford, *The City in History* and *The Myth of the Machine*; Weber, *The City*, and *The Protestant Ethic and the Spirit of Capitalism*; Ellul, *The Technological Society*; Tawnoy, *Religion and the Rise of Capitalism*; Veblen, *The Theory of the Leisure Class*; and Marx, *Introduction to the Critique of Political Economy*.

Open to all students.
Fall term.

PRIMITIVE AND PEASANT ECONOMIES HARRY W. PEARSON

An examination of economic organization in primitive and peasant societies and the theoretical problems related to the transition from tribal to peasant economies. Topics will include: the meaning of "economic" and the relevance of economics, systems for the mobilization of producers and productive resources, the organization of work, systems of exchange, the organization of trade, the function of money, the nature and function of wealth, economic rationality, and the relation between economic development and social change. Interest throughout is focused on the many-faceted interaction of economy and society.

Open to second-, third- and fourth-year students.
Spring term.

THE TRANSFORMATION OF ECONOMIC SOCIETY:
AMERICA IN CRISIS

HARRY W. PEARSON

This course is based on the conviction that the predominantly economic social order of American society is not providing adequately for the personal, social and political needs of its members. The problem areas examined from this point of view are the family, health, education, the arts, religion, sports and recreation, transportation, communication, politics and the environment. Readings will cover the theory and operation of the economy as a social system, the inherent problems of the system, the nature and dimensions of the problem in each specific area, and the possible modes of transformation to a pluralistic society.

Open to all students.

Spring term.

THREE SYSTEMS OF POLITICAL ECONOMY:
CAPITALISM, SOCIALISM, ANARCHISM

HARRY W. PEARSON

The three systems examined in their theoretical formulations are the market ordered or capitalistic system, the state ordered socialist or communist system and the communitarian anarchist and syndicalist systems. Each is examined as a system of social philosophy as well as an operative form of economic order. Readings will cover the classical formulations of each system as well as the theoretical variations and modifications which have been developed by contemporary exponents of each system.

Open to second-, third- and fourth-year students.

Fall term.

HISTORY

CONTINUITY AND CHANGE IN PRE-INDUSTRIAL EUROPE
(17TH AND 18TH CENTURIES)

R. ARNOLD RICKS

This exploration of Europe on the eve of the French and Industrial Revolutions will begin by inquiring into a society still largely traditional,

agrarian and mercantile, and local in character. We shall seek answers to the question of what was happening to old ways of life and channels of authority as the modern state was progressively taking shape.

Open to all students.

Fall term.

THE RISE OF MEDIEVAL EUROPE, 500-1100

WALLACE P. SCOTT

The course is intended to introduce the student to certain selected topics in medieval European history and to various historical interpretations and analyses of the developments studied. Among the topics or problems considered are "the decline and fall of Rome," the legacy of classical civilization, the origins and development of feudalism, the First Crusade.

Open to first- and second-year students.

Fall term.

YEARS OF DECISION, 1828-1865

RUSH WELTER

The course continues the study of critical developments in American history through close examination of the origins of the New England textile industry, the election of 1832, and the Kansas-Nebraska Bill.

Open to second-, third- and fourth-year students.

Fall term, 1972.

THE COLONIAL EXPERIENCE: THREE EPISODES IN
AMERICAN HISTORY

RUSH WELTER

The course introduces students to the origins of American civilization through the close study of three significant events: the Antinomian controversy in Massachusetts, the rise of Benjamin Franklin to prominence in Pennsylvania, and the development of a revolutionary outlook in Virginia.

Open to second-, third- and fourth-year students.

Fall term, 1973.

FROM TRADITIONAL SOCIETY TO WORLD POWER:
GERMANY IN THE 19TH CENTURY R. ARNOLD RICKS

Probably no area of Europe in the nineteenth century underwent changes of greater magnitude in the economic, social, and political spheres than Germany. This course will examine the sources and character of some of the pressures, and the responses to them, with particular attention to the impact of the French Revolution and Napoleon, the Revolutions of 1848, and the balance of forces in the pre-World War I Wilhelmine Empire.

Open to third- and fourth-year students.

Fall term.

THE DEVELOPMENT OF THE ENGLISH STATE AND
SOCIETY WALLACE P. SCOTT

The course will span the period from approximately 1485 to 1760, although no effort will be made to offer a comprehensive survey of English history between these dates. Selected topics will be considered in studying the development of major institutions such as Crown, Church and Parliament in relation to changes and continuities in English society and thought.

Open to third- and fourth-year students.

THE IDEA OF A CONSTITUTION RUSH WELTER

An advanced group tutorial limited to students who have shown a special aptitude for the close study of ideas, whether in history, political theory, philosophy or literature. The work will consist of a joint exploration of the attitudes the American people have traditionally held toward their federal and state constitutions. Students will be expected to assume a major responsibility not only for the conduct of group discussions, but also for unsupervised general reading in relevant aspects of American history.

1972-73.

THE AMERICAN: AN HISTORICAL ANALYSIS OF
AMERICAN THOUGHT AND CHARACTER RUSH WELTER

This is a seminar intended primarily for advanced students in history, philosophy, or literature who wish to use one of these disciplines as the point of departure for a sustained exploration of characteristic American social ideas and values. It is intended to provide both an historical understanding of American thought and a strategy for approaching its separate elements analytically and systematically.

Open to third- and fourth-year students.

1973-74.

THE RISE AND DECLINE OF LIBERALISM R. ARNOLD RICKS

An approach to Europe in the nineteenth and twentieth centuries through an examination of liberalism and some of its political manifestations, pursuing its evolution and vicissitudes down to the period of the Second World War.

Open to second-, third- and fourth-year students, and first-year students who have studied Continuity and Change in Pre-Industrial Europe.

Spring term.

THE HIGH MIDDLE AGES, 1100-1350 WALLACE P. SCOTT

The course is concerned with an investigation of interrelations among social, political, economic and intellectual developments in medieval Europe. Particular attention will be given to study of the role of the Church in the "medieval synthesis."

Open to first- and second-year students.

Spring term.

THE EMERGENCE OF MODERN AMERICA, 1865-1900
RUSH WELTER

This course will approach the development of the modern American nation through close examination of three major phenomena: Reconstruction, the Populist movement, and the war with Spain. Students will

be expected to draft significant interpretive essays on each topic, using the classroom as a forum for the discussion of specific issues in interpretation and of likely solutions for them.

Open to second-, third, and fourth-year students.

Spring term.

GERMANY IN THE TWENTIETH CENTURY R. ARNOLD RICKS

After examining aspects of the impact of World War I, this term will focus on attempts to bring state and society into congruence in the Weimar Republic, and the Nazi seizure of power and consolidation of the Third Reich.

Open to third- and fourth-year students.

Spring term.

LINGUISTICS

LANGUAGE I (Fall) and LANGUAGE II (Spring)

PETER LACKOWSKI

These courses will consider language as a human activity which has biological roots, history, geographic and cultural diversity and characteristic properties which set it apart from other symbolic and communicative functions. The first semester will emphasize the diversity of language, the second will emphasize its universal properties and its relation to thought.

Open to all students.

SYNTAX

PETER LACKOWSKI

The theory and methods of generative-transformational grammar will be demonstrated by an analysis of English. Material from other languages will be introduced for illustrative and comparative purposes.

Open to second-, third- and fourth-year students.

Fall term.

ADVANCED SYNTAX

PETER LACKOWSKI

Issues in linguistic theory will be explored in one or more of several ways, including the following. Theories which were originally developed to describe European languages may be tested by working with a native speaker of an "exotic" language. Particular aspects of English grammar may be subjected to intensive analysis. Linguistic universals may be sought by examining a large sample of the world's languages. A transformational grammar of one of the more familiar European languages may be constructed. Issues in semantic theory may be considered. The choice of topics will depend upon the background and interests of the students in the class.

Prerequisite: Syntax

Spring term.

HISTORICAL LINGUISTICS GROUP TUTORIAL

PETER LACKOWSKI

The study of historical change in language. Examples drawn from the history of English and other languages familiar to the students enrolled.

Open to students by permission of instructor.

Fall term.

CHILD LANGUAGE GROUP TUTORIAL

PETER LACKOWSKI, SALLY SUGARMAN

This group tutorial is concerned with the way children learn the grammar, phonology and semantics of the language they eventually master. Students are expected to conduct observations and experiments in the Bennington College nursery school.

Prerequisites: Either Early Childhood or previous work in linguistics.

Spring term.

PHILOSOPHY

GREEK PHILOSOPHY

JAMES FESSENDEN

An introduction to some problems in ethics, epistemology and metaphysics with readings from Plato and Aristotle, and some attention to the cultural background.

Introductory course.

Fall term, 1972.

GERMAN IDEALISM

JAMES FESSENDEN

Some problems in Schiller, Fichte, and Hegel, with occasional reference to the criticisms of Kierkegaard and Marx.

Intermediate course.

Fall term, 1972.

NIETZSCHE

JAMES FESSENDEN

The early and the major works are studied in the context of German Idealism and the theories of Schopenhauer, Wagner, and others.

Open to students by permission of instructor.

Spring term, 1973.

AESTHETICS

JAMES FESSENDEN

Analytical treatment of some issues in the philosophy of art, including expression, representation, genres, modernism, and others.

Intermediate course.

Spring term, 1973.

METAPHYSICS

STEVEN HARRIS

A study of what there is and what we can say about it. An examination of attempts to fix the logical limits of thought in its relation to what

it is about, and of attempts to transcend these limits. Topics include substance, attribute, relation, essence, accident, predication, identity, individuation contingency, necessity. Readings in Aristotle, Spinoza, Leibniz, Bradley and Strawson.

Open to students with previous work in philosophy.

Fall term, 1973.

ALIENATION

STEVEN HARRIS

A study of the concept of alienation as it has emerged in Western thought. We will be particularly interested in its relation to consciousness, self-consciousness, and reason. We will trace the development of the concept of alienation from its original philosophical uses to its later Marxist, sociological, psychoanalytic meanings, and the attempts to combine these in such movements as existentialism and the "Freudian-Left."

Open to second-, third- and fourth-year students.

Fall term, 1973.

WITTGENSTEIN

STEVEN HARRIS

An intensive study of his earlier and later philosophical writings. We will also consider his relation to various movements in analytic philosophy.

Open to students by permission of instructor.

Spring term, 1973.

PHILOSOPHY OF THE SOCIAL SCIENCES

STEVEN HARRIS

A variety of issues centering around the relation of the social to the natural sciences. We will consider such questions as: the natures of theories, explanations, prediction and evidence in each; objectivity; the relation between scientific theories and a scientific method; science as a social phenomenon.

Open to students with previous work in the social sciences.

Spring term, 1973.

EXISTENTIALISM AND PHENOMENOLOGY STEVEN HARRIS

A study of the phenomenological movement and of its development into an ontology. Readings in Husserl, Heidegger, Sartre, and Merleau-Ponty.

Open to students with previous work in philosophy.
Fall term, 1973.

FORMAL LOGIC STEVEN HARRIS

Sentential calculus and first order predicate calculus are developed in a natural deduction system. Formal systems, and the axiomatic development of logic are examined. Interpretation and effective decision procedures are considered, along with proofs of consistency and completeness. The aim of the course is to develop in the student a facility at doing logic as well as an understanding of what logic is.

Open to all students.
Fall term, 1973.

INTRODUCTORY PHILOSOPHY:
PHILOSOPHY OF KNOWLEDGE STEVEN HARRIS

An introduction to what philosophy is through a study of some central issues in Epistemology and Metaphysics. Readings from traditional and contemporary sources.

Spring term, 1974.

MEANING AND TRUTH STEVEN HARRIS

Theories of meaning and theories of truth or reference and their interrelations are key issues in contemporary philosophical work. We will examine issues concerning a cluster of concepts including judgment, belief, understanding, meaning, reference, analyticity, truth, propositions and facts. Readings will be mostly in contemporary sources.

Prerequisite: Some philosophy, logic and permission of instructor.
Spring term, 1974.

GREEK PHILOSOPHY - PRESOCRATIC THOUGHT ANNE V. SCHLABACH

The study of the ideas of Greek philosophers from Thales to Protagoras.
Open to all students.
Fall term, 1973.

GREEK PHILOSOPHY - PLATO TO PLOTINUS ANNE V. SCHLABACH

Study of representative works of the later Greek philosophers with particular emphasis upon social and moral theory.
Open to all students.
Spring term, 1974.

AMERICAN PHILOSOPHY ANNE V. SCHLABACH

The first term of this course is an exploration of significant modes of American thought about the nature of man, his individual destiny, his social role, and his view of the world order. Readings will range from the Calvinistic Platonism of Jonathan Edwards to the cultural individualism of John Dewey.

Emphasis will be placed upon more technical philosophical problems during the second term. Issues will be approached in the context of the major American schools of philosophy, idealism, realism, and pragmatism. Readings from Royce and Whitehead, Santayana and R. B. Perry, Chauncey Wright, James, Peirce, Dewey, and C. I. Lewis.
Open to second-, third- and fourth-year students.
Not offered 1972-73.

THE IDEA OF COMMUNITY IN AMERICAN IDEALISM
GROUP TUTORIAL ANNE V. SCHLABACH

A study of the relationship between the individual and society as conceived by the American transcendentalists and Josiah Royce with supplementary critical literature.
Open to second-, third- and fourth-year students.
Spring term, 1974.

POLITICS

POLITICS: ANALYSIS AND ACTION

LEONARD ROWE

The purpose of this course is to provide students with the necessary tools, concepts, and approaches to enable them to appreciate and to study politics as a principal method of distribution of societal values. Although much of the material will be drawn from the American experience, aspects of other political systems will be examined for comparative and illustrative purposes.

Open to all students.

PARTIES, POLITICS, AND ELECTIONS

LEONARD ROWE

An examination of party politics and political participation in the United States with the 1972 election campaign as a case study and vantage point.

Open to second-, third- and fourth-year students.

Fall term.

MODERN POLITICAL AND LEGAL PHILOSOPHY

GROUP TUTORIAL

DONALD R. BROWN

Open to second-, third- and fourth-year students.

Fall term, 1972.

SOCIALISM: DEMOCRATIC AND OTHERWISE

LEONARD ROWE

An examination of socialist theory and practice in the light of democratic and humanistic values.

Open to third- and fourth-year students.

Spring term.

PSYCHOLOGY

Students wishing to concentrate in psychology should submit a program of study, compatible with the degree requirements of the College, which will permit their becoming cognizant of the various modes of inquiry characterizing the field. The proposed plan should assure mastery of the data, methods, and concepts necessary for the execution of a pertinent senior project demonstrating the student's ability to do independent and sustained work in psychology.

INTRODUCTION TO PSYCHOLOGY

RONALD L. COHEN

Questions about human behavior will be explored from a variety of perspectives including motivation, cognition, and perception. There will be a certain social psychological emphasis within which the questions will be posed. Therefore, the effects of the real or imagined presence of other individuals or groups on motivational, perceptual, and cognitive processes will be stressed. At various points in the term, other psychology faculty will present more intensive examinations of problems in their field.

Open to all students.

Fall term.

PSYCHOANALYTIC THEORIES OF PERSONALITY

RICHARD C. BLAKE

A one-semester course dealing in some detail with personality theory as formulated by Freud and amended by the ego psychology of Hartman and Rappaport. Attention is paid to the cultural approaches of the neo-Freudian and existentially oriented theorists.

Open to second-, third- and fourth-year students.

Fall term.

ABNORMAL PSYCHOLOGY

RICHARD C. BLAKE

This one-semester course deals with the developmental and dynamic principles of modern psychopathology and discusses with the aid of paradigmatic case histories the neuroses, character disorders, psychosomatic ailments, and the functional psychoses.

Prerequisite: Psychoanalytic Theories of Personality

Spring term.

SYMBOL AND PSYCHE

LOUIS P. CARINI

This course endeavors to investigate the functions that symbols, and language more generally, play in the development of consciousness and conduct. The sources will be readings in psychological philosophy as well as in the psychology of language and of concept formation.

Intermediate course.

Spring term.

EDUCATING THE DEVELOPING CHILD

LOUIS P. CARINI

This course seeks to integrate knowledge about the nature of the child's emotional and intellectual development with what is known about learning and about methods of teaching. The aim is to provide a theory of instruction consonant with the child's abilities at particular stages of growth. The views of developmental theorists will be examined along with the information about development that they and others provide. The facts that all agree upon will then be considered, and the adequacy of the theories as a basis for methods of teaching at the various stages will be assessed. Finally, the aim is to provide a theoretical and practical account of teaching and learning that fits the growing child's ability to learn.

Open to third- and fourth-year students.

Fall term.

EXPERIMENTAL PSYCHOLOGY: RESEARCH METHODS

LOUIS P. CARINI

This course deals in general with method, and, specifically, it deals with the development of techniques appropriate for conducting experimental inquiries in the areas of perceptual constancy, concept formation, and language. The emphasis is upon both theoretical and substantive issues. Students are expected to conduct experiments of their own devising.

Prerequisite: Previous work in Psychology.

Fall term.

SYSTEMS AND THEORIES IN PSYCHOLOGY

LOUIS P. CARINI

The major psychological and philosophical-psychological systems prior to 1930 are the focus during the first part of the course. Beginning with Ebbinghaus, the men and systems dealt with include the early Freud, Dewey and the Functionalists, Watson and early Behaviorism, and Wertheimer and the Gestalt movement. Using the psychologies of the 1925-1930 period as a point of departure, the remainder of the course examines the learning theories of Guthrie, Thorndyke, Tolman, Hull-Spence, and Skinner; the therapeutically oriented theories of Freud, Sullivan, Rogers and Kelley, and the social psychologies of Mead, Lewin, Newcomb, and Festinger.

Open to third- and fourth-year students who have had one year of Psychology.

Spring term.

AGGRESSION, ALTRUISM AND JUSTICE: PROBLEMS IN EXPERIMENTAL SOCIAL PSYCHOLOGY

RONALD L. COHEN

Does the representation of violence in the media increase (modeling hypothesis) or decrease (catharsis hypothesis) the expression of aggressive behavior? What are the personal and situational determinants of altru-

istic behavior? How do notions of justice, fairness, and morality develop in children and how are those notions related to overt behavior? Material from literary, journalistic, psychiatric, and sociological, as well as social psychological sources will be employed, with an emphasis on attempts to study these phenomena in the psychological laboratory.

*Open to qualified third- and fourth-year students.
Spring term.*

RACE, SEX, AND CLASS: SOCIAL PSYCHOLOGICAL IMPLICATIONS OF CLASS, STATUS, AND POWER

RONALD L. COHEN

How does an individual's race, sex, and class affect the attitudes and behavior of others toward him or her? How do the processes underlying the operation of those distinctions compare? How do individuals attribute attitudes and understand the behavior of others with varying race, sex, and class backgrounds? How do these characteristics of individual persons relate to the characteristics of institutions? Material will be drawn from literary, journalistic, and sociological, as well as a wide variety of social psychological sources.

*Open to second-, third- and fourth-year students.
Spring term.*

PERCEPTION

SHARON TOFFEY SHEPELA

The way the human organism interacts with its environment, and extracts the information necessary for its operation within that environment, is the basis of perception. The limitations of the perceptual systems, plus their remarkable versatility and adaptability, will be studied, as will the nature of the information which is used by the perceiver.

Open to those who have had the perception sections of Introductory Psychology or their equivalent.

Fall term.

PSYCHOLOGICAL PERSPECTIVES ON WOMEN

SHARON TOFFEY SHEPELA

Why are women the way they are, what made them that way, and is it all inevitable? A psychological perspective on these questions, considering socialization, biology, role learning and conflict, and the role of society, among other topics, will be the focus of this course. The effects of these processes on life choices and options, and personal and interpersonal satisfactions will be discussed as will alternatives.

*Prerequisite: Previous work in psychology or permission of the instructor.
Fall term.*

PERCEPTUAL LEARNING AND DEVELOPMENT

SHARON TOFFEY SHEPELA

The patterns of physical energy from a complex musical work reaching the ear of an accomplished musician and a musical neophyte are the same, and yet they do not hear the same thing. The musician can detect and describe features of the music which make distinct patterns, and still the neophyte won't hear. How he learns to hear, and what he learns to hear, as well as what we see, and how we learn to see it, will be explored in this course. The subjects of our study will range from newborns to adults.

Prerequisite: Perception

Spring term.

ANIMAL BEHAVIOR - ETHOLOGY

SHARON TOFFEY SHEPELA

The study of the behavior of animals in their natural settings, with an emphasis on the biological substrates, the evolution of behavior, principles of behavioral organization, and communication.

Prerequisite: Previous work in biology.

Spring term.

NATURAL SCIENCE AND MATHEMATICS

Scientific principles and thought form a foundation for understanding the biological and physical universe. The Science Division offers a flexible curriculum designed to teach the main principles and give students sufficient depth in one discipline to make advanced study possible.

For those students who choose to do their work in the Science Division, the emphasis may be in the fields of biology, chemistry, mathematics, physics or in meaningful combinations of these fields. Work beyond the introductory level in a second related field is normally expected. The areas to be included depend upon the student, the field of choice and the judgment of the science faculty.

Small classes and individual attention give students the chance to investigate as deeply as they wish in areas of particular interest within any science course. Tutorials are available to qualified students who desire to go beyond the regular course offerings and exceptional students can find an advanced program designed for their specific needs.

Ordinarily, a science major is expected to complete at least sixteen terms of work in the Division, which may include student projects and theses.

BIOLOGY

INTRODUCTORY BIOLOGY

BIOLOGY FACULTY

Introductory Biology is designed as a joint effort on the part of the Biology faculty to achieve several purposes. It will serve as an introduction to the areas of Biological Science in which there are advanced level courses, and it will assure a core level of information on which these courses can be based. This course is also designed to serve the interests of the student who is not contemplating additional work in the field.

Each of the instructors will be responsible for one-third of the program. The course will begin with an examination of the cell as the basic biological unit of structure and function, and will progress to consideration of the interrelationships of cells to form tissues and organisms.

Consideration of the organism and its effects and interactions on and with its environment will comprise a second area of study.

Finally, the mechanisms that pertain at the environmental, individual, cellular and subcellular levels to sustain and maintain these relationships will be studied.

Laboratory: Two hours.

Open to first-year students.

Fall term.

ENVIRONMENTAL STUDIES

SCIENCE FACULTY

Consideration of environmental crises from a variety of viewpoints. The aim is to develop a scientific background, and to supplement this with appropriate ideas from other disciplines. The nature of this course is subject to change from year to year. Contributions from both staff members and outside speakers are a major part, as is a term-long team approach to some specific environmental problem, involving both library research and field work.

Responsibility for this course is shared by several of the Science staff.

Fall term.

GENERAL ECOLOGY

EDWARD FLACCUS

Interrelationships at the organism and population levels of organization. A descriptive foundation will be laid with early field trips. Then attention will be paid to ecosystem structure and function; homeostasis, succession, biogeochemical cycles, energy pathways.

Laboratory: Four hours.

Prerequisite: Introductory Biology or Botany

Fall term.

TAXONOMY OF HIGHER PLANTS

EDWARD FLACCUS

Study of structure, identification, naming, and relationships of the vascular plants, with emphasis on the flowering plants and the families important in the eastern United States. There will be both field and laboratory investigation, and the students will collect, press, mount, and identify their own collection of plants.

Laboratory: Four hours.

Prerequisite: Introduction to the Plant Kingdom.

Spring term, 1973.

INTRODUCTION TO THE PLANT KINGDOM EDWARD FLACCUS

The basic principles of structure, cell and tissue function, reproduction, evolution, and ecology of the higher plants will be developed. Then the major groups of plants will be studied, with emphasis put on live material collected in the field.

Laboratory: Four hours.

Open to all students.

Spring term.

ORGANIC EVOLUTION

EDWARD FLACCUS

A principles and processes approach to the evolution of plants and animals, with emphasis on modern evidence bearing on genetic mechanisms, natural selection, and speciation.

No laboratory.

Prerequisite: Introductory Biology and permission of instructor.

Spring term, 1973.

INTRODUCTION TO GENETICS

JOHN F. WOHNUS

A study of the basic mechanisms effective in the processes relating to the realization of hereditary patterns. Laboratory work will be undertaken using representative organisms selected for their capacity to demonstrate specific basic principles and will include the fruit fly, corn, chiron-

omus, toad, and bread mold. The laboratory will be conducted as project work with students working with materials and techniques of their own selection.

Prerequisite: Introductory Biology or its equivalent and consent of instructor.

Limited to ten students.

Spring term.

MORPHOGENESIS

JOHN F. WOHNUS

A detailed study of the development of the animal organism from the time of gamete and zygote formation to the realization of the adult structure. Laboratory work during the first half of the term will focus on mammalian development utilizing the pig as the type specimen. Comparisons with other forms will be made as necessary or desired. The last half of the term in laboratory will be devoted to student projects. These may involve experimental procedures and techniques or be devoted to additional study of morphological detail.

Laboratory: First half of term, four hours; second half of term, as necessary.

Prerequisite: Introductory Biology or its equivalent.

Spring term.

VERTEBRATE MORPHOLOGY

JOHN F. WOHNUS

An analytical study of the gross anatomy of the vertebrates. The basic chordate body plan will serve as the point of departure for detailed studies of the major classes of vertebrates. Laboratory work will consist of thorough dissections of representative vertebrates.

Laboratory: Four hours.

Prerequisite: Introductory Biology or its equivalent.

Fall term, 1972.

HISTOLOGY AND MICRO-TECHNIQUE

JOHN F. WOHNUS

A critical study of the microscopic anatomy of the vertebrates. Laboratory will include the methods and procedures used to prepare tissues

for study with the microscope in addition to the detailed study of the preparations.

Laboratory: Four hours.

Prerequisite: Introductory Biology or its equivalent.

Fall term, 1973.

CHEMISTRY

INTRODUCTORY CHEMISTRY

E. ROBERT COBURN, DENNIS AEBERSOLD

The development of symbols, language and concepts by which man attempts to understand the nature and behavior of matter. The order of presentation of theory and hypothesis is not necessarily historical but will be dictated by the sequence of problems brought into prominence as the course progresses. This course is intended both for those who have not had chemistry and for those whose preparation is not adequate to enable them to take more advanced courses with confidence.

Laboratory: Four hours.

Open to all students.

Fall term.

ORGANIC CHEMISTRY

E. ROBERT COBURN, DENNIS AEBERSOLD

The chemistry of the principal classifications of carbon compounds treated with special emphasis on synthetic methods. First term: aliphatic compounds. Second term: aromatic compounds and natural products.

Laboratory: Eight hours.

Prerequisite: Introductory Chemistry.

PHYSICAL PRINCIPLES OF CHEMISTRY DENNIS AEBERSOLD

A continuation of introductory chemistry. This course will discuss the

physical principles of chemistry including thermodynamics, kinetics, atomic structure and chemical bonding. One laboratory per week.

Prerequisite: Calculus is strongly recommended.

Spring term.

PHYSICAL CHEMISTRY

DENNIS AEBERSOLD

Physical chemistry attempts to provide an understanding of chemical phenomena at a fundamental level. This course begins with the development of quantum theory and uses this theory to explain atomic structure and chemical bonding. The course then progresses to the interpretation of the behavior of large numbers of atoms and molecules by use of statistical mechanics and thermodynamics. These fundamental theories are then applied to a variety of chemical phenomena.

Laboratory: Fall term, four hours; spring term, eight hours.

Prerequisites: Calculus, Physics, and Physical Principles of Chemistry

ANALYTICAL CHEMISTRY

DENNIS AEBERSOLD

An introduction to modern chemical instrumentation and its use in analytical methods. The course will teach basic electronics, spectrometry, thermoanalytical methods, chromatography and electrometric methods of analysis.

Laboratory: Eight hours.

Prerequisite: Physical Principles.

Fall term, 1972.

QUANTITATIVE ANALYSIS

E. ROBERT COBURN

Typical gravimetric and volumetric techniques for the quantitative estimation of various substances.

Laboratory: Eight hours.

Prerequisite: Introductory Chemistry or its equivalent.

Spring term, 1974.

INORGANIC CHEMISTRY

DENNIS AEBERSOLD

An advanced course in inorganic chemistry. A general survey of all the inorganic chemicals will be made with emphasis on the transition metals. Topics to be covered are: metal complexes, ligand field theory, organometallic compounds.

Laboratory: Eight hours.

Prerequisite: Physical Chemistry, Organic Chemistry.

Fall term, 1973.

PHYSICS

PHYSICS OF THE EARTH

MICHAEL H. BANCROFT

Understanding the development and behavior of the Earth and the interaction of its parts (such as the land, oceans, and atmosphere) through the application of general physical principles is the purpose of this course. It is directed to non-scientists, so a minimal mathematical and scientific background will be assumed. Among topics to be considered are: formation of the Earth, gravitation and tides, application of conservation principles (energy, matter, momentum), continental drift, waves, geomagnetism and electricity, physical properties of water and air, and climate and weather.

Fall term, 1972.

ASTRONOMY

ROBERT G. CORNWELL

An introduction to astronomy. This course will provide both a qualitative and a quantitative understanding of the physical principles involved in our current description of the subject of modern astronomy. Topics to be discussed include the origins, evolution, structure, motions and interactions of the earth, planets, sun, stars and the larger universe. There will be some opportunity for laboratory and observational work.

Open to students by permission of instructor.

Fall term.

INTRODUCTION TO CLASSICAL PHYSICS

ROBERT G. CORNWELL

This course will study the foundations upon which physics and indeed all sciences are built. It will serve both the student interested in this subject on its own merits as well as the student needing classical physics in order to pursue further work in physics or other sciences. The complementary nature of experiment and theory in the building of physics will be emphasized. Topics to be covered include force and motion, momentum and energy, kinetic theory, and electricity and magnetism. Laboratory experiments are treated as investigations rather than as routine technical measurements.

Laboratory: Four hours.

Spring term.

MODERN PHYSICS – ATOMIC PHYSICS

ROBERT G. CORNWELL

This course will discuss the physical observations and theories of the early 20th century which lead to our present understanding of extra-nuclear phenomena, and will also discuss selected contemporary topics in atomic physics. Topics to be covered include special relativity, atomic structure and atomic spectra, the experimental basis for quantum mechanics, crystal structure and semiconductors, and lasers.

Laboratory: Four hours.

Prerequisites: Introduction to Classical Physics or permission of instructor, and one year of Calculus (or may be taken concurrently).

Fall term.

MODERN PHYSICS – NUCLEAR PHYSICS

ROBERT G. CORNWELL

This course will discuss the physics of the later 20th century with particular emphasis on sub-atomic physics. Topics to be covered include nuclear radiations, nuclear structure and models, elementary particles, and an introduction to quantum mechanics.

Laboratory: Four hours.

Prerequisites: Modern Physics – Atomic Physics or *permission of instructor, and one year of Calculus (or may be taken concurrently).*
Spring term.

PHYSICS TUTORIALS

ROBERT G. CORNWELL

Physics tutorials fulfill two purposes. Some tutorials are designed to cover fields of advanced physics needed by students pursuing studies in physics or other sciences, whereas others are of interest to students desiring a more elementary study of certain fields in physical science. Tutorials typical of those available are:

- Classical Mechanics
- Contemporary Topics in Physical Science
- Electromagnetic Theory
- Experimental Nuclear Physics
- Quantum Mechanics
- Topics in Mathematical Physics

MATHEMATICS

UNDERSTANDING COMPUTERS, THEIR NATURE AND FUNCTION

LEE J. SUPOWIT

This course presents some fundamental concepts of modern mathematics and their relationship to computers. It is designed to give the student an appreciation of the computer. Topics will be selected from areas such as: simulation, computer games, and the notion of algorithm.
Open to students by permission of instructor.
Spring term, 1973.

FUNDAMENTALS OF MATHEMATICS

REINHOUD H. VAN DER LINDE

This course is designed for those students who have a general interest in mathematics and who want to acquire an understanding of fundamen-

tal mathematical thinking as well as the interrelationship between mathematics and the every day world. The course will introduce the student to such diverse topics as symmetry and the elementary theory of groups, numbers, topology, sets and probability, the mathematical theory of infinity and paradoxes.

Open to students by permission of instructor.
Spring term, 1974.

CALCULUS

REINHOUD H. VAN DER LINDE

This course will include a discussion of the real number system, elements of analytic geometry, functions, limits of functions, continuity, differentiation of algebraic functions, maxima and minima problems, elements of integration, differentiation and integration of transcendental functions, differentials, mean value theorems, technique of integration, and applications.

Prerequisite: Three years of high school mathematics, or *permission of instructor.*

MATHEMATICAL ANALYSIS

LEE J. SUPOWIT,
REINHOUD H. VAN DER LINDE

Elements of point set typology, continuity and differentiability of functions of one and several variables, Jacobians, the implicit function theorem, extremum problems, theory of Riemann integration, multiple integrals and line integrals, infinite series, uniform convergence, and other topics.

Prerequisite: Calculus, and *permission of instructor.*

ABSTRACT ALGEBRA I

REINHOUD H. VAN DER LINDE

A logical exposition of the fundamental concepts of modern algebra which are basic for the study of theoretical and applied mathematics. The course will include the following topics: group theory, ring theory,

integral domains, unique factorization domains and elementary theory of fields.

Open to students by permission of instructor.

Fall term.

ABSTRACT ALGEBRA II

LEE J. SUPOWIT

The analysis of a single linear operator on a finite dimensional vector space. Content areas: vector spaces, linear operators, decomposition theorems, applications.

Prerequisite: Abstract Algebra I

Spring term.

TOPOLOGY

LEE J. SUPOWIT

Elements of topological spaces, differentiable manifolds, calculus on manifolds, exterior calculus, critical and noncritical levels, spherical modifications, and other topics.

Prerequisites: Mathematical Analysis and Abstract Algebra.

Not offered 1972-73.

INTEGRAL EQUATIONS

REINHOUD H. VAN DER LINDE

The Fredholm theorems, symmetric kernels, Green's function, the Hilbert-Schmidt theory, and the expansion theorem.

Prerequisite: Mathematical Analysis and permission of instructor.

Not offered 1972-73.

SEMINAR IN ADVANCED MATHEMATICS

LEE J. SUPOWIT

REINHOUD H. VAN DER LINDE

This course is intended for students who have studied a year of mathematical analysis and Abstract Algebra. In certain cases students with more limited background may be admitted. The content of the course varies from year to year and depends greatly on the interests and needs of the students. Main features of the course will be independent work and exchange of ideas.

INTERDISCIPLINARY COURSE OFFERINGS

WAVES

ROBERT G. CORNWELL

REINHOUD H. VAN DER LINDE

This experimental course will familiarize students having a variety of interests and backgrounds with the important principles of wavelike phenomena. The course will cover mathematical and physical aspects of such topics as:

Simple harmonic motion

Vibration in various media (strings, bars, membranes, water, air, electrical systems)

Musical sound versus noise

Diffraction and interference

In addition we will discuss pertinent characteristics of sound, such as pitch, overtones, beats, acoustics and tuning. There will be numerous demonstrations, and opportunities for projects.

This course presupposes no special scientific or musical knowledge.

TOPICS IN SCIENCE AND MATHEMATICS

SCIENCE FACULTY

This experimental course will be taught by at least one representative from each of the four fields of biology, chemistry, mathematics and physics. The object of the course is to present a wide range of carefully chosen, broad, important topics in the sciences. Each topic will require only a minimal amount of scientific background. Some of them may cut across boundaries of several scientific fields.

Examples of the kind of topics which may be discussed:

Nature of Matter

Radioactivity

Nuclear Reactions

Stereochemistry

Equilibrium

Symmetry
Game Theory
Topology
Cybernetics
Inheritance and genetics
Ecosystem energy flow
Biogeochemical cycles
Comparative methods in Science

Additional topics for discussion will be solicited from students at the beginning of the term. The student will be required to do extensive reading, and either write a short paper or perform an independent project in each of the four fields.

THE PERFORMING ARTS

The performing arts, dance, drama, and music, are studied as contemporary expressions and for the insight they afford into cultures of the past. In each division students are involved in performance and composition. Each division presents a weekly workshop devoted to student composition and interpretive work in progress. Students work on the level appropriate to their previous experience and individual abilities, rather than by their year in college. During each term a series of productions, based on activities in studios and workshops, is an essential part of the teaching plan. Plays, dance programs, concerts, and occasional large-scale joint enterprises are offered to the College and town audience.

DANCE

Dance at Bennington College emphasizes practical work in choreography and performance. Composition from elementary exercises to fully

developed works is a central activity. The basis for technical study is contemporary American dance. Related work in ballet technique is also provided.

During the first two years a dance student will participate in a Core group, take three technique classes per week at the appropriate level, attend dance workshop, and participate in some phase of dance production and performance each term. The above constitutes a Dance Quarter.

An advanced student participates in Core group, dance techniques, and has the option of pursuing his or her special interests by choosing from the various tutorials offered. Dance majors are expected to have a knowledge of basic stagecraft and production. An independent creative project and a performance is required of dance majors each term. All students taking Dance are required to work on crew.

THE CORE GROUP

BILL DIXON, JUDITH DUNN,
JACK MOORE, JOSEF WITTMAN,
MARTHA WITTMAN

The basic class taken by all dance students. The emphasis in the Core is on composition with work on the introductory level in design, music and stagecraft. A Core group is open to all levels and in 1972-73 will meet for one two-hour period per week. There will be four Core groups A, E, C, D.

DANCE TECHNIQUES

MARTHA WITTMAN, JUDITH DUNN,
JACK MOORE

Studio work in contemporary and ballet technique. There are three graded levels of contemporary dance technique and one of ballet. A student taking a quarter in dance must take a minimum of three classes per week, a student taking a half in dance, a minimum of five. Dance techniques alone do not constitute a quarter.

PRODUCTION TECHNIQUES

RICHARD W. KERRY,
JOHN LUCKOVIC

One and a half hours per week. This class will emphasize the creative process of the design of sets, lights and costumes, and the techniques necessary for carrying them through production. This class will be required of all prospective dance majors by the end of their second year. This class does not constitute a quarter.

DANCE WORKSHOP

DANCE FACULTY

A required weekly meeting place for all students in Dance. Showing of works and films, discussion of problems.

REPERTORY

DANCE FACULTY (ROTATING)

The study and performance of new and old dances.
Open to students by permission of the instructor.

LABANOTATION

MARTHA WITTMAN

A class in the study of the contemporary and internationally used system of recording and analyzing movement, invented by Rudolf Laban. The class will meet twice a week.
Open to all students by permission of the instructor.

STUDENT TEACHING AND CONFERENCE

DANCE FACULTY

Open to senior dance majors by permission of the instructor.

SOUND LABORATORY

JOSEF WITTMAN, BILL DIXON

Times and spaces are scheduled to assist students with various musical aspects relating to their dance work.

SOUND AND MOVEMENT GROUP TUTORIAL

JOSEF WITTMAN

The interaction of sound and movement elements in dance. Exercises designed to increase the dancer's awareness and control of intuitive movement qualities. Investigation of dance music of various periods and cultures. Rhythm as energy shape. Musical structures. The making of magnetic sound scores. Information about and study of simple electronic modules, the tape machine, video-recorder and other audio-visual devices.
Open to advanced students by permission of instructor.

DESIGN GROUP OR INDIVIDUAL TUTORIAL

RICHARD W. KERRY

Design beyond the elementary level will be given in the form of individual or group tutorials. Creative projects of an experimental nature are encouraged.
Open to students by permission of the instructor.

SPECIAL PROBLEMS IN COMPOSITION GROUP TUTORIAL

JUDITH DUNN, BILL DIXON

Open to advanced students by permission of instructor.

SPECIAL MUSICAL PROBLEMS GROUP TUTORIAL

JOSEF WITTMAN, BILL DIXON

Available when appropriate.
Open to students by permission of instructor.

RESEARCH PROJECTS IN DANCE GROUP OR INDIVIDUAL TUTORIAL

DANCE FACULTY

Open to students by permission of instructor.

DRAMA

The drama program seeks the artistic development of actors, directors, playwrights and designers. It also offers students an opportunity to explore drama as part of their liberal arts education through academic and studio courses and through participation in production.

The usual preparation for a major includes an introduction to dramatic literature, history and theory as well as to theatre practice; plus continuing course work in acting, playwrighting, directing or design. Once accepted as drama majors, students take the production course each term engaging in special research and technical projects related to rehearsals and preparations for performance. Intermediate and Advanced classroom and studio work is available in a variety of specialties as are individual and group tutorials. The drama major is expected to produce a creative Senior project indicating not only skill and competence, but a high degree of originality in the chosen specialty.

CONTEMPORARY THEATRE WORKSHOP ROBERT GLAUDINI

A workshop course in acting, movement, and voice techniques. Individual creative work will be stressed, especially in the projects part of the course. Exploration of individual and group techniques through body discipline (dance, yoga, etc.); sensory awareness exercises; vocal work (verbal and nonverbal); acting improvisations, scene study, and character work (derived from traditional "method" techniques); and approaches developed by the Open Theatre.

PLAYWRITING ROBERT GLAUDINI

In workshop classes and/or individual hours to be arranged.

PRODUCTION WORKSHOP ROBERT GLAUDINI

A rehearsal-oriented workshop leading to a production during the academic term. Rehearsal times to be arranged.

DESIGN WORKSHOP-STRUCTURES AND CELEBRATIONS

RICHARD KERRY

Relationships to creation and performance, and living.

We will build and use (celebrations) geodesic domes, icosas, inflatables, and as many other performance structures as possible.

MUSIC

The aim of Bennington's music program is a complete experience in the active practice of music.

The faculty believes that genuine musicianship needs a constant interaction of the two disciplines, composing and performing, and to this end the students work at original composing and concurrently study instrumental performance or singing. It should be emphasized that these musical practices are made available to *all students* irrespective of musical background.

The broad term "composing" embodies the practical application of the techniques ordinarily considered separately as harmony, counterpoint and orchestration. At Bennington, even at the elementary levels, composing goes beyond exercises in abstract technique; it is valued as a powerful vehicle both for individual expression and for providing insights into the mind of the master composer.

Devices of composition essential to all periods are subjects of study. However, the idioms first encountered by the student composer, and those generally stressed, are representative of twentieth-century language and thought.

Believing that student composers are entitled to hear their music as soon as possible, the faculty makes every effort to ensure that all student work, whether brief or extended, is properly rehearsed and, where appropriate, performed and recorded.

In vocal and instrumental study, training and performance are looked upon not as obstacle courses in musical gymnastics, but as immediate

and concrete means of analyzing musical literature, and of experiencing musical tradition at first hand. The faculty places a high value on the musical insights and interactions afforded in the study of chamber music and, accordingly, as students develop the needful technical skills, they become involved in group playing as an essential part of their performance program. Joint participation of students with faculty in large and small chamber music groups, both in class and in concert, is frequent. In all performance projects, whether of the established repertory or of student work, instruction is aimed at developing the students' initiative and resources so that they can assume responsibility for organizing, rehearsing and directing performance.

The broad view of the essential interconnection of composing and performance is shared and put into practice by the entire music faculty. However, the Division also anticipates that each instructor, in accordance with his individual background, temperament, and experience, will explore in his own way, and make available to his students those musical areas which his individual investigations and research particularly concern.

Bennington's extensive schedule of public concerts includes group and solo events presented by the faculty, by students alone, by students and faculty together, and with the collaboration of visiting artists — the latter often appearing also as participating guests in classes. Programs are purposely chosen to demonstrate as many different periods and genres as possible, with frequent presentation of contemporary music, including new works in all categories by students and faculty.

MUSIC I

HENRY BRANT, LOUIS CALABRO,
VIVIAN FINE, LIONEL NOWAK

The class is divided into groups on the basis of previous musical experience. These classes are under the guidance of a composer and will deal with the essential bases of music, as embodied in the composing process. An additional period, Music Workshop, is a required part of the music commitment.

Music I does not constitute a complete quarter. It must be supplemented by instrumental or vocal instruction. Instruction in performing skills is NOT separately available during the first year, but only in conjunction with the MUSIC I quarter. Small group meetings for this instruction will be scheduled separately with the instructors involved.

MUSIC II

LOUIS CALABRO, VIVIAN FINE

Music II continues in greater depth and at a more advanced level, the active investigations and explorations of the composing process initiated in Music I.

Music II does not constitute a complete quarter. It must be supplemented by instrumental or vocal instruction. Small group meetings for this instruction will be scheduled separately with the instructors involved.

MUSIC III

VIVIAN FINE

Music III advances the compositional process beyond level of Music II. *Music III will not be offered in 1972-73. Advanced training in composition will be available to students through individual or group tutorials.*

MUSIC WORKSHOP

CHORAL ENSEMBLE

FRANK BAKER, HENRY BRANT

Techniques of choral singing and conducting. Men's and women's voices.
Open to all students.

PERFORMANCE OF TWENTIETH CENTURY WORKS

JACOB GLICK

A variety of performing techniques will be illustrated and selected chamber music works of varying difficulty will be examined. Students

will investigate ensemble problems and be asked to prepare specific 20th century compositions.

Open to students with permission of instructors.

CONDUCTING AND ORCHESTRATION

HENRY BRANT

Prerequisite: Music I

Fall term.

ACOUSTICS IN MUSIC

GUNNAR SCHONBECK

Phenomena of musical sounds pertaining to old and new musical instruments used in our culture and other cultures.

Open to second-, third- and fourth-year students.

Spring term.

MUSICAL INSTRUMENTS – DESIGN AND CONSTRUCTION

GUNNAR SCHONBECK

Practical studies of the uses and functions of musical instruments in various cultures.

One hour class per week and four hours laboratory per week.

Spring term.

SIXTEENTH CENTURY COUNTERPOINT

LIONEL NOWAK

Compositional practice within the generally accepted limits of a particular polyphonic style.

Prerequisite: Music II or equivalent.

Fall Term.

SCORE ANALYSIS

LOUIS CALABRO

This course is designed as a supplement to composing and performing and will deal with important musical works of the 20th Century. Students will be asked to make piano reductions of selected chamber and orchestral scores and are expected to purchase a few of these scores for class use.

Open to second-, third- and fourth-year students.

Spring term.

PIANO IMPROVISATION

VIVIAN FINE

An exploration of rhythmic, linear and vertical ideas; pianistic textures and sonorities. On this basis students will work to develop their hearing and keyboard facility in the use of these resources.

Open to second-, third- and fourth-year students.

Fall term.

TUTORIALS

The following instrumental or vocal studies are offered as parts of music courses or as tutorials.

Piano	Flute
Voice	Bassoon
Violin, Viola	Woodwinds, Brasses
Harpsichord	Percussion
'Cello	Composition
Guitar, Double Bass	

Tutorial study may be undertaken in any area of music — performance, composition, or research — after the freshman year. Students are encouraged to propose their own subject matter. Tutorial applications may be considered on an individual or on a group basis, as deemed appropriate by the instructor. The later stages of a plan for major work in music are normally carried out tutorially.

WORKSHOPS

The following Workshops and similar group activities are not separate courses, but are considered as adjuncts in the study of any performing skill.

GENERAL MUSIC WORKSHOP	MUSIC FACULTY
<i>Attended by all music faculty and students.</i>	
VOICE WORKSHOP	FRANK BAKER
<i>Attended by all voice students.</i>	
PIANOFORTE WORKSHOP	MARIANNE FINCKEL, LIONEL NOWAK
PERCUSSION WORKSHOP	LOUIS CALABRO
CLARINET ENSEMBLE	GUNNAR SCHONBECK
FLUTE ENSEMBLE	GUNNAR SCHONBECK
WOODWIND ENSEMBLE	MAURICE PACHMAN
CHAMBER MUSIC	STRING FACULTY

COMMUNITY ORCHESTRA CONCERTS

HENRY BRANT, CONDUCTOR

Rehearsal and performance of works of all periods for large combinations of voices and instruments. One concert each term. Programs will feature unfamiliar but representative works of substantial interest, seldom to be heard elsewhere. The premiere of at least one new American work takes place at each concert. There are frequent appearances of faculty composers and soloists, student soloists and student composers and conductors. All concerts involve the collaborative participation of qualified musicians and musical groups residing in the Bennington area, and frequently of guest artists.

In order to receive credit for work in music, all students will be expected to attend and participate in rehearsals and performance of one Community Orchestra Concert each term.

THE VISUAL ARTS

Normally the prospective major in art will take Introduction to Studio Art during the first year, and four terms of work in art in the second year, before submitting a tentative plan.

At the time the student submits this plan (which contains in addition to the basic course lists and distribution requirements, a written account of the educational experiences of the past as well as those envisioned for the future) to the Division, he/she must have demonstrated ability in at least two media. The student will be asked to submit examples of work for review by the art faculty during student's fourth term. The plan should include at least a year's study of art history or criticism if the student has not taken such a course in the first two years, and continued work in two or more studios in the third year.

Confirmation of Plan: The Confirmation of Plan restates courses to be taken and outlines work project in two or more areas; this work is viewed by the community in the June Senior Exhibition.

Requirements for Degree: Successful completion of project undertaken in advanced program.

INTRODUCTION TO STUDIO ART PAT ADAMS, RICHARD HAAS,
L. BROWER HATCHER, SOPHIA HEALY,
STANLEY ROSEN, ROGER WILLIAMS

The introductory course in studio art consists of two areas of concentration during the student's first year: one term in three-dimensional studies; and one term in two-dimensional studies. The art faculty (practicing painters, sculptors, printmakers and a ceramist) will offer an extended course concentrating not only upon their particular craft but also problems pertaining to art in general. Attitudes toward history, form, design and drawing will be covered.

Open to first-year students and others by permission.

Introduction to Studio Art is *prerequisite* to advanced work in art.

STUDIO COURSES

ARCHITECTURE

ROGER WILLIAMS

This studio course is concerned with basic ideas about doing and experiencing architecture. Projects will be assigned to connect the design process and design media to real architectural space and form. Students will be encouraged to act directly on various materials and full-size spaces on one hand; and on the other, to formulate problems toward an ideal architecture. History and the analysis of master works will be an adjunct to the course, and drawing and model-making will be taught as needed.

Each student will be expected to include one drawing class as part of the studio work.

Open to all qualified students.

CERAMICS

STANLEY ROSEN

This course is concerned with fundamentals of the art of pottery exploring the use of clay by various formative methods (potter's wheel, hand-building, etc.). The student will experiment with clays and glazes, utilizing them to further the development of the form, and will also learn to stack and fire the kilns. Forms may be studied in terms of function and its implications, and as direct creative experience.

All students taking this course for the first time will attend a weekly class on materials and techniques of ceramics.

Each student will be expected to include one drawing class as part of the studio work.

Open to all qualified students.

GRAPHIC ARTS

RICHARD HAAS

Traditional techniques in cutting and printing from woodblocks and the processes associated with intaglio printmaking such as hard and soft ground etching, aquatint, life-ground etching, and engraving are emphasized in this course. Demonstrations of methods and procedures, group discussion and criticism of work in progress, and analyses of formal problems are planned with a view to the making of original prints. Attention

is given to historical as well as contemporary developments in the art of the print.

Each student will be expected to include one drawing class as part of the studio work.

Open to all qualified students.

SERIGRAPHY

ROGER LOFT

PAINTING

PAT ADAMS, PHILIP WOFFORD

This course will cover conceptual and perceptual aspects of the pictorial disciplines.

Each student will be expected to include one drawing class as part of the studio work.

Open to all qualified students.

DRAWING AS END AND MEANS

PHILIP WOFFORD

Drawing explored as a statement in itself vis-a-vis a multiplicity of mark-making processes, and the "study" aspect of drawing as a form of compositional handwriting.

Open primarily to painting students to replace one term of painting studio.

Fall term.

SCULPTURE

L. BROWER HATCHER, ROGER WILLIAMS,
ISAAC WITKIN

This studio course is designed to explore the basic principles of sculpture. Projects will be set to examine the relation and articulation of forms, to investigate materials, and to stimulate a questioning and inquiring standpoint in the student's approach to sculpture. The course will also include life modeling and drawing. Instruction will be given in such techniques as wood and stone carving, oxyacetylene and electric welding, clay modeling, plaster casting and direct building-up in plaster, and wood construction.

Each student will be expected to include one drawing class as part of the studio work.

Open to all qualified students.

WORKSHOPS

ART HISTORY WORKSHOP

SIDNEY TILLIM

A combined studio and art history course in which problems in nineteenth and twentieth century art will be explored in a studio context with actual pictorial and sculptural assignments. The course will begin with present-day art and work back through the various modernist movements to Romanticism.

A commitment for the entire year preferred.

Open to art majors.

Prerequisite: Introduction to Studio Art or equivalent.

LECTURE COURSES

PRINCIPLES OF QUALITY

SIDNEY TILLIM

The course will undertake a chronological study of the major paintings and tendencies during the period 1200-1600. The course involves a systematic approach to taste and style based on concepts of form, structure, space, color, shape, etc., as they might contribute to a working definition of "principles of quality."

Prerequisite: Introduction to Studio Art or equivalent.

Offered 1972-73.

BAROQUE TO NEO-CLASSICISM

SIDNEY TILLIM

A course dealing with 17th and 18th century painting (primarily) in Europe and America. Not a "survey," but study will proceed chronologically from the Carracci and Caravaggio to David. Clarification of the visual-formal process and corresponding iconographical development will be analyzed in the context of relevant socio-historical imperatives.

Prerequisite: Introduction to Studio Art or equivalent.

Offered 1973-74.

TUTORIALS

COLOR TUTORIAL

PAT ADAMS

Problems designed to establish the color properties of hue, value and saturation will be assigned. The effects upon color of such variables as quantity, location, extension, surface will be observed. Analysis proceeds to student's paintings; reference will be made to master colorists.

For art majors.

Prerequisite: Introduction to Studio Art.

Fall term.

GRAPHICS TUTORIAL

RICHARD HAAS

Fall term.

DRAWING OF REAL SPACE

RICHARD HAAS

A course to cover fundamental problems in drawing three-dimensional space — including linear and atmospheric perspective, light and shadow in nature, drawing of architectural interiors and exteriors and unusual vantage points in drawing.

Spring term.

SCULPTURE TUTORIAL

ROGER WILLIAMS

Criticism and studio work for advanced students. Beginning students may enroll by permission of the instructor.

Limited to eight students.

TUTORIAL IN REPRESENTATIONAL PAINTING

SIDNEY TILLIM

A studio tutorial for students interested in the problems of representation as they are emerging against the background of avant garde art and avant garde attitudes. In addition to work in their own studios, students

will work in class from models, motifs, or setups, or through other approaches (from drawings, studies, memory, et cetera). Not a course in pop art or its cognates. Evidence of drawing ability required; some experience in oil painting preferred, though not absolutely necessary.

LIFE DRAWING AND MODELLING TUTORIAL ISAAC WITKIN

Drawing and modelling are taught not as ends in themselves, but intended rather to provide an objective means of probing volume and structure in space.

Open to art majors and prospective majors.

Prerequisite: Introduction to Studio Art, or equivalent.

PAINTING TUTORIAL FOR SENIORS PHILIP WOFFORD

Individual and group criticism dealing with style, technique and content problems on an advanced level.

INTERDIVISIONAL COURSES

STUDIES IN CONTEMPORARY BLACK MUSIC BILL DIXON

This course will concern itself by lecture seminar, workshop and performance with an exploration of areas of music made by Black people from the mid-1940's up to the present. There will be a bibliography and a discography from which the students will work.

Open to all students, musicians and non-musicians.

ELEMENTS OF COMPOSITION AND CONTEMPORARY IMPROVISATION FOR THE MUSICIAN BILL DIXON

A group tutorial which will explore and analyze through the areas of performance, available literature, scores, leadsheets and recordings both

improvisational and compositional concepts as they relate to various forms of 20th century music.

Admission by permission of the instructor.

EARLY CHILDHOOD SALLY SUGARMAN

This course concentrates on the first five years of life, examining ways in which children of different cultural, social and economic backgrounds experience the various stages of development. Family and community interaction will be studied and home visits, workshops and seminars with the nursery school parents will be arranged. The nursery school serves as a laboratory where students are expected to take an active part in planning and executing special learning projects and experiments. Part of the student's laboratory time may be spent at other pre-school groups in the community.

Open to second-, third- and fourth-year students.

PHOTOGRAPHY NEIL L. RAPPAPORT

I. Basic photographic controls: exposure, development and printing examined in depth during first term; zone system during second term. Technique will be the major emphasis; black-and-white the major medium. Beginners accepted; an adjustable camera the only requirement.

II. Advanced photographic controls; refinement of basic procedures. Zone system, artificial lighting, filters, archival processing and other topics will be discussed. Emphasis on the picture making process. Exploration of contemporary photography.

III. Tutorials: individual projects with students who have completed advanced controls course.

Each of the above photography courses is a full-year course and no new enrollments are accepted for the spring term.

Faculty

DENNIS R. AEBERSOLD

CHEMISTRY

B.A., Occidental College, 1967; Ph.D., Brown University, 1971. Instructor in Introductory Physical Chemistry, Brown University, 1969-71. National Institute of Health Predoctoral Fellowship, 1969-71; member of American Physical Society. Bennington College, 1971-.

PAT ADAMS

VISUAL ARTS

B.A., University of California at Berkeley, 1949; Brooklyn Museum Art School. Fulbright grant to France, 1956-57. One-man shows: Zabriskie Gallery, New York, biennially 1954-72. Group shows: "41 Aquarellistes Americains d'Aujourd'hui," Museum of Modern Art Traveling Exhibitions; Stable Gallery; "The Private Myth," Tanager Gallery; "Experiences in Art," Hirschl-Adler Galleries. American Federation of Arts exhibitions. "The New Landscape" (Kepes); "Collage USA," "Inform and Interpret" (Zabriskie); "Lyricism in Abstract Art" (Ashton); "Color Forum" (University of Texas). Collections: Whitney Museum, Hirshorn Museum, University of California, and others. National Council for the Arts Award in Painting, 1968. Visiting Critic at Yale Art School, 1971. Bennington College, 1964-.

FRANK SHERMAN BAKER

MUSIC

B.Mus., Eastman School of Music, University of Rochester, 1933. Concert and radio appearances on leading networks, United States and Canada, 1935-50. New York recital, 1948. Associate director, County Conservatory, Suffern, N.Y., 1950-53. Founder and director, Lyric Theatre of Rockland County, N.Y., 1950. Bennington College, 1955-.

BEN BELITT

LITERATURE

University of Virginia A.B., 1932; A.M., 1934. Assistant in English, University of Virginia, 1932-36. Assistant literary editor of *The Nation* for two years. Shelley Memorial Award in recognition of achievement in poetry, 1936; Guggenheim Fellow, 1946; Bradshaw Fellow, University of Virginia, 1947; Oscar Blumenthal Prize for poetry, 1956; Chicago Civic Arts Award, 1957; Brandeis Creative Arts

Award in Poetry, 1962; National Institute of Arts and Letters Award in Poetry, 1965. Author: *Wilderness Stair*, 1955; *The Enemy Joy: New and Selected Poems*, 1964; *Nowhere But Light*, 1970. Translator: *Selected Poems of Rafael Alberti*, 1966; *Pablo Neruda, A New Decade* (poems 1958-1967), 1969; and others. Drama, film, book reviews and poetry in *The Virginia Quarterly Review*, *The Nation*, *The Southern Review*, *The New Yorker*, etc. Bennington College, 1938-42; 1947-.

RICHARD C. BLAKE

PSYCHOLOGY

A.B., City College of New York, 1950; M.A., University of Michigan, 1952. Psychology intern, Veterans Administration Mental Hospital, Fort Custer, Battle Creek, Mich., 1951-52; Veterans Administration Mental Hygiene Clinic, Detroit, Mich., 1952-53; Teaching Fellow, Psychology Department, University of Michigan, 1953-54; psychology intern, then assistant psychologist, Psychological Clinic, Bureau of Human Adjustment, Ann Arbor, Mich., 1953-56; Visiting Lecturer in psychology, Williams College, 1962-64; Visiting fellow in psychology, Marlboro College, 1964-66. Dean of Studies, Bennington College, 1970-. Bennington College, 1956-.

HENRY BRANT

MUSIC

Studied at McGill University School of Music and Juilliard School of Music. Taught at Columbia University, Juilliard School of Music, and University of British Columbia. Composer and conductor of music for radio, films, ballet, and theatre. Recipient of Loeb, Seligman, and Coolidge prizes. Guggenheim Fellow, 1946 and 1955; Prix Italia, 1955; American Academy of Arts and Letters Grant, 1955; Copley Award, 1962; Ditson Award, 1964. Pioneer in development of spatial-antiphonal music. Performances, commissions: leading American and European orchestras, choruses, networks. Bennington College, 1957-.

DONALD R. BROWN

POLITICAL SCIENCE

B.A., University of Vermont, 1953; M.A. and Ph.D., Harvard, 1960. Assistant Professor of Government and Social Studies, Harvard, 1963-66; Executive Secretary, Committee on General Education at Harvard, 1961-66. Ph.D. Thesis, *Problems in Valuation and Description: Method in the Study of Politics*. Acting Dean of Studies, Bennington College, 1967-68. Dean of Faculty, Bennington College, 1970-; Acting President, Bennington College, 1971-72; Bennington College, 1966-.

LOUIS CALABRO

Graduate study, Juilliard School of Music, 1948-53. First recipient, Richard Rodgers Scholarship for Composition, 1952; Elizabeth A. Coolidge Award for Chamber Music, 1952 and 1953; Guggenheim Fellow, 1954 and 1959; Philadelphia Art Alliance Commission, 1959; Ditson Award, 1961; Grant from Vermont Council of the Arts, 1971; Commission from Vermont Music Teachers Association, 1972. Latest works include *Environments for Amplified Clarinet and Brass*, 1969; "Latitude 15.09°N", an oratorio, 1970; *Triple Concerto for Three Celli and Orchestra*, 1971; *The Young Pianist's Concertino*, 1972. Publications by Elkan Vogel of Theodore Presser; Recordings by Century Recordings and by Composers Recordings Inc. Bennington College 1955-

LOUIS CARINI**PSYCHOLOGY**

At Clark University, B.A., 1949; M.A., 1951; Ph.D., 1955. Instructor at Leicester Junior College, 1951-52; attached to Research Facility, Rockland State Hospital, Orangeburg, N.Y., 1952-58; Research Associate, Columbia University Department of Psychiatry, 1957-58. Contributor to scientific and scholarly journals. Member of the first Board of Trustees, The Prospect School, 1965-67. Bennington College, 1958-

ALAN CHEUSE**LITERATURE**

B.A., Rutgers University, 1961; Graduate study, Rutgers University. Managing editor, *Studies on the Left*, 1965-66. Articles and book reviews in *The Nation*, *Studies on the Left*, *The New York Times Book Review*, *Los Angeles Times*. Co-editor: *The Rarer Action*, 1971. Bennington College 1970-

E. ROBERT COBURN**CHEMISTRY**

At Harvard University, B.S., 1938; M.A., 1939; Ph.D., 1941. Teaching fellow in chemistry, Harvard University, 1939-41; Research Fellow in cancer and shock, 1941-42; Research Associate under the National Defense Research Committee, 1942-43. Bennington College, 1943-

RONALD L. COHEN**PSYCHOLOGY**

B.A., University of Minnesota, 1966. At University of Michigan, Teaching Fellow, Department of Sociology, 1967-68; Rackham Prize Fellow, 1968-69; Teaching Fellow, Departments of Sociology and Psychology, 1969-70; Teaching Fellow, Department of Psychology, 1970-71; Candidate in Philosophy, 1971; Ph.D., 1972. Bennington College, 1971-

ROBERT G. CORNWELL**PHYSICS**

B.A., Haverford College, 1960; at Princeton University, M.A., 1962; Ph.D., 1965. Woodrow Wilson Fellowship, 1960-61; National Science Foundation Fellowships, 1961-64. Instructor, Princeton University, 1964-65; Assistant Professor, Middlebury College, 1965-67; University of South Carolina, summer 1967. Member: American Physical Society, American Association of Physics Teachers, American Association for the Advancement of Science, Phi Beta Kappa, Sigma Xi. Co-author of several articles and abstracts in scientific journals. Bennington College, 1967-

NICHOLAS F. DELBANCO**LITERATURE**

A.B., Phi Beta Kappa, Harvard, 1963; M.A., Columbia University, 1966, under Woodrow Wilson Fellowship. Author: *The Martlet's Tale*, 1966; *Grasse*, 3/23/66, 1968; *Consider Sappho Burning*, 1969; *News*, 1970; *In The Middle Distance*, 1971. Bennington College, 1966-

WILLIAM R. DIXON**DANCE AND MUSIC**

Attended Boston University; graduated from Hartnett Conservatory, New York City. Artist in Residence, Ohio State University and George Washington University; Columbia Teachers' College, 1967-70; Visiting Professor of Music, University of Wisconsin, 1971-72. Organizer of the United Nations Jazz Society; founder of the Jazz Composers Guild for the performance of contemporary American music; organizer of the "October Revolution," a concert series for new developments in American music. RCA Victor Recording Artist. Co-Director of the Judith Dunn/Bill Dixon Company. Bennington College, 1968-

JUDITH DUNN**DANCE**

B.A., Brooklyn College; M.A., Sarah Lawrence. Artist in Residence, Ohio State University and George Washington University; Columbia Teachers College, 1967-70. Former member of the Merce Cunningham Dance Company. Founding member of Judson Dance Theater in New York City. Co-Director of the Judith Dun/Bill Dixon Company. Bennington College, 1968-.

ALVIN FEINMAN**LITERATURE**

B.A., Brooklyn College, 1951; M.A., Yale University, 1953. Fulbright Fellow, Germany, 1954-55. Taught at Yale, 1955-57; Brooklyn College, 1957-59; C. W. Post College, 1967-69. Author: *Preambles and Other Poems*, Oxford, 1964. Poems in various anthologies. Bennington College, 1969-.

JAMES FESSENDEN is a 1972-73 sabbatical replacement for **ANNE V. SCHLACHACH**.

VIVIAN FINE**MUSIC**

Studied composition with Ruth Crawford-Seeger and Roger Sessions; piano with Djane Lavoie-Herz and Abby Whiteside. Taught at Juilliard School of Music; New York University; State University College at Potsdam, N.Y.; Connecticut College School of Dance. Vice-president, American Composers Alliance, 1961-65. Publications: New Music Press, Lawson-Gould, Marks Music Corporation. Recordings: CRI, RCA Victor. Works include ballets for Graham and Humphrey, chamber, choral, and orchestral music. Bennington College, 1964-.

EDWARD FLACCUS**BIOLOGICAL SCIENCE**

B.S., Haverford College, 1942; Civilian Public Service, 1942-46; American Friends Service Committee foreign relief, 1946-47; M.S., University of New Hampshire, 1952; Ph.D., Duke University, 1959. Taught at High Mowing School, 1948-50; Loomis School, 1951-55; University of Minnesota, Duluth, 1958-69; Brookhaven National Laboratory and SUNY, Stony Brook, 1968-69. Bennington College, 1969-.

JANE FORD is a 1972-73 sabbatical replacement for **STANLEY ROSEN**.

CLAUDE FREDERICKS**LITERATURE**

Attended Harvard College. Author: verse play *The Idiot King* and translation of Pirandello's *Tonight We Improvise* performed by The Living Theatre; two plays, *On Circe's Island* and *A Summer Ghost*, performed by the Artists Theatre. *A Summer Ghost* was published in *New American Plays*, 1965. Founder-Director, The Banyan Press. Bennington College, 1961-.

ROBERT GLAUDINI**DRAMA**

Active in Theatre Five, San Diego, and taught theatre workshop at University of California, 1964-69; Actor and director of Theatre Genesis and other off-Broadway theatres, film, television in New York, 1969-. Bennington College, 1971-.

JACOB GLICK**MUSIC**

Attended Peabody Conservatory and New School of Music of Philadelphia. Lecturer, Rutgers University, 1965-68. New York Recitals: 1961, 1964, 1965 and 1968; Contemporary Chamber Ensemble, 1959-; Group for Contemporary Music, Manhattan School of Music, 1966-; Philadelphia Composers Forum, 1966-69; Contemporary Quartet, 1972-. Bennington College, 1969-.

EDUARDO G. GONZALEZ**LITERATURE AND LANGUAGES**

B.A., University of South Florida, 1965; M.A., Indiana University, 1967. Teaching Assistant and Preceptor of elementary courses, Indiana University, 1965-70; Instructor, Williams College, 1970-72. Articles and translations published in South American and North American reviews. Bennington College, 1972-.

GEORGES GUY**LITERATURE AND LANGUAGES**

On Leave, 1972-73.

University of Montpellier; University of Lyon; Ecole des Sciences Politiques, Paris. Taught at Le Collège Cévenol, Putney School, Barnard College, Hunter College. Literary editor, Editions de la Jeune Parque, Paris. Contributor to *Fontaine*, *L'Arche*, *La Nef*, *La Nouvelle Revue Française*, etc. Editor, recordings for Period, Caedmon, and Experiences Anonymes. Bennington College, 1962-.

RICHARD HAAS**VISUAL ARTS**

B.S., University of Wisconsin-Milwaukee, 1961; M.F.A., University of Minnesota, 1964. Taught at the University of Minnesota, Michigan State University, the Walker Art Center in Minneapolis. One-man shows include: University of Minnesota Gallery, HCE Gallery in Provincetown, Bennington College, Simmons College, Hundred Acres Gallery in New York. Group shows include: Minneapolis Institute of the Arts, 1963; the Walker Art Center, 1963; French & Co. Gallery, 1970; Katz Gallery, 1970; Max Hutchinson Gallery, 1970; Museum of Modern Art, 1970; and John Weber Gallery, 1971. Work included in collections of the University of Minnesota, the Detroit Art Institute, the Minneapolis Institute of Arts, Yale University, Whitney Museum, San Francisco Museum, various private collections. Bennington College, 1968-.

STEVEN G. HARRIS**PHILOSOPHY**

B.A., Columbia College, 1964; Graduate work at Columbia. Lecturer, Long Island University, 1969; Visiting Lecturer, Princeton University, 1970. Bennington College, 1970-.

L. BROWER HATCHER**VISUAL ARTS**

B.I.D. Pratt Institute, 1967. Attended St. Martins School of Art, London, 1967-69. Taught sculpture at St. Martins, 1969-71. Exhibited at Galleria d'ell Ariete, Milan, Italy, 1969. One-man show, Museum of Modern Art, Oxford University. Bennington College, 1972-.

MARTIN HORWITZ**RUSSIAN**

B.A., Stanford University, 1958; M.A., Columbia University, 1961; doctoral candidate, Columbia University. US-USSR exchange program, Leningrad 1962-63; instructor and assistant professor of Russian, Cornell 1963-70; Fellow at YIVO Center for Advanced Jewish Studies 1970-71. Bennington College 1971-.

HAROLD KAPLAN**LITERATURE**

On leave, 1972-73.

At University of Chicago, A.B., 1937; A.M., 1938. Taught at Rutgers University, 1946-49; Fulbright lectureship, Italy, 1956-57, and France, 1960-61 and

1967-68; Seminar in American Studies, Nice, France, 1961 and 1968. Author: *The Passive Voice*, 1966 and *Democratic Humanism and American Literature*, 1972; contributions to literary journals. Bennington College, 1949-

ISABELLE KAPLAN**LITERATURE AND LANGUAGES**

On leave, 1972-73.

Licencé ès lettres, 1957; diplôme étude supérieure, 1959, Clermont-Ferrand University. C.A.P.E.S., University of Paris, 1961. Taught in the Lycée Clermont-Ferrand; the Lycée Dijon; the University of Durham, England. Bennington College, 1963-.

KENNETH M. KENSINGER**ANTHROPOLOGY**

A.B., Wheaton College, 1953; M.A. University of Pennsylvania, 1964. Linguistic and ethnographic research in Peru, 1955-59, 1960-63; instructor, Temple University, 1964-70; Visiting assistant professor, San Francisco State College; lecturer, Columbia University, 1970-71. Bennington College, 1971-.

RICHARD W. KERRY**DRAMA**

B.F.A., Carnegie Institute of Technology, 1966; graduate work at Brandeis University, 1967. Designer, Charles Playhouse, Boston, 1967-69; Designer for NET Playhouse, Off-Broadway, and NET series on WGBH Television "On Being Black." Bennington College, 1969-.

JOANNA KIRKPATRICK**ANTHROPOLOGY**

On leave and Sabbatical, 1972-73.

B.A., Stanford University, 1951; M.A., Yale University, 1954; Ph.D., University of California at Berkeley, 1970. Teaching assistant, U. C. Berkeley, 1961-62; lecturer, Syracuse University, 1965; University of California, Santa Cruz, Summer 1969; National Defense Foreign Language Fellow in Hindi, 1962-64 at U. C. Berkeley; National Institutes of Health trainee in Anthropology, 1966-67 at U. C. Berkeley. Residences and field research in Pakistan and India. Bennington College, 1967-

CLAUDE LABROSSE is a 1972-73 leave replacement for GEORGES GUY.

PETER LACKOWSKI**LINGUISTICS**

B.S., Northwestern University, 1959; M.A., 1963; Ph.D., University of Washington, 1964; Assistant Professor, University of California at Los Angeles, 1964-68; Linguistic Institute 1966; Merriam-Webster, 1970; Publications in scholarly journals. Bennington College, 1970-.

ROGER LOFT**VISUAL ARTS**

B.F.A., Serigraphy, Tyler School of Art, 1968. Part-time instructor, Pratt Graphics Center, 1969; Part-time lecturer, Bennington College, 1970; Instructor, Tyler School of Art, 1971. Director, advisor and half-owner, Chiron Press, 1968-1972. Exhibited at: Tyler School of Art, 1968; Kornblee Gallery, N.Y.C., 1969; Whitney Museum, oversized prints exhibition, 1971. N.E.T. background drops for Mozart's "The Abduction from the Seraglio," 1970. Bennington College, 1972-.

BERNARD MALAMUD**LITERATURE**

A.B., College of the City of New York, 1936; M.A., Columbia University, 1942. Author: *The Natural*, 1952; *The Assistant*, 1957; *The Magic Barrel*, 1958; *A New Life*, 1961; *Idiots First*, 1963; *The Fixer*, 1966; *Pictures of Fidelman*, 1969; *The Tenants*, 1971. National Book Award for Fiction, 1959 and 1967; Pulitzer Prize for Fiction, 1967. Member, National Institute of Arts and Letters; American Academy of Arts and Sciences. Bennington College, 1961-

BARBARA STEIN MALLOW**MUSIC**

B.M., Yale University School of Music, 1956; M.M., 1957. Studied cello with Luigi Silva, Bernard Greenhouse, Zara Nelsova. In residence, Brooklyn College, 1962-66; Faculty, Kneisel Hall Summer Chamber Music School, 1964-68; Mannes College of Music, 1962-71; University of Maine Summer Chamber Music School, 1969-71. Founding member, Carnegie String Quartet, 1960-66. Recitals at Town Hall, 1968 and Alice Tully Hall, 1970, New York City. Bennington College, 1971-

BRUCE MIKEL**LITERATURE AND LANGUAGES**

B.A., Wayne State University, 1959; M.A., Princeton University, 1963; Graduate study, Princeton University, 1959-62; Harold W. Dodds Fellowship. Graduate assistant, Princeton University, 1959-61; Exchange fellowship to Free University of West Berlin, 1962-63; Instructor in German, Williams College, 1963-64; Brandeis University, 1964-67. Assistant Dean of Studies, Bennington College, 1970-72. Bennington College, 1963-64; 1970-.

JACK D. MOORE**DANCE**

A.B., University of Iowa, 1949; Dance study with Hanya Holm, Martha Graham, Nina Fonaroff, Merce Cunningham, School of American Ballet, Doris Humphrey and Louis Horst. Taught at Neighborhood Playhouse School of the Theatre, 1952-57; Juilliard School of Music, 1958-61. Danced with the following companies: Nina Fonaroff, Helen McGhee, Pearl Lang, Katherine Litz, Martha Graham, Jose Limon, Merce Cunningham, Anna Sokolow. Bennington College, 1961-.

LIONEL NOWAK**MUSIC**

B.Mus., 1933; M.Mus., 1936, Cleveland Institute of Music. Faculty of Fenn College, 1932-38; Musical Director, Humphrey-Weidman Dance Group, 1938-42; Associate professor of piano and theory, Converse College, 1942-46; Professor of piano and composition, Syracuse University, 1946-48. Bennington College, 1948-.

MAURICE PACHMAN**MUSIC**

Attended Manhattan School of Music; recipient of N.Y. Philharmonic Scholarship. Performances: New School Artist Choice Series; New England Woodwind Quintet; Chamber Arts Woodwind Ensemble; Trio Cantabile; soloist in United States and Europe; Stokowski's American Symphony and Symphony of the Air. Staff member, Bennington Composers' Conference. Solo album, Golden Crest Records. Bennington College, 1970-.

CAMILLE A. PAGLIA**LITERATURE AND LANGUAGES**

B.A., State University of New York at Binghamton, 1968; M.Phil., Yale University, 1971; Ph.D. Yale University, 1972. Publications: "Loard Hervey and Pope," Eighteenth Century Studies. Bennington College, 1972-.

HARRY W. PEARSON**ECONOMICS**

A.B., Lawrence College, 1943; M.A., Columbia University, 1950. At Aldelphi College, Instructor in economics, 1950-55; Assistant professor and Chairman, economics faculty, 1955-57. Co-editor and author with Karl Polanyi and Conrad Arensberg, *Trade and Market in the Early Empires*, 1957. At Bennington, Dean, 1961-63; Dean of Faculty, 1963-70; Acting President, 1964-65. Bennington College, 1957-.

JEAN RAYNAUD is a 1972-73 leave replacement for ISABELLE KAPLAN.

R. ARNOLD RICKS**HISTORY**

A.B., Haverford College, 1948; M.A., Harvard University, 1954. American Friends Service Committee abroad, 1948-50; Taught at Westtown School, Pennsylvania, 1950-52; Teaching fellow, Harvard University, 1955-59; instructor and assistant professor, Swarthmore College, 1959-63. Bennington College, 1964-.

JOSEPHINE CARSON RIDER**LITERATURE**

On leave, Fall 1972.

Attended University of Tulsa and UCLA. Has taught at San Francisco State College, 1967-68; Happy Valley School, Ojai California, 1969-70. Author: *Drives My Green Age*, 1957; *First Man, Last Man*, 1967; *Silent Voices* (non-fiction, study of the Southern Negro woman), 1969; miscellaneous short stories in little magazines. Awards: Guggenheim Foundation Award for Creative Writing, 1958-59; Dramatists Alliance, Miles Anderson Award for 3-Act Drama, *Open Season*, L(c). Residence fellowships at Huntington Hartford Foundation, MacDowell Colony, Ossabaw Island Project, Yaddo. Bennington College, 1971-.

STANLEY ROSEN**VISUAL ARTS**

On sabbatical, 1972-73.

B.F.A., Rhode Island School of Design, 1954; M.F.A., Alfred University, 1956. Bennington College, 1960-.

LEONARD ROWE**POLITICAL SCIENCE**

At University of California at Berkeley, A.B., 1951; M.A., 1952; Ph.D., 1957. Ford Foundation Fellow, 1960-62. Taught at University of California, Berkeley, 1957-60; Brown University, 1962-63; University of Michigan, 1963-64. Associate, Russian Research Center, Harvard University, 1960-63. Author: *Pre-Primary Endorsements in California Politics*, 1961; *California Politics*, 1959. Bennington College, 1964-.

STEPHEN SANDY**LITERATURE**

A.B., Yale University; A.M., Harvard University; Ph.D., Harvard University, 1963. Instructor, Harvard University, 1963-67; Fulbright Visiting Lecturer, University of Tokyo, 1967-68; Visiting Assistant Professor, Brown University, 1968-69. Author: *Stresses in the Peacable Kingdom*, 1967; *Japanese Room*, 1969; *Roofs*, 1971. Bennington College, 1969-.

ANNE V. SCHLABACH**PHILOSOPHY**

On leave, 1972-73.

A.B., Ohio Wesleyan University, 1937; Ph.D., University of Wisconsin, 1947. Studied at Graduate Institute of International Relations, Geneva, Switzerland, and Columbia University. Taught at University of Wisconsin, 1946-48. Editor, revised edition of Muelder and Sears, *The Development of American Philosophy*, 1960. Bennington College, 1948-.

GUNNAR SCHONBECK**MUSIC**

On sabbatical, 1972-73.

Attended New England Conservatory; pupil of Aurilio Giorni in composition and theory; studied clarinet with Gustave Langenuse and Bonade Polatschek. Taught at Putney School, Smith College, Wellesley College, Longy School of Music, Massachusetts Institute of Technology, Harvard University, and Middlebury College. Helped organize Pioneer Valley School and Symphony, Bennington Music Guild. Played with United States Military Academy Band, West Point; Albany Symphony; Springfield Symphony and Opera; Berkshire Symphony. Bennington College, 1945-.

WALLACE P. SCOTT**HISTORY**

A.B., University of Missouri, 1942; M.A., Harvard University, 1943. U.S. Army, 1943-46. Teaching fellow and tutor, Department of History, Harvard University, 1947-48; Instructor and assistant professor of history, Amherst College, 1949-55. Dean of Studies, Bennington College, 1963-70. Bennington College, 1956-.

SHARON TOFFEY SHEPELA**PSYCHOLOGY**

At Pennsylvania State University, B.A., 1964; M.S., 1966; Ph.D., Cornell University, 1971. Teaching and research fellow, Pennsylvania State University, 1964-65; Cornell University, 1965-69. Bennington College, 1970-.

BARBARA HERRNSTEIN SMITH**LITERATURE**

At Brandeis University, B.A., 1954; M.A., 1955; Ph.D., 1965. Graduate assistant, teaching and research assistant, instructor, Brandeis University, 1959-62. Editor: *Discussions of Shakespeare's Sonnets*, 1963; new edition *Shakespeare's Sonnets*, 1969. Author: *Poetic Closure* and articles in various journals. Christian Gauss Award, 1968; Explicator Award, 1968; National Endowment for the Humanities Fellowship, 1970-71. Bennington College, 1962-.

ROBERT B. STEPTO is a sabbatical replacement for **HAROLD KAPLAN**.

LEE J. SUPOWIT**MATHEMATICS**

On sabbatical, 1972-73.

B.S., University of Arizona, 1963; M.A., University of Illinois, 1964; graduate study and research assistant, Rensselaer Polytechnic Institute, 1964-67. Bennington College, 1967-.

SIDNEY TILLIM**VISUAL ARTS**

B.F.A., Syracuse Univ., 1950. Taught at Pratt Institute, Parsons School of Design, School of Visual Arts. Contributing Editor, *Artforum* Magazine. Lectures widely. One-man shows: Noah Goldowsky Gallery, 1969; Georgia State College, 1969; Robert Schoelkopf Gallery, 1965, 1967; Cober Gallery, 1960 (all New York). Group shows: Whitney Museum, Chicago Art Institute, Milwaukee Art Institute. Bennington College, 1966-.

RICHARD G. TRISTMAN**LITERATURE**

On sabbatical, Fall, 1972.

B.A., Columbia College, 1963; M.A., Columbia University, 1965; graduate study, Columbia University. Preceptor in English and Comparative Literature, Columbia College, 1966-67. Bennington College, 1967-.

REINHOUD H. VAN DER LINDE**MATHEMATICS**

At New York University, B.A., 1953; M.A., 1956; Ph.D., Rensselaer Polytechnic Institute, 1968. Research assistant, Institute of Mathematical Science, New York University, 1954-56; National Science Foundation Science Faculty Fellow, Rensselaer Polytechnic Institute, 1966-67; Director, National Science Foundation Summer Science Program for high school students, 1971, 72. Member: Mathematical Association of America, New York Academy of Sciences. Bennington College, 1956-.

RUSH WELTER**AMERICAN CIVILIZATION**

A.B., 1943; M.A., 1948; Ph.D., 1951 at Harvard University. United States Army, 1943-46. Teaching fellow and tutor in history and literature, Harvard College, 1950-51; Instructor in history, Swarthmore College, 1951-52; Member of the faculty of the University of Minnesota summer school, 1952. Staff associate, American Council of Learned Societies, 1958-59. Fulbright lectureship, University of Manchester, 1964-65. Author: *Problems of Scholarly Publication in the Humanities and Social Sciences*, 1959; *Popular Education and Democratic Thought in America*, 1962; contributor to various scholarly journals. Chairman, Board of Trustees, The Prospect School, 1967-70. Bennington College, 1952-.

ROGER WILLIAMS**VISUAL ARTS**

B.A., Cornell University, 1966; graduate work in art, Hunter College, 1966-68. Assistant instructor, Cornell University, 1968. Andre Emmerich Gallery, group show, 1972. Bennington College, 1968-.

ISAAC WITKIN**VISUAL ARTS**

Studied at St. Martin's School of Art, London, 1957-60. Assistant to Henry Moore, 1961-64. Taught at Maidstone College of Art, Kent, 1963; St. Martin's School of Art, 1963-65; Ravensbourne School of Art, Bromley, Kent, 1965. One-

man shows: Rowan Gallery, London, 1963; Robert Elkon Gallery, New York, 1965, 67, 69, 71; Waddington Gallery, London, 1966, 68; Bridgeport University, Connecticut, 1970; Retrospective Show, University of Vermont, Burlington, 1971. Group shows include: "The New Generation," Whitechapel Art Gallery, 1965; "Primary Structures," Jewish Museum, New York, 1965; Represented Great Britain at the Paris Biennale, 1965; Open Air Sculpture at Sonsbeeck, Holland, 1966; "Nine English Sculptors" at Stedelijk Museum, Amsterdam and Kunsthalle Museum, Bern, 1967; "Highlights of the Season 1969-70," Larry Aldrich Museum, Ridgefield, Connecticut; "British Sculpture of the 60's," British Arts Council Exhibition, London, 1970. Exhibition of Contemporary British and American Artists, Boston Museum of Fine Arts, 1972. Represented in collections of the Fine Arts Museum of University of Sydney, Australia; Tate Gallery, London; Storm King Art Center, New York, and others. Bennington College, 1965-.

JOSEF WITTMAN

DIRECTOR OF MUSIC FOR DANCE

Diploma, Philadelphia Musical Academy. Piano faculty, Philadelphia Musical Academy, 1950-58. On the musical staff of the dance departments of Juilliard School of Music, Long Beach Summer School of the Dance. Guest artist at Connecticut College Summer School of Dance; Ohio State University; U.C.L.A.; Composers Symposium. Composer of dance scores for Jose Limon, Ruth Currier and Martha Wittman. Bennington College, 1959-.

MARTHA WITTMAN

DANCE

Diploma, Juilliard School of Music. Faculty member of Dance Department at National Music Camp, Interlochen, Michigan; Connecticut College School of Dance; Long Beach Summer School of Dance. Member following dance companies: Philadelphia Dance Theatre, Juilliard Dance Theatre, Ruth Currier, Joseph Gifford, Anne Sokolow. Bennington College, 1959-.

PHILIP WOFFORD

VISUAL ARTS

B.A., University of Arkansas; graduate studies, University of California. Instructor, New York University Extension, 1964-68. Exhibited in New York at Green Gallery, Allan Stone Gallery, Bykert Gallery, Noah Goldowsky Gallery, David Whitney Gallery, Andre Emmerich Gallery. Collections: Whitney Museum, Michener Foundation, others. Published poet. Bennington College, 1969-.

JOHN F. WOHNUS

BIOLOGICAL SCIENCE

At Williams College, B.A., 1935; M.A., 1937; Ph.D., University of California at Los Angeles, 1941. Post-doctoral fellowship, Scripps Institute of Oceanography at La Jolla, 1941-43; U.S.N.R., (Oceanography Research Unit) 1943-46; Research Associate with Dr. Roberts Rugh, Columbia University, 1957-58; Research Associate with Dr. Kurt Benirschke, Dartmouth Medical Center, 1962-63; Research Associate with Dr. Susumu Ohno, City of Hope Medical Center, 1968-69 and NRT 1971-72; Staff Member, National Science Foundation-sponsored Summer Institute for Biology Teachers, 1967, 68, 69. National Science Foundation Summer Science Program for high school students, 1971, 72. Bennington College, 1946-.

DAVID WOLFE

LITERATURE

At University of Toronto, B.A., 1967; M.A., 1968; Ph.D., 1972. Teaching Assistant, University of Toronto, 1967-72; York University, 1968-69. Bennington College, 1972-.

TEACHING ASSOCIATES

MARIANNE W. FINCKEL

MUSIC

A.B., Bennington College, 1944; studied at Dalcroze School of Music, New York City. Taught French in Bennington public schools, 1959-60; faculty member, Rockland Lyric Theatre, summers 1961 and 1962. Voice accompanist, Bennington College, 1961-66. Member of Vermont Symphony Orchestra on double bass. Bennington College, 1968-.

MICHAEL FINCKEL

MUSIC

Attended Oberlin College Conservatory of Music, 1964-66; studied 'cello with: George Neikrug, John Frazer, George Finckel, Franz Lorens, and in Italy with Pietro Grossi. Staff member, Bennington Composers Conference, 1969-; Instructor of 'cello, Buxton School, Williamstown, Mass., 1969-; Performing member Philadelphia Composers Forum, 1969-70; Cellist with Vermont State Symphony, 1958-, and with Schenectady Symphony, 1970-. Bennington College, 1971-.

SOPHIA HEALY**VISUAL ARTS**

B.A., Middlebury College, 1961; B.F.A., Yale University, 1962; M.F.A., Bennington College, 1965. One man shows: Bennington College, 1965, 1970; New England College, New Hampshire, 1970, 1971. Group show: Vista, 1968. Represented in Yale Art School Print Collection. Bennington College, 1968-.

PHYLLIS PEARSON**MUSIC**

Music major, Bennington College, 1957-60. B.S., Sociology, School of General Studies Columbia University, 1964. Worked with Otto Luening and Vladimir Ussachevsky, Electronic Music Center, Columbia University, 1958-59; Music Programmer, WBAI Radio, NYC, 1959-60; Programming and Public Relations, WMCA Radio, NYC, 1960-61. Instructor of Music and Math, Columbia University Tutoring Agency, 1961-63; Instructor of Music and Math, Barlow School, 1963-65. Tympanist, Vermont State Symphony Orchestra, 1969-. Bennington College, 1969-.

NEIL L. RAPPAPORT**PHOTOGRAPHY**

B.A., Williams College, 1965. Photographer, Bennington College Poverty survey, 1966; Deputy Director, Bennington-Rutland Opportunity Council, 1967-68; Free-lance photographer, 1968-. Bennington College, 1970-.

SALLY SUGARMAN**NURSERY SCHOOL**

B.A., New York University, 1951; M.S., Bank Street College of Education, 1957. Queensview Cooperative Nursery School, 1955; Director, Westport Cooperative Nursery School, 1955-58; Polly Miller Day Care Center, summer 1957; Bank Street School for Children, 1958-61; Bank Street College of Education, 1958-62; Cazenovia College, 1963-64; Head Start Orientation Program, summers 1965, 1967; Syracuse Pre-School Program, 1967-68; Head Start Consultant, 1970-71; Vermont Community College, 1971. Bennington College, 1970-.

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*Robert Devore Leigh, 1928-41.
 Lewis Webster Jones, 1941-47.
 Frederick Burkhardt, 1947-57.
 *William C. Fels, 1957-64.
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FORMER TRUSTEES

The plan for the establishment of Bennington College had its inception in the summer of 1923 at Old Bennington, Vermont. A charter was secured and a board of trustees was formed in a subsequent meeting in New York during 1924. In 1928 the trustees appointed Robert Devore Leigh the first president, and the following year architectural plans for the college were completed. The College opened its doors to a pioneer class of 87 girls in September of 1932. Since 1924 the following have served as trustees of the College:

*Mr. Frederick Lewis Allen, Mr. F. William Andres, Mrs. Robert Ascher, *Hon. Arthur A. Ballantine, Mr. C. L. Barber, *Hon. Orion M. Barber, Mr. Jacques Barzun, *Dr. Vincent Ravi Booth, Mr. Amory Bradford, *Mr. Lindsay Bradford, *Mrs. J. Gardner Bradley, *Mr. Otis T. Bradley, Mr. Robert R. R. Brooks, *Chancellor Samuel P. Capen, *Mr. James C. Colgate, Mrs. J. Negley

*Deceased

Cooke, *Mr. John J. Coss, *Hon. Joseph Cotton, *Mr. Willard H. Cummings, *Mr. Stephen R. Currier, Mr. Deane C. Davis, Mrs. Robert Davis, *Mr. James S. Dennis, Mrs. Marshall E. Dimock, Mrs. D'Arcy Edmondson, Mr. Charles Dollard, *Mr. Francis Huyck Eldridge, Mrs. Lawrence Feuer, *Mrs. Dorothy Canfield Fisher, Mr. Franklin L. Ford, Miss Karen Franck, Mr. William B. Franke, *Mrs. George S. Franklin, *Mr. John M. Gaus, Mrs. Charles Gaylord, Mr. Leo Gottlieb, Mr. William C. Greenough, *Mrs. John W. B. Hadley, *Mr. Charles H. Hall, Mr. Wallace K. Harrison, Mrs. Edward H. Harte, Mr. Caryl P. Haskins, *Hon. Robert E. Healy, Mr. Andrew Heiskell, *Mrs. Arthur J. Holden, *Judge E. H. Holden, Mr. Carleton G. Howe, *Mrs. Mary Howe, *Hon. Morton D. Hull, *Mr. Edmund N. Huyck, *Mrs. Percy Jackson, Mr. Devereux C. Josephs, *Mr. Nicholas Kelley, *Dr. William H. Kilpatrick, Miss Margaret Larson, Mr. Maurice Lazarus, Mrs. Henry Goddard Leach, *Mrs. Samuel A. Lewi- sohn, *Mr. and *Mrs. Hall Park McCullough, Mr. John C. McCullough, Mrs. Ewen MacVeagh, Mrs. Barnett Malbin, Mrs. Stanley C. Mortimer, Mrs. John R. Muma, *Mr. Vernon Munroe, Mr. Jerome A. Newman, Mr. Fred Olsen, *Mr. Arthur W. Page, *Hon. Frances Perkins, *Mrs. Ernest C. Poole, Mrs. J. W. Fuller Potter, Jr., *Mr. Wilson M. Powell, Mr. Philip Price, Mr. Oscar M. Reub- hausen, *Dr. Lucretius H. Ross, Mrs. George R. Rowland, Mrs. Henry Salton- stall, Mrs. Maurice B. Saul, Mrs. Frank M. Sawtell, *Mrs. Morton A. Schiffer, *Mr. Victor Schoepperle, Mr. James S. Schoff, Mr. John S. Sinclair, *Mr. Levi P. Smith, *Mr. Charles E. Spencer, Jr., Mr. Shepard Stone, Mrs. Oliver G. Stonington, *Mrs. Joseph R. Swan, Mr. David Tishman, Mrs. W. Julian Under- wood, Mrs. Irving Warner, Mrs. E. Sohier Welch, Jr., Dr. John H. Williams, *Mrs. William H. Wills, Mrs. Kenneth Wilson, and *Mrs. Clarence M. Woolley.

*Deceased

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Barbara Goldberg Rohdie, 1963 (Mrs. Robert), *President*
Seena Israel Fish, 1952 (Mrs. Charles), *Vice-President*
Wilhelmina Eaton, 1950, *Secretary*
Elizabeth Larsen Lauer, 1953 (Mrs. Louis), *Treasurer*

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Jane Wellington Merrill, 1940 (Mrs. Roger), *Boston*
Patricia Groner Dubin, 1961 (Mrs. Robert) and
Ellen Beskind Smart, 1966 (Mrs. Raymond), *Chicago*
Marilyn Lord Dux, 1948 (Mrs. Dieter), *Cincinnati*
Marjorie Handwerk Duncan, 1943 (Mrs. B. W.), *Cleveland*
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Sara Smith Norris, 1944 (Mrs. Edward, III), *Hartford*
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Roberta Ross Moore, 1965 (Mrs. Roberta), *Los Angeles*
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Sonya Rudikoff Gutman, 1948 (Mrs. Robert), *New Jersey Central*
Margaret Larsen, 1944, *Metropolitan New York*
Audree Rosenthal Reichblum, 1956 (Mrs. Charles), and
Holly Long Scheffler, 1965 (Mrs. Oscar), *Pittsburgh*
Wanda Peck Spreen, 1954 (Mrs. Kenneth), *Providence*
Margot Graham Fass, 1962, *Rochester*
Jean Woodward Salladin, 1955 (Mrs. Jean) *San Francisco*
June Wineburgh Baker, 1953 (Mrs. Saul), *Texas*
Ann Agry Darling, 1940 (Mrs. James) and
Gretchen Van Tassel Shaw, 1939 (Mrs. David), *Washington, D.C.*

ALUMNI INTERVIEWERS

The following alumni have been appointed by the College to direct applicants unable to visit the campus to official alumni interviewers near their homes.

ALABAMA

Mrs. George M. Lamb, 1201 Forestdale, Mobile, 36618; 205-344-0030

ALASKA

Mrs. Joseph Rudd, 2827 Lorre Rd., Anchorage, 99502; 907-344-2623

ARIZONA

Mrs. George L. Rosenberg, 1807 N. Norton, Tucson, 85719

CALIFORNIA (Northern - San Francisco area)

Mrs. Joseph E. Lifschutz, 1145 Vallecito Ct., Lafayette, 94549; 415-284-7424

Miss Sally W. Whiteley, 1132 Greenwich, San Francisco, 94109; 415-771-2120

CALIFORNIA (Southern - Los Angeles area)

Mrs. Hugh H. Wilson, Jr., 2045 Ashbourne Dr., S. Pasadena, 91030; 213-799-7261

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Mrs. Charles Gaylord, 410 Marion St., Denver, 80218; 303-722-3474

CONNECTICUT

Mrs. Ramon T. Smith, Indian Hill Rd., Canton, 06019; 203-693-8549

DISTRICT OF COLUMBIA

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NEW YORK

Bennington College New York Office, 26 W. 56th St., New York City, 10019; 212-246-4357

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Mrs. Howland Auchincloss, Jr., 931 Comstock Ave., Syracuse, 13210; 315-478-1425

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OKLAHOMA

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OREGON

Mrs. Jack Radow, 920 S.W. Atwater Rd., Lake Oswego, 97034; 503-636-6551

PENNSYLVANIA

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RHODE ISLAND

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TEXAS

Mrs. Saul P. Baker, 10840 Strait Ln., Dallas, 75229; 214-368-3840

Mrs. Edward H. Harte, 222 Ohio Ave., Corpus Christi, 78404; 512-883-7815

VIRGINIA

Mrs. Robert Munger, Rte. 3, Lexington, 24450

WASHINGTON

Mrs. Bud J. Burnett, 3717 E. Prospect St., Seattle, 98102; 206-322-1632

WISCONSIN

Mrs. Willard Keland, 1425 Valley View Dr., Racine, 53405; 414-632-9788

FOREIGN

Mrs. William H. Edgar, 24 Ave. Nestor-Plissart, 1040 Brussels, *Belgium*; 36-76-98

Mrs. Hiroshi Ono, R.R. #2, King City, Ontario, *Canada*

Mrs. John M. Chadwick, 8 Upper Phillimore Gardens, London W8, *England*

Mrs. Nicholas Herpin, 6 Rue des Marronniers, Paris 16, *France*

Mrs. John B. Wickman, 9A Bowen Rd., *Hong Kong, BCC*; 248236

Miss Laurie Freedman, Batsheva Dance Co., 9 Sderot Hahaskala, Tel-Aviv, *Israel*

Miss Katherine Holabird, 33 Via del Moro, Rome, Italy 00153

Mrs. Carlos A. Lopez-Lay, GPO Box 3036, San Juan, *Puerto Rico* 00936

COLLEGE CALENDAR 1972-73

The College year is divided into three terms: two resident terms of fourteen weeks in fall and spring, and a non-resident term of nine weeks in mid-winter.

Fall Term

Thursday	7 September	New students arrive
Friday	8 September	New students' appointments with counselors, 9:00 a.m.-12:30 p.m. Counseling and registration for re-entering students (those away at least one term), 2:00-5:00 p.m.
Saturday	9 September	Registration for new students, 9:00 a.m.-12:30 p.m. Registration for returning students (those at Bennington last term), 2:00-4:00 p.m.
Monday	11 September	Classes begin, 8:30 a.m.
Friday	27 October	Long Weekend begins, 1:00 p.m.
Wednesday	1 November	Classes resume, 8:30 a.m.
Thursday	23 November	Thanksgiving vacation begins, 8:30 a.m.
Monday	27 November	Classes resume, 8:30 a.m.
Friday	15 December	Last day of classes, all student work due

Non-Resident Term

Tuesday, January 2 through Friday, March 2

Spring Term

Monday	5 March	New students arrive
Tuesday	6 March	New students' appointments with counselors, 9:00 a.m.-12:30 p.m. Counseling and registration for re-entering students (those away at least one term), 2:00-5:00 p.m.
Wednesday	7 March	Registration for new students, 9:00 a.m.-12:30 p.m. Registration for returning students (those at Bennington last term), 2:00-4:00 p.m.
Thursday	8 March	Classes begin, 8:30 a.m.
Wednesday	25 April	Long Weekend begins, 1:00 p.m.
Monday	30 April	Classes resume, 8:30 a.m.
Wednesday	15 June	Classes end, 1:00 p.m.
Saturday	16 June	Commencement
Monday	10 September	Classes begin for 1973-74 academic year



SARAH GARFIELD

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fall, 1972

editor's note:

Almost since the first class entered Bennington 40 years ago, a myth has persisted that current students just missed the Golden Age. Helen Frankenthaler calls it a loaded question, but says that there certainly have been moments when "the community of the College could be open and susceptible to all kinds of attitudes, strains, potentials, anxieties, experiments . . . and that was very healthy, very lively and exciting." There is no debate with the voices in this issue of QUADRILLE who speak of their own especially exciting moments. But Lucien Hanks brings a point of view that, in a way, summarizes it all when he says, "Now we can tell those who dreamed of a better day at Bennington that they missed no age more golden for each year groaned with its own short-comings which helped give birth to a new era."

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The editors of QUADRILLE invite articles, statements, opinions and comment, letters to the editor, photographs, graphics, and reviews from members of all the constituencies.

Recollections on Recollecting Recollections

Interview with John McCullough

— 4 —

Notes From The Year One

By Thomas Brockway

— 7 —

Where Fancy Led

By Catharine Osgood Foster

— 11 —

The College Farm

By Robert Woodworth

— 15 —

Footnote To The History Of An Art

By Mary Jo Shelly

— 19 —

Sit Down and Play With Us! Now Improvise With Us!

Interview with Lionel Nowak, George Finckel and Orrea Pernel

— 24 —

Arch Lauterer: A Science of Radiances

By Ben Belitt

— 29 —

The Idea of a Theater 1935-1942

By Francis Fergusson

— 33 —

Sometimes All the Magic Ends Converge.

Interview with Helen Frankenthaler

— 37 —

Thus We Approximate Natural Succession

By Lucien Hanks

— 41 —

**Notes From Commons — 45; Galleys — 46; Events — 48; People — 50;
Faculty Notes — 50; Guest Speakers — 51; Alumni Association News —
52; Alumni Class Notes — 54.**



This seems like a good place to speculate about the uses of local history, although it's hard to be entirely philosophical. For us, coming to Bennington has been a little like marrying someone who was happily married before. We want to know about the past, we NEED to know about it. But sometimes it's hard not to feel the sting of implicit comparison. This is of course our own paranoia. Those with the longest and warmest Bennington memories are clearly committed to the future.

In our own reading of the College's history, the last decade seems to have been one of steady growth. The new science facilities, expanded faculty and student body, have made it possible to feel that Bennington is a first-rate liberal arts college. Yet this isn't enough. As our chroniclers tell us, the place has often seemed unique. And it is this uniqueness as a school where the arts are accorded full academic status along with the humanities and natural sciences that we hope will be reaffirmed in the next decade, a decade marked at the outset by a major commitment to a Visual and Performing Arts Center. In themselves buildings cannot make things happen. But, we are convinced, after only a few months in Vermont, that the members of the College community are ready to make history (and generate anecdotes) worthy of Bennington's first 40 years.

Gail Parker
Thomas Parker

Recollections On Recollecting Recollections

Really in a sense, these are my recollections as recollected in the "Recollections" of my family. They set it down and once that's done, it pretty much drives out any other impressions that might have come along.

QUADRILLE: What sort of man was Vincent Ravi-Booth?

McCULLOUGH: Ravi-Booth himself was something of a bizarre combination for those days, being half Scotch and half Italian. He was somewhat of a scholar on his own, a Dante specialist with a very eloquent mind which was connected in no particular order of intellectual consistency. I suppose "Recollections" was a little discreet, but in the beginning, I think, the motivation for his wanting to start a college here was that the Reverend Vincent Ravi-Booth did not find a very interesting congregation in Old Bennington and believed if he had a finishing school for girls here, it would be a source not only of more congregation, but certainly a more attractive one.

He began with a committee of 21 of the ladies of his congregation. My mother was included, because he had hopes of potential money. Quite by accident she was made chairman of the committee. She was all concerned about my education and that of my sisters. Her own education had been but little. She had spent her youth with a couple of aunts and her mother. Because her father had died of TB, instead of schooling they took her to Europe for a couple of years. She spent a good deal of time in Florence — Massacio and stuff like that — and Dresden where casts, trained by Wagner (a little antiquated), were still singing. Her only real education was a year at Miss Spense's School. To the end of her days, she was awed by "educated" people and by education in general, yet here were we at the "best" schools being stuffed like Strasbourg geese with names and

JOHN McCULLOUGH a former Trustee of Bennington College, is the son of Edith and Hall Park McCullough who were instrumental in founding the College. On the twenty-fifth anniversary of the opening of Bennington College, we prevailed upon the McCulloughs to allow us to publish their "Recollections." Now, in Bennington's fortieth year, we have prevailed on John to recollect his recollections of "Recollections."

4 Quadrille

dates and latin declensions. She read a book by Edward Yeoman's called SHACKLED YOUTH which stirred her. Then her sister introduced her to the New York Education Commissioner Graves who sent her to Dr. William Kirkpatrick. Then and there Ravi-Booth lost out on most of his hoped-for congregation and the College "scheme" became progressive.

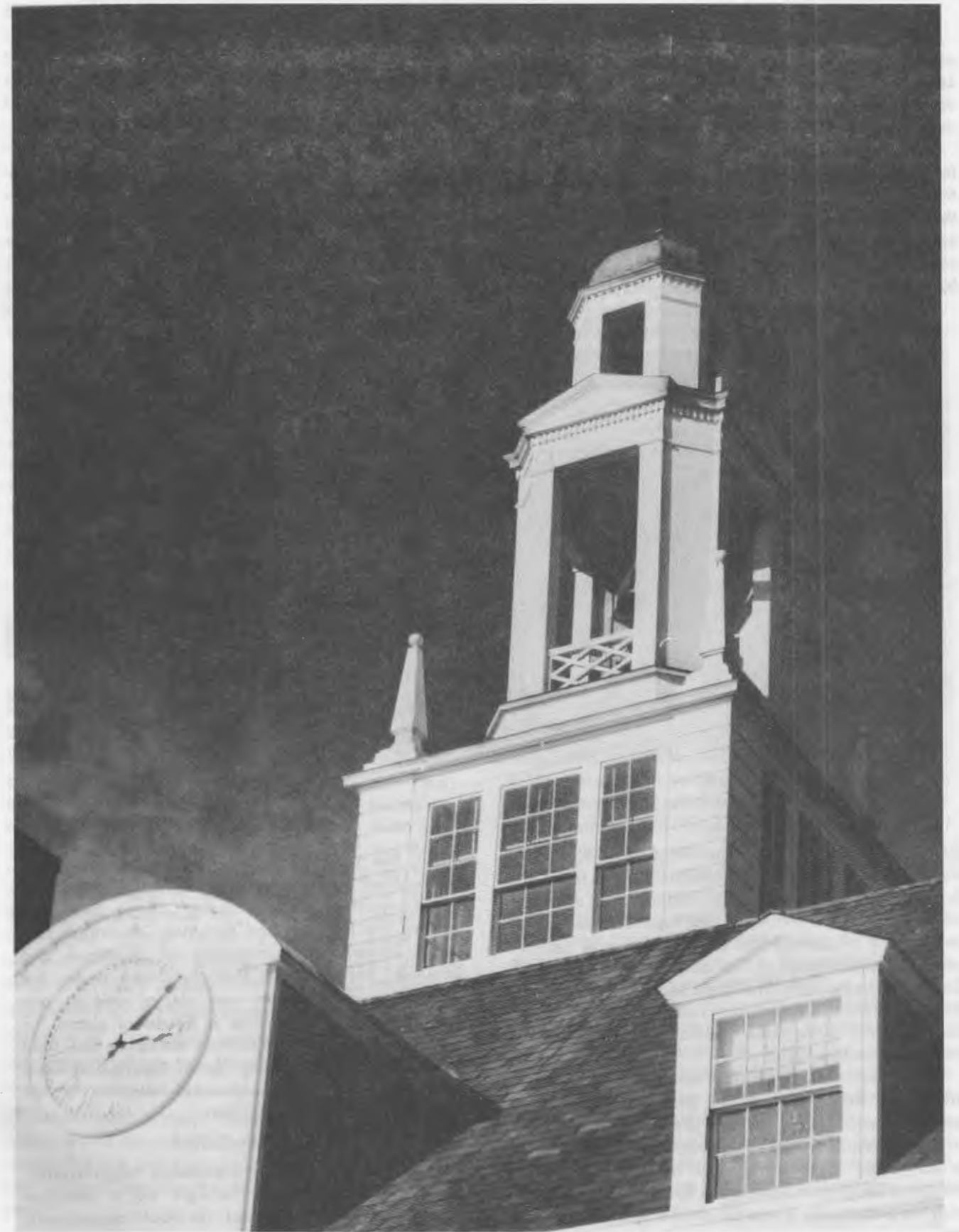
QUADRILLE: Did the town of Bennington provide any support for the "scheme?"

McCULLOUGH: The town as a community, it developed, really had very little to do with Bennington College's formation. The pledges that Ravi-Booth got from the townspeople all fell apart and the local community itself, were the way they are now — whatever that is. A few think the College is the greatest thing on earth and the rest are sort of indifferent to it. There's usually a more forceful anti-reaction in most college communities than there is here. I've always felt that Bennington had a rather good in-town relationship because there is not much of it.

ROBERT D. LEIGH

Leigh as our first president had a very unthreatened and creative forward-looking feeling about him and he communicated that to his faculty and the faculty worked in those terms. Mrs. Leigh may have been a very creative element, too. She was a very forthright, and a very sure-of-her-opinions sort of gal. Once when Arthur Page was Chairman of the Board of Trustees, he turned to my father during one meeting of the Board and said, "I hate to feel that we do all this work and make all these decisions only to have them taken home to a higher authority." That was Mrs. Leigh, alright.

One thing she initiated, for instance, was Bennington College's unique "athletic" program. The whole College was without one because a gym cost like old scratch. Mrs. Leigh had run across a little known dancer — Martha Graham by name — who was virtually unknown except to people who danced. Since there weren't even many of them, in those days, her slice of cultural attention was miniscule. Presumably, Mrs. Leigh pondered, "Well, why not have the exercise classes be an art form." Which is what set Bennington into the whole dance orientation. I think it was more Mrs. Leigh's idea than anyone else's.



Quadrille 5

LEWIS WEBSTER JONES

When Leigh resigned, it came rather unexpectedly so the Jones transition was a hard one. Even though Leigh had been planning all along only to spend only so many years as president, the actualization of his theory to limit a president's term surprised some.

Jones entered in the war years which were rather hard ones to deal with. He wanted to try to broaden the town-gown relationship and he got quite far in theorizing on this. This was while I was in the army, so I only have hearsay. Instead of enlarging the campus, he and some local merchants, spearheaded by Charles Feinberg, formed Community, Inc., to

so it wasn't conceived of as a presidential house. But when he became president, he used it and when he left the College he sold it to the College so the presidents of Bennington have been saddled with it ever since.

FREDERICK BURKHARDT

I wasn't a Trustee when Fred was asked to become president, but I was among the first to know the answer because I happened to drive Mrs. Franklin and Puff Mortimer, I think it was, to New York City at a sort of midnightish hour. We stopped at every available telephone to call Madison, Wis. to see if he was going to accept the presidency. If he



"We never danced on the grass. Never, never!"
"Oh, you know we did. But only for photographers."

build an arts facility in the town whose use would be shared by the town and the College. Come to think of it, the mixing of the artistic aspirations of all ages of citizens of a town with the specific learning aspirations of College students was nearly as innovative in education as the ideas that activated to College to begin with. The basic failure of it all was that there wasn't that much cultural aspiration in Bennington — but in the euphoria of an ending war, that was hard to read.

When the Joneses took their first sabbatical, instead of doing what all the rest had done, like going to France or Mexico (one professor came back so full of mexicitis that his colleagues wanted to get a "takki cab" to send him back to Mehico), they stayed in Bennington, and Lewis built a house, partly with his own hands. It was before he was president,

didn't, the Lord knows who would have run the place. What he accepted was the facing of the first major impact of inflation on the College. By then, I headed the Building and Grounds Committee and Ralph Larsen (Superintendent of Buildings and Grounds) kept warning that the beam under the west wing of the Barn was rotting and at any moment it could fold like a house of cards. To Burkhardt's credit (since nothing did fall down), Fred let it rot and kept raising faculty salaries to keep even with or even a little ahead of inflation. He was a much appreciated president.

WILLIAM C. FELS

Bill Fels projected the presidency magnificently, however, he had been brought up a Christian Scientist in a military school. He would occasionally

blow a fuse in understanding somebody. He had tremendous breadth and humor and intellectual inquiry. And he always looked the part, he always had on an academic robe, so to speak. And he was an expressive advocate of ideas.

SCIENCE AT BENNINGTON

His great push was to build the science building. With only five science teachers, enough to cover each of the fields, he felt Bennington was never going to attract the gal who wanted to major in science and that the art-minded girl who might, with a little push, be exposed to science could not properly get it here. He felt strongly that any education in this day and age without science was a bad thing.

Hattie Fels once overheard a Bennington student who was showing her M.I.T. boy friend around the Barn. When she came to the west wing, where there were a few bunsen burners and left over plants scattered around, and she said proudly, "...and here is where we do science. Do you study science at M.I.T.?" Supposedly this apocryphal story got back to Bill Fels and maybe that was what conditioned him to feel that no education today was complete without the study of science.

EDWARD J. BLOUSTEIN

Ed Bloustein had a lot of courage in many areas. For instance, he brought up things to the Trustees that had not been discussed before, such as the abortion rate at the College, and drugs. He raised problems concerning the private sectors of the College which were substantive to its public image. He took responsibility with the Trustees instead of for them.

Perhaps the most important periods of the College have not been during the presidencies of any of the above, but during acting-presidencies (Harold Gray, Lewis Jones, Thomas Brockway, Harry Pearson and Donald Brown). An acting-president really hasn't any mandate to be creative, but he sure can (and these did) consolidate things and clean up the leftovers.

QUADRILLE: From your vantage point, what are the problems you see the College facing now?

McCULLOUGH: I am glad to say I don't know.

QUADRILLE: Anything else you want to add?

McCULLOUGH: Well, since we've invented the reasons behind the dance, the president's house and the Science Building, I think I've done as much for you as imagination can. □

Notes from the Year One

by Thomas Brockway

The opening of Bennington College 40 years ago could not compete for headlines with the race between President Hoover and Governor Roosevelt or Hitler's march to power or signs that the depression was waxing or waning. Still the BENNINGTON BANNER treated the opening as if it ranked with Admiral Dewey's whistlestop in North Bennington on October 10, 1899 and an occasional newspaper farther afield noted the event as unusual, unlikely or bizarre. Some thought it incongruous that a college with the highest tuition in the country should hold classes in a barn and teach music in an abandoned chicken-coop. Others were astonished that on this Vermont hilltop you could

THOMAS BROCKWAY, familiar to Bennington students and the community, wants it known that he wrote this eye-witness account of the Year One at the College, because he was NOT here that first year.

earn a degree painting or dancing or blowing a horn; that no one would take attendance or give examinations; there would be no curfew or housemothers; and the young ladies could come and go as they chose and, as in Rabelais' ABBEY OF THELEME, do what was pleasing.

If this was not precisely what Robert D. Leigh, Bennington's first president, had in mind in his Educational Plan, catchy items in the press did underscore his belief in the arts, his impatience with the conventional syndrome of lecture, textbook, examinations, grades and credits, and his conviction that there was educational gain and little risk in treating college women as adults. But the press seldom got to the heart of the matter as President Leigh saw it: At Bennington each student would pursue a course of studies which accorded, not with what her elders thought would be good for her, but with her own interests, needs and purposes, and culminated in genuine mastery in one or more fields of knowledge.



A RED BARN SERVES AS THE FIRST BUILDING OF A NEW COLLEGE: THE DEDICATION of the Recitation Building of Bennington College, Bennington, Vt., Which Will Give Young Women a "Highly Personalized" Education. Dr. Willam E. Rappard of Geneva Is Seen Speaking From the Base of the Silo. (Times Wide World Photos.)

N.Y. Times 8/29/31

What Bennington's first president sought in his utopian college was not the regeneration of society, but the education of Bennington students in "attitudes, appreciations and ideals," who upon graduation could be commended to their home communities as worthy in their various ways and as possessing purpose, energy and skills, "qualities needed for the improvement of our culture."

To this end education must proceed not only in the classroom, laboratory, library and studio, but in the student houses, at committee and community meetings, evening lectures, concerts and plays, in recreation and social activities. In short educational influences at Bennington must be totally pervasive and unremitting.

The Trustees appeared to like the ideal of Total Education and Mr. Leigh had no doubts about Bennington's first class (later referred to as legendary). But would the faculty accept this ideal and work tirelessly and selflessly for its attainment? Mr. Leigh had this question in mind as he interviewed candidates and seemed to favor those

who had never taught in college, or had taught only briefly, and were little given to professorial practices, and thus would come to Bennington with no dingy lecture notes, favorite exam questions, or pontifical aloofness.

But to make sure the Leigh blueprint would not be misconstrued, the faculty and staff were asked to foregather on the campus for a month of briefing, indoctrination and free discussion before the students came to complicate matters.

Upon arrival the faculty were given copies of the first Bennington College catalogue, just off the press, which made emphatic what some already knew: Mr. Leigh had grave doubts about certain venerable academic practices. At an early briefing the faculty challenged his statement that compulsory class attendance, examinations and grades were "external disciplines" which seriously interfere with "real incentives and internal disciplines related to the student's own developing purposes and interests."

Discussion did not shake Mr. Leigh's opposition to

grades and, until the Burkhardt era, whenever transcripts were needed, the office nervously deduced the grades from instructors' reports. However, on the other points the president was willing to compromise. No "official record of attendance" would be taken, but the instructor was free to deal with absences as he saw fit; and since examinations had utility on occasion their use might be optional. Still the Leigh doubts about the educational value of exams had entered the blood stream and from Year One Bennington students have been tested much less by examinations than by their performance in class and studio and by their papers, the writing of which soon became, and remains, endemic in literature and social studies. (A recent student who saved her papers discovered that she had written 45 in her first year.) This early encounter between president and faculty ended pleasantly enough but it warned Mr. Leigh that Total Education might be chipped away bit by bit if he were not constantly on the *qui vive*.

With the arrival of the 87 students, the week-long registration during which every student conferred with every faculty member, and the beginning of classes, it soon became apparent that instructors were taking their duties seriously and devoting time, thought and especially conversation to the differing needs and interests of their counselees. Whenever they met at meals, in the faculty lounge, or after evening meetings, "the talk was always about some student and her progress, or lack of it, and her problems, if any." (Recent letter from Mrs. Woodburn, then Mary Garrett)

Mr. Leigh did not teach or counsel that year and felt excluded from the conversations that the faculty found so fascinating. He evolved an ingenious means of furthering the faculty's understanding of first principles of "Total Education" and at the same time learn everything the counselors knew about their students: With no advance warning, he proposed that they ALL spend their Non-Resident Term in Bermuda, poring over student folders. In this way they could all discover how well students had been advised, whether they had chosen the right trial majors in the light of their interests and needs, how much work they had done, and what should be recommended for the spring term.

Attractive as Bermuda might appear, a number of the faculty were appalled and managed to scrape up an assortment of arguments against the scheme. But the real objection was obvious. Already fairly exhausted by the demands of Bennington's Total Education, which went far beyond counseling and

riding herd on students who often went galloping off in all directions, the faculty looked forward to a quiet winter of recuperation wholly free of students or talk of students. The president was disappointed to learn that his faculty's dedication, unlike his own, must be accepted as finite.

Mr. Leigh expressed his concern over the faculty very frankly in a letter of March 13. In it he declined to go to New York to attend a series of money-raising meetings on the grounds that in his absence the faculty might "slip back into conventional methods and courses," a tendency which might develop "so easily in our faculty at the present time." This was not the moment for him to be away for "we are in almost a desperate fight to organize our work along the lines of the fundamental aims of the College."

At some point Mr. Leigh apparently felt that he had contained the risk of faculty backsliding for he renewed every contract but one. Yet as he reviewed the first year, he felt obliged to fault the faculty in their use of leisure time, which he felt to be an important element in any scheme of Total Education. In a community meeting in September 1933 he declared that the truly educated person would spend his leisure in "recreative, enlightening and ennobling pursuits," not in "fast driving, gossiping, playing cards, watching ball games or organizing pointless clubs." If he omitted nothing from his list we must conclude that the faculty diversions were tame and unimaginative during Year One.

Actually Mr. Leigh was quite well satisfied with most of his early collaborators and spoke of them enthusiastically as he interviewed new candidates for the second year. Lawrence A. Cremin, the historian of American education, agreed with that enthusiasm when he sweepingly characterized the Leigh faculty as "extraordinarily youthful and able."

Mr. Leigh's own sense of mission and urgency had led him to expect more of his faculty as teachers, counselors and human beings than any group of men and women could give. For him Bennington College was everything: it was his life, the subject of his dreams, his thoughts, his conversation, his satisfactions and frustrations. It is understandable that he was at times disappointed that others were not equally immersed in the enterprise of creating a utopian college. But it was the intensity of his faith that had carried him over the barren stretches between his appointment as president in 1928 and the opening in 1932, and that now sustained him in the complicated task of giving the College its unique configuration. □

Excursions Where "Fancy" Led

by Catharine Osgood Foster

It was a hot, sunny Labor Day afternoon at about half past one when I got off the train we called the Up Flyer at the North Bennington station. It was the first day of the fall term of the third year of Bennington College. Since then hundreds of other Bennington faculty, students and visitors have arrived this way, along the old Rutland Railroad tracks and into the lovely, quiet village down the hill from the College. Hundreds have also gone away — sometimes forever and sometimes on the frequent short trips away from the College we were all encouraged to take. It was already in vogue to talk about "our hilltop isolation."

A fairly large number of us took those trips — some to work or study, such as Martha Hill and other part-time faculty who commuted to second jobs in the city, some for evening excursions to near-by lectures, poetry readings, union meetings or play rehearsals, and others to visit Vermont, New England or the cities of the East.

Quite a few of the trips that I took were in Genevieve Taggard's old Dodge sedan, with the fringed awnings at its four windows, named Fancy. It was this car which came to meet me that particular Labor Day afternoon, with Genevieve's sister, Steeny Taggard, and her daughter Marcia, leaning out the windows to greet me as I came down the platform in front of the fine old brick Victorian station we all became so fond of during those years. Genevieve had stayed at home that day in Dewey Apartment to make lunch, because the Up Flyer from New York usually came in too late to get to the dining rooms at the College before closing time. We chuffed up the

CATHARINE OSGOOD FOSTER, is the author of a book called *THE ORGANIC GARDENER*, which she wanted to call *MULCH ADO ABOUT GARDENING*, a regular columnist for the *BENNINGTON BANNER*, and the driver of a white, flashy convertible that isn't named Fancy.

hill in the old four-square car, and had plenty of time to enjoy a salad and some chilled wine before the first faculty meeting of the year at 3 p.m.

The meeting was held on the porch at Cricket Hill in the shade of the huge old elm that used to grow in the courtyard. We sat looking out across the sunken garden towards Mount Anthony. I remember the view, the sultry breeze, the warmth of the friendly greetings from other faculty members, and the way President Leigh, standing with his back to the view, roused us with good, lively talk about progressive education methods and their great results. Then various Division secretaries described how the rest of the week was to be devoted to registration. Since there were at that time no set courses in the curriculum until student demand created them, our job for that whole week was to help each student who came to see us create a course of study that met three important points. Through our questions during each meeting we aimed to get her to see where she was; where she was going; and what she needed to get there.

It is difficult to draw out of some unexamined source the answer to such questions. (And in those days, 40 years ago, it really was rather rare to be asked to examine one's motives.) But I remember that, although some seemed startled when I asked why they wanted to study Chaucer or the proletarian novel or social groupings in a mountain village, those students were very good sports about being prodded. By the end of the week each student had arranged a weekly tutorial for an individual project in the field of her major plus three to six courses which would meet once a week for an hour-and-one-half discussion group. When several students interested in forming a group found a faculty member who was willing to teach it, the new course was formed and put in the schedule. All such news was communicated via the bulletin boards in Commons or by an announcer who went around to the dining rooms.

Quadrille 11



The exterior of the North Bennington Railroad Station looks much the same as it always has, but the interior is being currently remodeled to house offices.

Alan Jon Portney

After the two classes in the morning, labs and studios and rehearsals in the afternoon, most evenings of the week were filled with "evening meetings," as we called them, and everyone went. We all agreed that they were a sort of core curriculum for the College, and besides we liked them and the stimulating discussions they aroused on campus and in the classes preceding and following them. And there were usually very good parties afterward.

One frequent and favorite kind of off-campus trip was to the house of the faculty member who gave the party, often impromptu. Sometimes we'd fill up Genevieve's car, Fancy, with students to go over to Old Bennington to Irving Fineman's apartment in Hall House when a novelist came. Or we'd go to Otto and Ethel Luening's house on the hill across the valley from the College after a concert. Or up the hill in North Bennington to George Lundberg's after a social scientist had given a talk. After most evening meetings there was a lively discussion in session in the room where the post office now is, and the party carried it on and on.

Sometimes the event we had gone to was off campus. When Robert Frost decided to read for his townspeople in South Shaftsbury, we got into the old Fancy car and went up to Cole Hall to hear him joke and philosophize with the Vermonters, answer their questions and read them "The Death of the Hired Man." Other nights we followed him to Williamstown or Hanover to hear him read.

When there was time we would head up the dirt roads along the valley and up above Manchester to hunt for farms to move to. Irving Fineman found one on the East Road in Shaftsbury, where he still lives. Barbara and Lewis Jones found one for weekends in Bondville, and Genevieve Taggard discovered a fine old hilltop potato farm, Gilfeather, in Jamaica. When it was hot, we'd go up for a swim in the Salmon Hole at Gilfeather, and then get heated up again playing softball on the lawn in front of the little gray-shingled house. In the fall we'd visit the Bondville Fair, with its vegetable displays, jams and jellies and its very rough and jolly, home-brew festival atmosphere. We'd often meet the people we'd seen before: the laundress, the Bondville storekeeper, the postmistress, the man who was going to do the haying or the one who had just fixed some loose shingles on the roof. Little by little we got to know a good many Vermonters.

We met some more natives after Shibby Hall left her job as operator of the College Store, and decided to buy a place in Shaftsbury on West Mountain overlooking the entire Bennington Valley. We got to

know her neighbors, and we took frequent trips up there for the demolition parties we had, pulling down the back sheds or pulling off the plaster: Mary Garrett in her old gloves; Helen Cummings in her old blue jeans; the Wistars balancing long boards on the way to the collection pile. Guy Morse, the carpenter, always had some fine, well-seasoned Vermont philosophy to share and we all tried to pick up his accent and remember his exact words.

Once in a while instead of turning towards the country, we would get on the Down Flyer or into old Fancy and start for the cities. We got to know something about the nearby ones on short trips to Troy, Pittsfield or Albany, and on longer trips to New York, New Haven and Boston.

One lesson of discovery for me was during a midnight journey to Albany after a party at Otto and Ethel Luening's following a guitar concert given by Otto's old friend, Carl Sandburg. It was the year after Tom Foster and I were married, and we volunteered to drive him to the station to catch his train to Chicago.

At the party one anecdote had led to another, all marvelously funny and all equally important to Sandburg to tell. So of course we got started so late he missed the train. The next train left in an hour, and we drove around Albany at Sandburg's request, after having a bowl of onion soup and another beer.

This Chicagoan told us the identity and significance of every statue in the city, directed us accurately to every historical square and described the old-timers who had lived in most of the historical houses we drove by. Sandburg's curious, inquiring mind and spirit had led him to every revealing spot in Albany while he was doing research at the state library there in preparation for his colossal biography of Abraham Lincoln. He was absolutely steeped in all the local lore. We had often gone to this city and thought we knew it quite well, but our horizons had been bounded by Keeler's Restaurant on State St., the railroad station, one second-hand bookshop, and an oculist's office. Carl Sandburg knew all the bookshops and all the restaurants as well as all the historical points in the city.

With an example like the one we received from this wonderful man in the middle of the night, we could not help but be spurred to develop a better habit of leisurely exploration of this way-stop and then, perhaps, of all other stops we made in the future. He underscored the reasons why the college encouraged us to enlarge our horizons by travelling away from the campus, to supplement and give substance to the intense concentration of study on the isolated hilltop where we focused our lives. □



The College Farm



1942-44



Photographs by Ann Cobb Thorne



by Robert Woodworth

For three years, 1942 through 1944, the fields of the College and the Jennings Estate were devoted to food production. This venture was undertaken during a period of wartime food scarcity. The hope was that students would accept the opportunity to contribute to the war effort in a way which would not conflict with their beliefs and loyalties. The food was to be eaten by the College community; nothing was grown for sale.

Student work groups were organized the first year by Mary Jo Shelly, assistant to the President; by John Lydenberg of the Social Science Faculty for the second year; and by the Farm Council (five students and two faculty elected by the student body) for the third year. Each student was expected to work five hours each week. About 25 students (out of a student population of 250) worked regularly and effectively, often coming out for extra hours when help was needed. Becca Stickney and Clytie Stevens performed heroics for the program. About four-fifths of the student body approved of the farm effort enough to report with their work groups, but many eventually lost interest. About 25 students disapproved of the project to the extent that they never appeared. Some faculty members worked regularly with the crews.

The farm program could never have been realized without the constant cooperation of Frank Tschorn (Director of Buildings and Grounds) and three of his men: Joe Zagata (machinery maintenance and operation); Bill Moon (herdsman); and Joe Nadeau (field man).

Probably the most unexpected outcome of the project was the unprecedented amount of criticism (almost entirely unfavorable) voiced by "everyone"

The idea for the War Farm at Bennington College was proposed by ROBERT WOODWORTH, science faculty member from 1935-1969. Because he was teaching full time and growing his own home garden, he impressed upon members of the Farm Council that he could not be expected to work the farm. He would only plan and manage it. He estimates that he put in around 2,000 hours working the Farm.

toward "everyone else." This varied from reproof of the College administration for failure to command all students to do their stint of farm work to disdain for the farm manager for not knowing the "right" way to plant peas.

During the first months of 1942 plans were discussed concerning the use of lime and fertilizer, the design of a quick freeze plant (to be installed in the basement of Commons), the construction of a vegetable storage cellar, and the purchase of seed.

In March, seeds were planted in flats, in the plant physiology greenhouse. The objective was 5,000 tomato plants, 1,500 broccoli, 1,000 cauliflower, 1,500 cabbage, 1,000 sweet peppers, and 1,000 celery plants.

In April we started the vegetable storage cellar. The site selected was south of the pond and east of the pathway to Jennings. (There is now, 30 years later, a large depression where the cellar was). The plan was to excavate an area 42 ft. by 22 ft. and nine feet deep. Below the topsoil were hard clay and stones. We had hoped to finish the excavating by mid-June, but had hardly begun.

In the meantime, the seedlings from the greenhouse had to be set out in the fields we had prepared in April. By the end of May we had also planted seven acres of potatoes, six acres of beans for drying, one acre each of sweet corn, peas, green beans, winter squash, and three acres of beets, carrots, onions, lettuce, chard, kohlrabi, endive, etc. The acre of peas was timed to mature just after the Fourth of July when summer school was to start, but the spring was so wet that they were ready in mid-June just after college had closed and most of the students had gone home. A few of us were very busy picking that acre of peas.

With a wet spring followed by a wet summer we had problems with cultivating. We had an old Farmall tractor but there were no cultivators for it and we could not get any. One of the men bolted a hardwood three by four on the drawbar and with three one-horse cultivators hooked on we did the cultivating. This required four people where only one would have been necessary if we had had the proper rig for the tractor.

The excessive moisture not only encouraged the weeds but also the crops, which gave heavy yields earlier than anticipated. Our plan was to get the food into the quick freeze plant but it was not ready until mid-August, so the summer students HAD to eat lots of fresh vegetables.

Potato production was perhaps the most successful part of the farm program. We consistently had good yields of excellent quality. Each year we devoted a large part of the land south of the stone wall at the end of Commons lawn to this crop.

We needed the vegetable storage cellar by fall and we kept deciding that we would tackle that project as soon as other work was under control. We finally realized that with this approach we would never get to the cellar, so we decided to plunge in. Using our old Farmall tractor with a quarter yard scoop (every scoopful had to be loosened by shovel and pick) four of us finished the excavation in eight days. One favorable aspect of clay was that there were no cave-ins. The sides were cut vertical and stayed that way. The largest boulders encountered weighed about two tons, but the old Farmall lugged them out easily. A trench was dug from the lowest part of the cellar floor down toward the pond and four-inch drain tile laid to make sure that water would not remain in the cellar.

Then the building began. Our crew went up to the Jennings woodlot on East Mountain. Fifty thousand board feet of hemlock had just been cut for use in making board walks for campus. We had no asphalt walks then. The crew trimmed the unused tops of the hemlocks, getting out 200 pieces 18 feet long. We had no horse to drag out the logs so we carried them out to the wood road. The college truck transported them to the cellar site. The sides and ends of the cellar hole were lined with posts nine feet high. Two rows of posts were set down the middle to form a 5 foot corridor, and additional posts were placed to form six bins (7 ft. by 7 ft.) on either side. A floor was laid on two by sixes. A door (4 ft. by 6 ft.) was made of studs and boards and insulated with rock wool. Stone walls were laid up on either side of the door to hold back the top fill. A ventilator was placed in the roof for partial temperature and humidity control. Total capacity 3,000 bushels. Labor for digging and building — 700 man hours. Work on the storage cellar was finished just in time to put in the early potatoes.

The quick freeze plant was ready by mid-August.

Sweet corn was just ripening and in the next three weeks 13,000 ears of golden cross bantam corn were picked, stripped, blanched, kernels cut off, packaged, frozen and stored. Also 200 bushels of green beans, 50 bushels shell beans, 50 bushels broccoli, and 40 bushels cauliflower were put into frozen storage.

After fresh vegetables came three weeks of potato harvest. Our potato digger was 30 years old and was so worn out that it had already been discarded once. We patched it up, and nursed it along and we got the crop above ground. Parts were welded and much old wire was used to hold things together. The potato yield was 1500 bushels of good tubers from 90 bushels of seed. Such a yield would not win any prizes but we got all the potatoes we needed for the year at a time when many of the local farmers did not bother to dig their potatoes because of blight. Our makeshift spray operation had paid off. That job was finished just in time to start picking apples. The Sunday before we started a heavy wind blew 200 bushels off the trees. However, we got 400 bushels of hand-picked apples into the storage cellar.

Meanwhile, six acres of beans were ready to be threshed. We got out an old Westinghouse small grain thresher which had not been used for twenty-five years. After two hours of greasing and belt patching it was running. The white kidney beans were put through.

The food effort during the 1942 seasons resulted in the production of about \$6,000 worth of vegetables at fall wholesale prices. Our costs were well below this figure but only because most of our labor was volunteer.

In 1943 and 1944 we continued with vegetable production. There would be no waiting for the completion of the quick freeze plant, and our vegetable storage facility was ready and waiting to be filled. High protein animal food was scarce and expensive so we decided to raise poultry, pork and beef. Field crops for animal feed were added to our program. Buckwheat, field corn, oats, mangles, and hay were grown and fed to poultry and stock.

Our poultry project was designed to provide fryers and broilers but not eggs. In 1943 we purchased 2,000 one-day-old cockerels. The shop and greenhouse at the northwest corner of the Barn were used for the brooders. The plan was to move the young birds to other quarters before college

opened for the spring term, but the spring was so cold and wet that this proved to be impossible. From February to mid-April those who worked in the Barn were inconvenienced by the "unpleasant odor" from the brooders. Except for this disturbing factor, the shop and greenhouse were admirably suited to brooding chicks. We lost very few chicks. The job of getting over three tons of poultry meat into the freezer was undoubtedly the most disliked part of the whole farm operation. Many of the students would not pluck chickens. Some were willing to pay other students to pluck for them. The next year we brooded chickens in the dairy barn.

In 1943 we also raised pigs. Nine sows and one boar were selected for breeding. The litters from the sows were raised and when space became available in quick freeze we put in over two tons of pork.

We also undertook beef production in 1943. We bought bull calves from the Fillmore Farms herds. These were fed for a year and a half, then butchered, and over four tons of beef put in our quick freeze.

There was a feeling throughout the country during the late summer and fall of 1944 that the war was over. Student interest in farm work dropped to almost zero and the Trustees, faculty and Farm Council and Farm Manager judged that it was time to liquidate the whole enterprise. There just was no longer any interest in the project.

Each year the college farm contributed farm produce to the North Bennington High School for canning and the hot lunch program.

The objectives of this farm enterprise were to produce food during a time of scarcity and to provide an opportunity for students to contribute to the war effort. It was realized from the beginning that we would do well if we met our expenses. If the farm had been operated on a profit basis we often would have done much better than that.

As we neared the end of the farm project, decisions had to be made about the future use of the fields and equipment. The fields had been thoroughly worked, and limed, and green manured. It was decided to seed them for the production of high quality hay. The farm machinery, had been repaired and adjusted and consistently oiled so that it was in much better condition than when we found it in 1942. We had a 3,000-bushel capacity vegetable storage cellar which would be useful for many years. The new quick freeze plant also allowed purchase of meat and vegetables in wholesale lots at a substantial saving.

In 1945 we hired some men to grow potatoes and sweet corn, both of which require a minimum of hand work. We found we could not afford to pay wages for farm operations. From that time on our lands were rented out for hay production. □





Footnote to the History of an Art

by Mary Jo Shelly

At the time modern dance badly needed to consolidate its scattered forces and prove itself more than a passing phenomenon, Bennington College provided the environment to do it in. Robert Leigh was seeking a sensible use of the College facilities during summer interval but did not want to go into competition with the writing, painting and music workshops already operating nearby. He had been impressed with the unexpected impact dance had had on the College and hit upon the notion of a summer school of the dance.

To him it was a fresh idea. To Martha Hill, the one person accepted both by professionals and educators as pre-eminently qualified to develop a program of modern dance, it was the answer to a long-held dream. The project, which would make Bennington renown from coast to coast from 1934 on, headed toward reality out of nothing more momentous than a conversation between them on Cricket Hill one autumn afternoon in 1933. There were, even among the Trustees who authorized it, those less than enchanted with the plan.

A great deal of what followed can be characterized as successful defiance of the logically impossible. From the outset, the President and his Director of Dance knew they were taking at best a promising gamble. Financial subsidy began and ended with access to the College facilities. All other basic services had to be paid: A token payment to be sure, but a payment to be met, nevertheless.

The keynote to success would be the capture of the four acknowledged modern dance leaders of the day — Martha Graham, Hanya Holm, Doris Humphrey and Charles Weidman. These untameable pioneers were not known for lovingly cooperating with each other's work. It seemed on the face of it uncertain that the four would agree to trek to remote Vermont for little more than it would cost to

MARY JO SHELLY was assistant to the first President of the College, and the administrator of the School of the Dance. In addition to helping drive dancers, props and thumbtacks to and from the armory, she had the job of tactfully turning away aficionados from the sold-out Festivals of the Dance.

get there, and then in addition bear amicably with one another's presence if they did. The exciting possibilities of the venture however were evident to these pioneers, and Martha Hill prudently scheduled the four artists to arrive and depart in sequence that first session.

Then there had to be students. People interested in this modern dance were known to exist, usually hiding out as somewhat maverick members of college physical education departments. To break even, the school had to ferret out 60 of these mavericks to attend and pay a fee based strictly on costs.

The Up Flyer doesn't run any more, but it used to tail behind the New York City express to Albany, be hauled backward across the Hudson River, and after a discreet pause, putt on its own steam up the Vermont Valley. The Up Flyer performed this little ritual on July 7, 1934, and disgorged at North Bennington station, not the requisite 60, but over 100 summer dance students from half the states in the Union.

No one could have anticipated it, but reduced to three inadequate words — it all happened.

Even more applicants had been turned away because space had run out: this circumstance was repeated every session thereafter. The Summer School of the Dance answered a ready-made need and its timing was miraculously right. The day the first session of the Bennington School of the Dance began, the College unwittingly became party to a radical change of course in one performing art which would, in time, effect them all.

This vastly over-simplified sketch of events from that day to the final days of the school means scrubbing out all but the essential and the unique in the picture. The essential: a program of study that Martha Hill had already laid out for the College's Dance Division and had only to be duplicated for the School of the Dance. The unique: an unexpected dimension of performance the school promptly generated which has become known as the Festival of the Dance.

The original program provided only studio work in

the basics of dance. Performances for a public audience were not even contemplated. The first planners ignored the fact that dance MEANS dancing for someone else and that the act of bringing any number of dancers together to study dance will of necessity culminate in performance. The four artists ended their assigned periods of teaching with "demonstrations" of technique "given" by advanced students. The audience for these demonstrations consisted of students and miscellaneous visitors to the school. These demonstrations proved to be dramatizations in sheer movement — uncostumed, unstaged, unscripted — which in their own way, were as evocative as many a finished production.

The point could hardly be missed. The school must provide for performance from then on: the Festival. At once the question of housing the Festival arose. Response to the plan for the School suggested an equally strong interest in the Festival. One person — Arch Lauterer, member of the College drama faculty and so far associated with the School only as astute observer — already had the answer in mind. Deeply affirmative of modern dance as an ideal medium for his concept of theater, foreseeing accurately the scale of performances the School would produce, and all too aware the Commons theater could not contain them, he found the answer where no one else would even have looked.

Four miles away, in the town stood the Vermont State Armory, an unadorned brick rectangle with a large open floor, a shallow balcony and a stage one-tenth the size of the Commons stage. Prowling around the place, Arch saw it differently. The logically impossible was never more successfully defied than by Arch's transformation of this unpromising structure into a theater that conformed dramatically to the requirements of dance. The audience would occupy the balcony and part of the open space, the rest of that area became the stage. The tiny Armory stage became incidentally, though consistently, utilized as an element of the setting. There would be no curtain, only fin-like panels angled along both sides for entrances and exits. Lighting would come from equipment hung overhead from the cross beams, unconcealed, but unobtrusive because all focus would be on the dancing.

Two practical problems remained. Everything, down to the last thumbtack, would have to be carried from the campus and taken back again. And, there was the tactical question of negotiations with the Vermont National Guard. It was, after all, their Armory. While it had accommodated appropriate civic events, no one had ever proposed to turn it into a theater for, of all things, dancing. Protracted

encounters with these latter-day Green Mountain Boys became an exercise in tactful suspense. In the end, since the boys would be off to summer encampment, someone might as well use the place. We were in.

We were in for four successive August seasons of history-making Festivals of the Dance with one narrow squeak in the most ambitious year of all, 1938, when the National Guard expected still to be drilling precisely when the Festival had been widely announced to begin. In prospect of defeat, Arch conjured up a substitute in the form of a gayly striped tent erected on campus. It leaked like a sieve and bucked like a ship in full sail but would, if all else failed, house the performances. Luckily, the 1938 Festival was performed in the Armory, and the National Guard performed elsewhere.

This capsule account scarcely explains why, like the perennially oversubscribed student body, the audience crowding into the Armory from miles away always exceeded the maximum 500 seating capacity. Perhaps it is enough to say that for modern dance, its time had come and here was a place for it to come to. It was a distinctly partisan audience whose applause took the somewhat perilous form of stamping its feet on the floor of make-shift bleachers where they sat. They were oblivious to the annual late-summer phenomenon of southwestern Vermont which came in the form of violent thunderstorms accompanied by deluges that made the lighting flicker and turned the unpaved parking lot into mud. Even in 1935, with the weather at its characteristic worst, the single scheduled performance had to be repeated in response to demand.

Mere recital of titles from the Festival programs would signify little except to aficionados of the modern dance in those long ago days. As a matter of record, however, a substantial number of the works that accounted for the rapid advance of modern dance in this period had their premiers in the Vermont State Armory. Within the span of a six-week season, each had been conceived, choreographed, rehearsed, costumed, provided with either an original or arranged musical score, and its own staging. The accomplishment owed nothing to anyone's endowing it. The Festival was never expected to pay its own way. It belonged as an integral part of the School. Endowment came from the talent and plain hard work of the many dedicated to produce it. Such freedom for the artist to move from idea to finished execution, heretofore non-existent, released a surge of creative activity. Not all productions were masterworks. Not all survived intact to be performed again, but few were wholly wasted and a number stand permanently as land-



Doris Humphrey

Barbara Morgan



Charles Weidman



Hanya Holm



Martha Hill

Tom Bouchard



Louis Horst
Accompanist

marks in the history of the art.

At the same time, with an eye to the future, for each of three seasons the same kind of opportunity was given two young dancers, invited as Fellows of the School. All necessary support was provided them and their work was presented as the curtain raiser to the Festival. The wisdom of the move shows in the careers those artists have since pursued, placing more than one of them in the forefront of dance today.

The Festival, by reason of its uniqueness deserves emphasis, but without overshadowing the invaluable contributions of the School in its own right. In addition to the careers of the Fellows of the School, from the student body have come equally effective dancers and choreographers of what can be called the second or perhaps third generation of the American style. Then from the efforts of the many students who never sought professional careers, but continued teaching, came the first way for professional companies to tour. Called pejoratively, the gymnasium circuit — which in fact it partly was — it nevertheless took modern dance from coast to coast, thus escaping the outrageous expenses of exclusively New York performances, building a wide and varied audience, and immeasurably enhancing the growth and maturing of the new form.

To return to the sequence of events at Bennington, after five sessions of the School and following Armory performances from 1935 through 1937 by single companies, the staging in 1938 of large-scale works by all four at once climaxed this phase of the venture. By chance a break in the sequence came at the right time. Mills College, with a comparable Far West center in mind, invited the School to move intact to California. For Mills it closely resembled the

first gamble at Bennington. Happily, an over-subscribed student body turned up for a full program of study; and heavily attended elaborate demonstrations of technique like those at Bennington in 1934 substituted for a Festival, the result being a distinct impetus to further study of the art.

Upon return to Bennington in 1940, the beginnings of a radical extension of the original plan took place with the initiation of separate units for drama, music, and stage design. The School of the Dance became the School of the Arts, prototype of the now familiar centers for the performing arts. With war coming closer, the larger project had a brief but substantial history. Teaching continued as before. Driven out of the Armory, production nevertheless went on with first-rate works in dance and drama, both aided by music and adapted to the Commons theater. The full potential of the arts center was however never to be realized. By 1942, the war doomed it.

It seems like a brief moment in the history of the College and in the history of dance, but the overall effect was immediately recognized. Long before newspapers assigned professional critics to the dance world, one such post existed. The person who filled it wrote, "It is not often that an event in the history of an art can safely be pointed to as a milestone of progress until time has given it perspective." The writer, John Martin — now critic emeritus of the dance world — wrote that from Bennington in August 1934 on the occasion of the completion of the first session of the Bennington School of the Dance. Clearly that prophecy has long since been fulfilled to the lasting credit of the College providing an environment for those dance pioneers to work in. □

'Sit Down and Play With Us! 'Now, Improvise with us.'

NOWAK: What year was it George? When did you come?

FINCKEL: 1942. I arrived alone and they gave me a tiny little room in Jennings. I was invited to a big cocktail party the next night. Oddly enough I had never been to a big cocktail party before that and I was both shy and not very verbal then about cocktail parties. I didn't have the technique of moving around and making small-time chat, you know, as you have to do at cocktail parties. So, instead, I drank a lot. I wasn't in very good shape when I left the party. It was late October, getting chilly, and it was absolutely black when I left this place. I wasn't familiar with the campus so I asked some passing students the direction to Jennings. They pointed out the main road with tall trees lining it. When I looked straight ahead, I couldn't see a thing, but I discovered that if I looked up between the trees, I could see enough sky up there to guide me. Unfortunately, because I wasn't looking at the road, I think, I stepped on a skunk, and it sprayed me. I got to Jennings and hung my coat in the closet in my room. The next morning, I heard Murray McGuire and the complete grounds staff making a search of Jennings, trying to locate a skunk. It was hanging in my closet and nobody discovered what or where the source of the smell was. After about four days it began to pale a bit. About then I had to go to New York for some reason, and I took the train from Albany. It was a rainy day, I remember. I put on this overcoat, which was fairly recovered by then, and went out in the rain. And it began to get awful all over again. By the time I got to the train, it was really at a high point, and all the trainmen were running around looking under the seats for a skunk. Well, of course, it finally paled, but the first impressions were rather strong.

The morning after I got back to Bennington, I went over to breakfast, and there was only one man in the

We excerpted freely from a recent interview taped with LIONEL NOWAK, who is still holding down the piano forte, GEORGE FINCKEL, still to be found in his stronghold of antiques and music on Route 7, and ORREA PERNEL, who was visiting the area from her home in Switzerland. They reminisced, logically enough, about music at Bennington.

breakfast room. He had a large map out and he had an egg cup. I noticed that he had one boiled egg in there, corn flakes and a touch of ketchup. I thought that was rather an odd breakfast. In the middle of his map, there was a fly walking around. I sat down next to this man, because there was no one else to talk to. He was deep in his map. He said "Now, Rommel is right there on the desert. This fly is showing me the way the Germans are handling the desert situation." Now we didn't even introduce ourselves, he just started right in. "Now, that fly, you watch that fly. It's going to show us where the German army is going." I had quite an ordinary breakfast, a cup of coffee and some toast. As I was leaving, I asked some people. "Does anyone know that gentleman sitting in the breakfast room?" They told me it was Buckminster Fuller.

PERNEL: My coming here was at 12 hours notice. I was rehearsing with Bruce Simonds at Yale, and I got an S.O.S. Would I please take a 7 o'clock train to Bennington the next morning, and some students would tell me what to do. So I rushed up. There was a snowstorm and it was fantastic. And I thought, "Either I stay in Jennings and starve all day long — I had no snow shoes — or I straggle over to Commons for breakfast. Well, there was a new teacher who WAS equipped with snowshoes and he happened to stride ahead of me to Commons so I strode in his footsteps, and we landed up for breakfast. Well, the only other person who was there was Theodore Roethke who came down, very disgruntled, and muttered, "I wish I were back in my mother's womb." That was my introduction to Bennington!

NOWAK: I came in '48, but there was nothing exciting about my arrival. Nothing. Everything went perfectly smoothly.

FINCKEL: Tell me, did you feel at home immediately?

PERNEL: I was familiar with the College, having played here before I ever taught here. But I must say, I felt absolutely at home immediately. Great fun, very exciting, and one got the sense that if you had a good idea, you could jolly well go ahead with it, which was wonderful. I had never taught in a college before in my life.

FINCKEL: I had a job teaching in the Putney School



Orrea Pernel,
Lionel Nowak,
and George Finckel

and I used to pass through here. It would be exactly at noon and we'd go to one of the restaurants downtown, and all these very odd, strange-looking people used to come in there for lunch. I thought to myself, "This Bennington College must be heaven. They're such fabulous looking people. With crazy clothes and everything." The New York Times used to publish a lot of what was going on here in the summers when Martha Graham, The Budapest Quartet, Hindemith, once in summer and Kirkpatrick were here.

PERNEL: I think for a long time people thought Bennington College was just a summer school. One of the very good things that was instituted rather early on was Otto Luening's insistence of a performance seminar every week. I don't think that had been done before. Perhaps that's general now, but it was an awfully good idea that they should practice before, because it is a performing art. I think they used to work up for their concerts, and not have the practice of it before.

FINCKEL: It hasn't been that necessarily that way with everything who has applied for a position here. I remember, not far back when a violinist arrived. We had our first faculty meeting of the year, and Henry Brant got up and said, "Now this coming year, we're locking up the library, and we're not going to perform any music that's printed, except music that is printed either right now or tomorrow or a week hence. I looked at this poor violinist and she was absolutely green. She had gone through this long training, and she wasn't going to be able to play the music she had spent her life learning. Of course the rest of us knew that Henry made this overture every year. Then the next day we'd hear all this Mozart, Brahms, and Tchaikowsky coming out of the building

and Henry would be peaceful and everyone else would be content.

NOWAK: We had a different experience with pianists. We slammed a car door on one of our applicant's fingers.

QUADRILLE: Why did you do that?

NOWAK: I don't know. It must have been a Freudian slam.

FINCKEL: I can't remember his name, but he WAS a spectacle. He asked us, "What would you like me to play?" We said, "What would you like to play?" He said, "I can play anything." So we named some obscure Bartok second concerto, or something like that, and he knocked it off. Somebody else named some other obscure something, and he knocked that off, too. Then we asked him to do a trio with some of us. And he said "Give me a week's notice. I might be able to put it together." We had to tell him that sometimes in this job someone can come up to you and say, "Let's go to Jennings and play." Many of them came to play with a huge program, a recital program, and yet they couldn't read very well.

NOWAK: Well, I think there's something about the way we choose our new faculty members that's very important. We kind of insist that the people we get in have this spirit. And the way we find out is that we put it to them awfully tough when they come. Where else would you find a faculty that says, "OK, now, so you've got a name, all right, let's forget your name. Come on. Sit down and play with us. Now, improvise with us."

FINCKEL: We're going to make up a piece together.
NOWAK: We wouldn't have a person unless he or she is willing to take every chance, and not mind it. And they have to be able to do it any time, and that makes a difference.

FINCKEL: — It's a very tough screening process. And it's almost immediately that you sense the spirit-giving kind of thing one has to have in the teaching profession.

NOWAK: Look at even the sabbatical replacements we've gotten for Schonbeck. They'll try anything. They're incredible. They don't rest on any laurels. They are always in there.

FINCKEL: Bennington has always had such faith in its faculty that the faculty could set up any kind of curriculum it chose, even if it wanted to do it for one year. The Administration has that kind of faith in these people to allow them to try almost anything that comes to their mind. It is a particularly unusual kind of teaching privilege that Bennington has.

PERNEL: We were also very interrelating. It seemed to me that it was awfully nice when one student went and played to different members of the faculty. We really knew our students awfully well. And that performance seminar had an awful lot to do with it. Because you heard everything.

FINCKEL: Instead of getting an orchestration out of a book, for example, Lionel would ask his students to write a composition for 'cello. Then he'd invite me down to play for the students and give a little talk about the instrument, tell about its range and its possibilities of sound. So this was another thing that grew out of this weighting of the two professions, composition and performance.

NOWAK: I don't know quite what you're alluding to, Pernie, but this business of confidence and the interrelationship of the faculty is very important. For instance, many times when I would have my piano class, a lot of Julian DeGray's students would come down and play and this didn't bother him at all. Or one of my students would say, "I think I'll study with Julian DeGray next term." "That's fine." I would say, "You need a different kind of approach." If someone was getting ready for a concert, I would say "Why don't you go down and play it for Mr. DeGray." Now this kind of thing is impossible in most conservatories. Everyone's so jealous of his own little studio, and his own little group.

FINCKEL: A thing that has always seemed mysterious to me was how this high spirit or creativity has been maintained such a long time. Never let up that high creative pitch.

PERNEL: I think that the Non-Resident Term has been one of the reasons. Just having that jump in time, no consecutive time. Its one of the very good things about Bennington. Actually, the two big breaks in the year — NRT and summer. So that you have time to grow. That's important. I think this pushing and pushing and trying to get more and more things in, just dries you up faster. You need the time to fill up again.

I'd like to mention... I don't know when it began... this idea that all students should start to compose, even those who had never heard any music at all. This was an accepted procedure in painting where you give children paints and paper and you just let them get on with it. It had never been done with music to my knowledge. Is that right?

NOWAK: I can tell you exactly when it started. It was in 1956 when Ted Strongin and I made a little experiment. We said, "You know, we don't get much composition around the music building. Maybe there are people around the campus who compose or would like to." So in room 136, we would give a kind of little composers' conference, every other Tuesday. A couple of dancers came in with compositions, and that got some of our music students interested. We taped their stuff and then we would play it back. At the end of that year, I said to Teddy, "You know, this is a good idea. We ought to do it in all our classes." So we did. I think that it was that Symposium in 1955, when Edgar Varese and Hans Hoffman were here that led us to this notion. I think you should say that Varese's having been here and his stand when he said, "You have to be up to date. Your watch has to be on time." I think that's what kicked it off.

FINCKEL: That Varese thing gave the whole department such an energy at the time. It was a brand new idea to call off all classes for a week to celebrate some artistic event of this kind. And that the Administration should be so much in favor of this kind of thing that it dug out the money to make it come into being. It gave the department a tremendous energy.

NOWAK: It was called the Symposium on Music and Art. Bennington College produced the first performance of a great piece by Varese; the first American performance of his "Deserts." It had been done once abroad, in Paris, I think. But we did it six months later, here, the first American performance.

PERNEL: That was very exciting.



"It was a brand new idea to call off all classes for a week to celebrate some artistic event of this kind." Hans Hoffman and Edgar Varese at the Symposium on Music and Art in May, 1955.



Electronic "instruments" assembled for the American premier, at Bennington, of the piece by Edgar Varese entitled "Deserts."

FINCKEL: Paul Feeley just wanted to celebrate the fact that America had come into its own as an arts center, in the painting world. No longer did you have to go to Europe to be a professional painter. You could stay right here. And he was going to use Hans Hoffman as an example of a man who had gone through many phases and aspects of painting and lived in this country. And he asked us if we could think of someone in music who would be comparable to Hoffman whom we could celebrate. And we immediately said Varese.

NOWAK: Prior to that Symposium, I was, in a sense, the only person who taught composition. Paul Bently had taught some before I came. But when I came, I taught it in the old-fashioned way. No performance unless finally the work was rather perfected, you know. So who wanted to work at that?

FINCKEL: This idea of insisting on composition immediately had varied reactions from the students as well as the outside world. I remember students used to complain, "When am I going to get my harmony and ear-training?" or "What is this running around and written down everything you want to play?" There were those students who thought they weren't getting anything. I know one that applied to Eastman School. She brought in a sheaf of her compositions, and a teacher asked, "Have you had any coun-

terpoint?" No. "Any ear-training?" No. "Any harmony?" No, I don't think so. And he kept looking over her compositions, and finally said, "I don't understand how Bennington does it."

PERNEL: But they DID have ear-training. They all had to play an instrument, and they were encouraged to play too, and that's a fine kind of ear-training.

FINCKEL: And those pieces they wrote were always played almost immediately. So that gave them an ear-training. Very shocking to some of them, sometimes, too.

QUADRILLE: Has the philosophy of the Music Division changed during your time here, Lionel?

NOWAK: I don't think it's changed, really, it has grown. When it pushes into a direction, it always pushes with vigor, and at this moment, composition seems to be very important. But still, the whole chamber music notion, the whole notion that music can be made by anyone at any level just so long as he does the best he can at that level. This is not a professional school, but if you presume to be professional, you had better BE professional. In a sense, there are no standards at all, and on the other hand, there are tremendous standards up here. It all depends on how you interpret it. But I don't think philosophy behind the Division has changed. □

A Report From The President and Vice President Regarding the Finances of Bennington College With a list of donors July 1971 - June 1972

After a few months at the College we feel that there is nothing Bennington needs more than money, or rather good friends who will give money, for there always is more to being supportive than sending checks. Right now our needs are greater than usual, for we need money for a Visual and Performing Arts Center as well as for operating expenses. The Arts Center is essential if the College is to fulfill its present curricular designs, much less experiment in new areas. Our plan for financing it is conservative, but we do not yet have enough in hand to carry out the plan.

The College has achieved a balanced operating budget, but only by paying a real price. Several introductory courses are larger than they should be. Seventeen applicants turned Bennington down last spring because other colleges could give them larger scholarships.

The College is expensive, but no more expensive than other independent colleges and universities of the first calibre. We differ from most of them, however, in that we do not have a large endowment to generate significant sums of money.

In short, we are dependent upon annual giving in a way few, if any, other first rate colleges are. And now we must make our usual appeal for annual giving and ask for money for a building. Two checks are not cheaper to write than one, whatever the truth is about the economies of family life. But if Bennington is to remain something more than an ordinary liberal arts college, it must have more than ordinary support.

What else is there to say, except a heartfelt thank you to those who gave so generously during the past year.

Gail Thain Parker, President

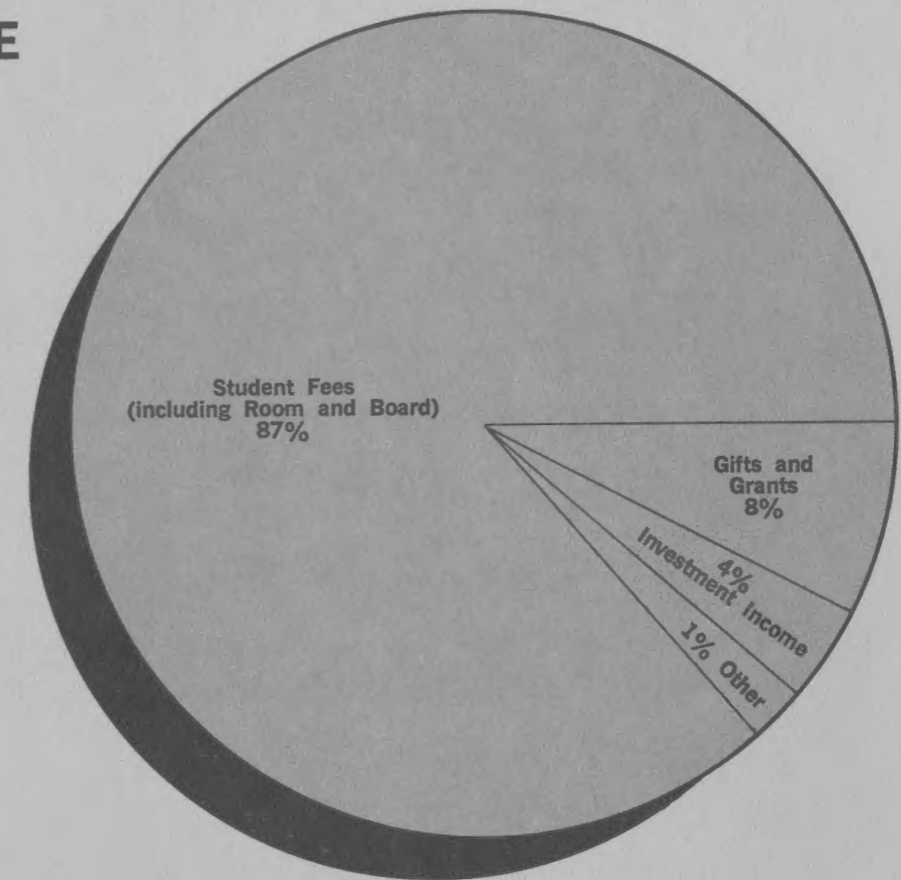
Thomas D. Parker, Vice President

BENNINGTON'S GROWTH AT A GLANCE

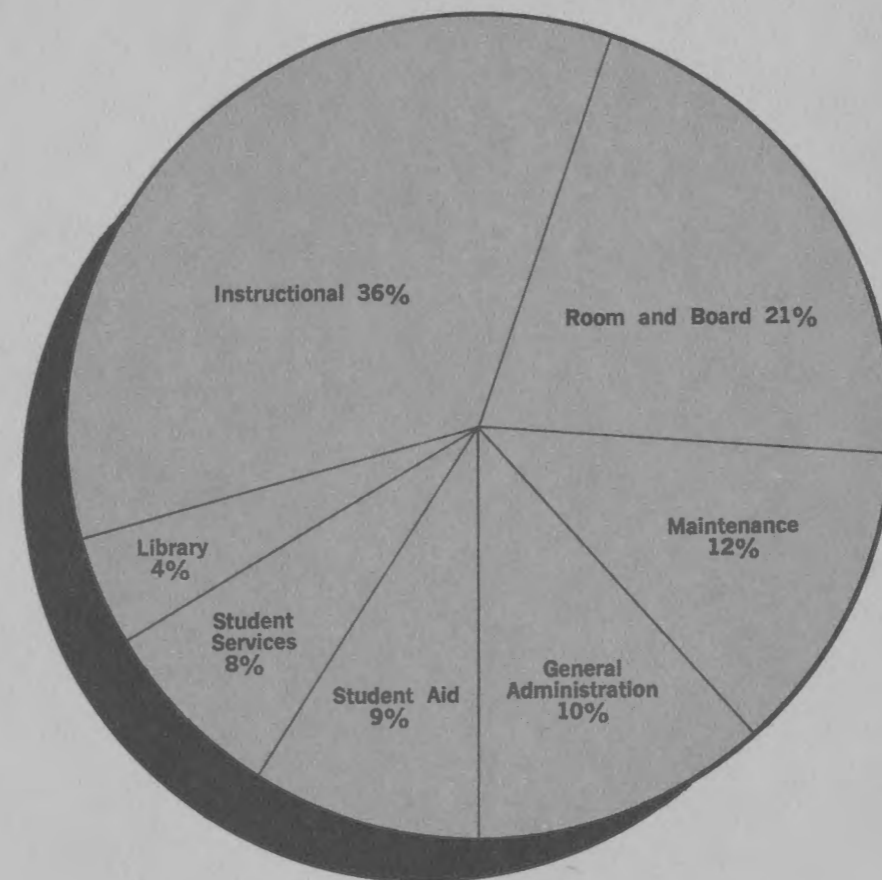
	1949-1950	1959-1960	1965-1966	1969-1970	1970-1971	1971-1972
Students	344	351	417	554	561	600
Faculty (full-time equivalent)	46	48	57	62	63	64
Number of Alumni	1,581	2,835	3,586	4,134	4,276	4,406
Full Tuition (including room and board)	\$2,100	\$2,650	\$3,450	\$4,325	\$4,625	\$4,950
Average Faculty Salary (without fringe benefits)	\$4,347	\$6,513	\$9,518	\$11,295	\$12,114	\$12,091
Financial Aid	\$76,177	\$104,446	\$112,850	\$211,700	\$249,735	\$265,089
Total Unrestricted Gifts to Annual Funds (for the year ending June 30)	\$89,780	\$166,577	\$289,357	\$199,363	\$240,185	\$203,121
Endowment	\$122,626	\$447,797	\$759,227	\$1,633,865	\$1,820,362	\$1,892,082
Total Operating Budget	\$778,226	\$1,304,033	\$1,934,463	\$2,954,576	\$3,112,362	\$3,296,085

FOR THE PERIOD JULY 1, 1971 TO JUNE 30, 1972

INCOME



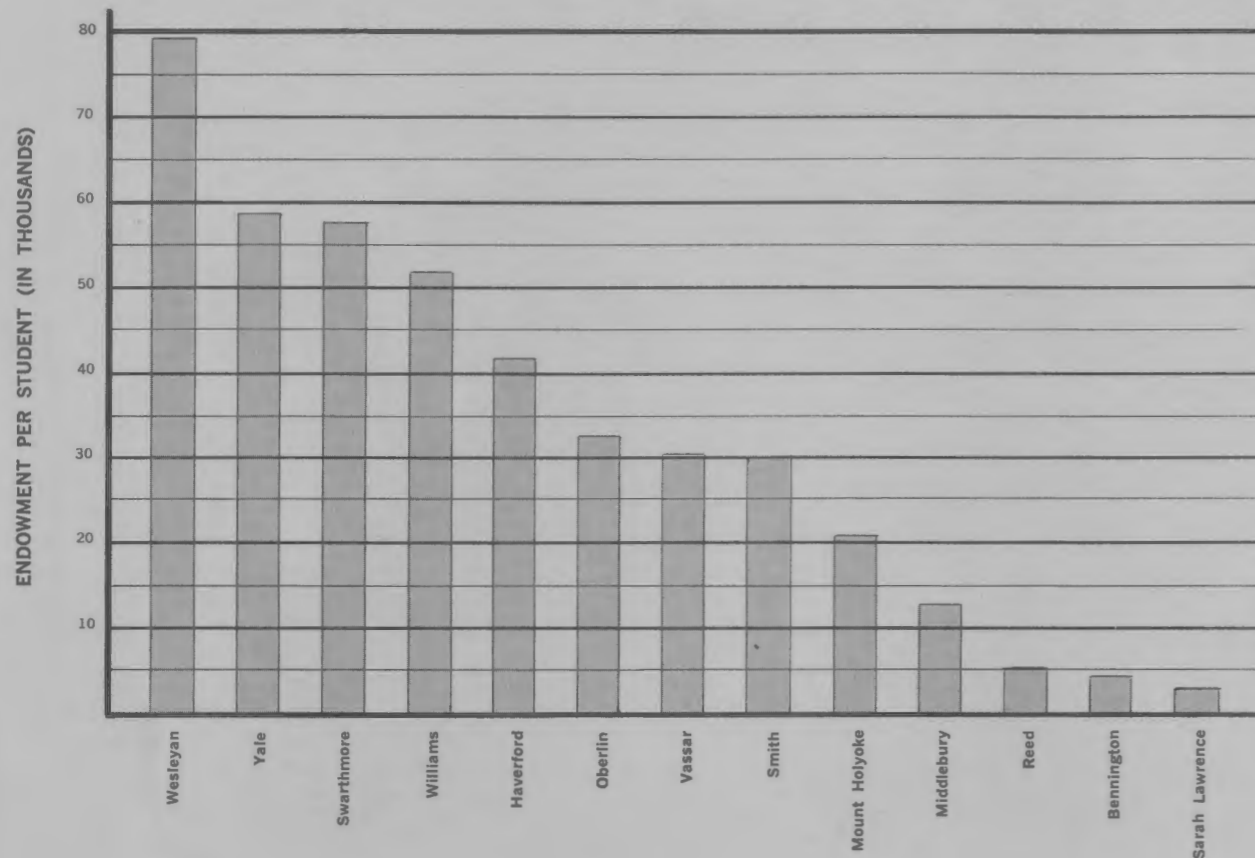
EXPENDITURES



BENNINGTON'S ENDOWMENT

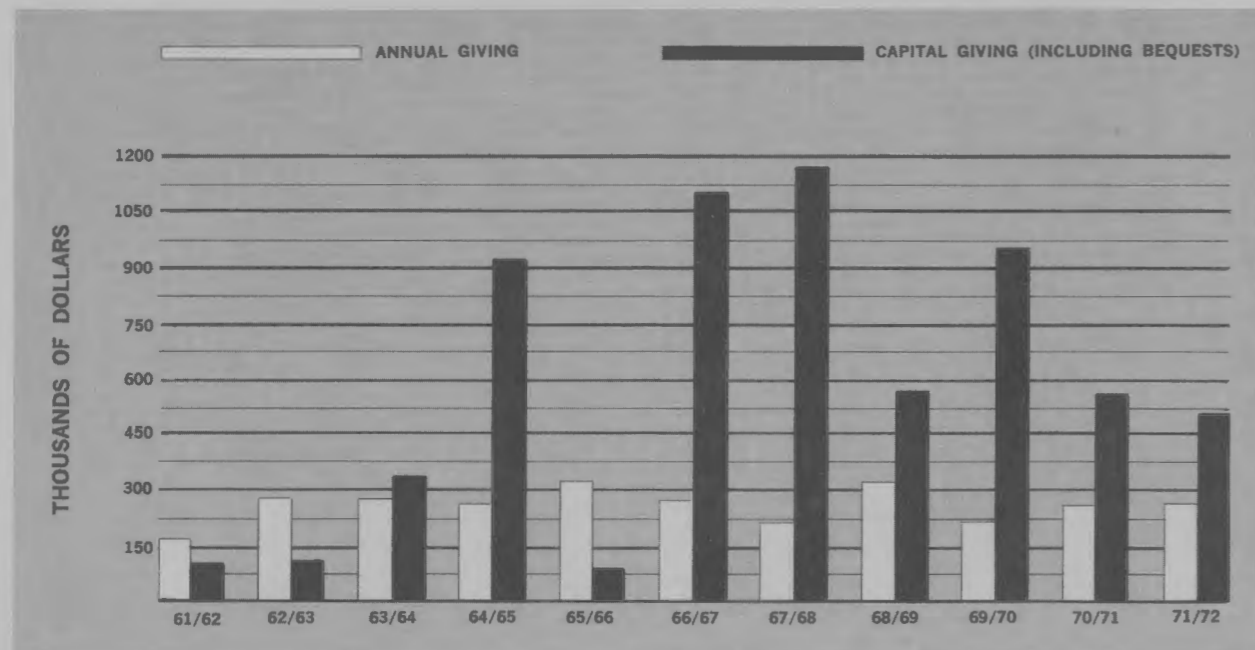
Compared to other colleges
\$ per student

from the 1970-1971 figures of the American Alumni Council



... THE MORAL EQUIVALENT OF ENDOWMENT

GIFTS TO BENNINGTON (1961-1972)



LIST OF CONTRIBUTORS TO BENNINGTON COLLEGE

FOR THE PERIOD JULY 1, 1971 THROUGH JUNE 30, 1972

ALUMNI BY CLASSES

ALUMNI FUND CHAIRMEN: **Sarah Knapp Auchincloss '41**
Helen Coonley Colcord '59

Class Chairmen are shown in bold face type.

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Asho Ingersoll Craine
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Yvette Hardman Edmondson
Fletcher Wardwell Gaylord
Eleanor Alexander Griffin
Elsa Voorhees Hauschka
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Hannah Coffin Smith
Margaret T. Spencer
Shirley Stanwood
Helen Stewart
Gertrude Doughty Swartz
Emalea Warner Trentman
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Bessie Schonberg Varley
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Helen Watkins
Jean Moore Whitehead
Alene Potter Widmayer
Helen Gregory Yardley

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Rhoda Scranton Sloan
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Elizabeth Blanchard Tankoos

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Rita Gillette Gottsegen
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Barbara Cooney Mallonee
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Linda Borden McKean

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Barbara Ushkow Deane
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Susan Shepheard Diener
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Olivia Pattison Garfield
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Jacqueline Brown Llewellyn
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Carol Spence Muntz
Gail Gardner Newman
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Renee B. O'Sullivan
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Doris Robbins Ornstein
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Jane Neal Keller
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Renee Marron Klepesch
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Miriam Hermanos Knapp
Selina F. Little
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Linda Schandler Perlich
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Michele Rogers Zwirn

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Eleanor Kronish Goldstein
Marjorye Hirsch Goldstein
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Margot Wurtzburger Milch
Roberta Selwyn Miller
Anne Schleisner Moses
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Lois Ballon Rabinowitz
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Arch Lauterer: A Science of Radiances

by Ben Belitt

I think of my association with Arch Lauterer as a long bounty. I owed him, in the first place, the roof over my head at Bennington College — and a certain royal-blue wall that looked toward Mt. Anthony at the southern extreme of the quadrangle and seemed, as he doubtless intended it to seem, to open into the sky itself on fine August afternoons. The year was 1938, the first year of an untried apprenticeship to a profession for which I had little reason to consider myself destined. I was assured there would be room for me at Franklin House in the apartment of a member of the drama faculty; or I could settle for a boarding-house in North Bennington. I looked one way at the ashen clapboard Americana of provincial Vermont; and the other way at a blue wall, with its terra cotta complement of ceramics, textiles, and Mexican pottery, and decided for Mr. Lauterer.

Drama's Mr. Lauterer proved to be long-faced, leggy, and reclusive — an untimed explosion rarely to be seen between his day-long sessions in backstage classrooms and toolshops, and his night-long meditations over a drawing-board: cordial and anonymous under a thatch of greying hair, holding his chin on the bracket of his thumb and forefinger, squinting markedly under the horn of his eyeglasses, as though a stage-light had been ill-placed or a gelatin was too florid. In effect, he made over to me everything but a studio bedroom-and-bath, and a coffee-pot which he replenished around the clock at need; and he apologized in advance for the fortunate likelihood — he chuckled a recondite chuckle — of his protracted inaccessibility. He introduced me to our third tenant, an Irish setter with a terra cotta burnish, assigned to the royal-blue rectangle near

BEN BELITT offers us a glimpse of an article he wrote for a special issue of IMPULSE, The Annual of Contemporary Dance. Their 1959 issue was devoted to Ach Lauterer — Poet in the Theatre.

the andirons: Sean would keep me company, he said.

I date my acquaintance with Arch Lauterer with the accident of his absorption in a poem — as it happens, a poem of my own which he had come upon in the pages of THE NATION. It is painful to have to admit that Arch Lauterer is the only poet with whom I have ever felt wholly at ease — because our media differed, perhaps, or because he gave me such an unexpected sense of privilege in the special circumstance that leads one man to turn motion and place into poetry, and another to fasten obsessively on language. Our talks, which often lasted into the morning, were of poems and stages: of all the modes of symbolic and immediate activity by which imagination is made drama, and drama, delight. In as much as his knowledge of the written poem — which was not a knowledge merely, but like all matters close to his interest, a frenzy — far exceeded my knowledge of the theater, we spoke of poems more often than we did of stages or dances or theaters. In a sense, it was the mind of Arch Lauterer, submerged and arcane as it sometimes was with the sense of all that waited in the wings or wrestled through the drama of its articulation, which constituted my first equivalence of theater. For no one could come within range of that probing and reckless imagination, with its daring discharges of color, its bright and its dark spaces, its command of the equations by which distance and illusion intersect in a visible mystery, and remain untouched by the theatrical. For the stagestruck, like myself, the imagination of Arch Lauterer, deep in its private game of summoning up a vision, was like stepping suddenly into the changing lights of a proscenium, with a drama of concentrated passions and humors in full progress, and a darkness charged with attentive presences on all sides.

Yet like a poet, too, Arch Lauterer was a master of the prosody of the contemporary stage. For precisely at the point when it sometimes seemed his vision



Tom Bouchard

TREND, presented in the Armory in 1937. "...the art of Hanya Holm seemed to him, at the time, a dancer's answer to the stage's meaning."

summer citadel of an American art wholly strange to me: the art of "the modern dance." Indeed, the Summer School of the Dance at Bennington College — an independent venture which was regularly mounting masterpieces by Graham and Humphrey-Weidman and Holm, and sponsoring the "dance-fellows" of a later generation — had virtually preempted, in public knowledge, the other three seasons during which Bennington College pursued a liberal arts program for undergraduates in all areas of academic learning. I had begun to listen for musical cue-counts in dance workshops and address myself to a foreign nomenclature of *soace*, *extension*, *plie*, *turn*, *diaphragm*, *gaze* in an atmosphere of plosive keyboards and tropic percussion. I was introduced, at Arch Lauterer's insistence — it was the most sumptuous of his gifts to me — to Martha Hill, to whom all orders and degrees of contemporary dance are massively in debt. I attended their Thursday workshops, later with the third of a historic triad, William Bales, in student dance. I watched amazedly week after week, as students tactically "measured space" or displaced cubic densities behind a slope of colored ribbon that vanished into the flies. I looked for the "imagery" of motion, the "pre-classic" origin of an organized tantrum. I concerned myself with choreographic differentials between pantomimic and dramatic action. I watched with mounting intimacy and excitement a physicalized equivalence of the lyric occasion that at last brought me within sight of the mesmeric "gazes" and the taped metatarsals that denote the student working in "modern."

In all these matters, Arch Lauterer prodded, interpreted, emended, dilated. It was, I dare hazard, the twilight of a spatial-expressionist phase of Arch Lauterer's experiments with movement, shortly after TREND had fired audiences in this country with Hanya Holm's mastery of controlled dancing areas, graphic and grandiose permutations of massed protagonists, with effects by turns choral, hortatory, abstract, and lyrical. It was not my good fortune to see the Holm-Lauterer TREND; but it is a matter of public record that the triumph was divided between the stage of Arch Lauterer and the virtuosity of Hanya Holm. For that reason, perhaps, Arch continued to live close to the Germanic sources of a dance idiom which, after all, owes as much to Mary Wigman as it does to Isadora Duncan. His mastering excitement as a designer was Adolphe Appia, and high among his collateral enthusiasms were the blue horses of Franz Marc, the dramas of Bertold Brecht, the music of Kurt Weill, the esthetic of the Bauhaus, and the theater of post-war Berlin.

From my present perspective, I must admit that I absorbed the prejudices of my master, as well as his predilections and a minimal literacy in a medium. For the prejudices were there, as part of the *brío* of an ardently committed and creative intelligence in the theater: in his occasionally pedantic concern for the *total* utility of a space-area, regardless of the subjective urgency of the choreographer; in his implied insistence on the priority of the *place* over the *dancer*, as though theatrical space were a "plane" map, like the charts of the old geographers, crossed by invisible lines of latitude and longitude, by tidal pulls, meteorological densities, weathers, magnetic forces — a system of soundings through which the dancer moved like a mariner on an inexhaustible voyage of discovery. For this reason, the art of Hanya Holm seemed to him, at the time, a dancer's answer to the stage's meaning. It was lucid, it was decorous, it was weather-wise, it was exhaustive. It made possible the objective "showing-forth" of a stage, along with the planned passion of the dancer's intention. The Hanya Holm of TREND and DANCE OF WORK AND PLAY and the Doris Humphrey of PASSACAGLIA and NEW DANCE were voyagers who sailed by chart and compass, impeccably vigilant, and therefore, "stage-designers' dancers."

At the same time, he fought — in the dionysian circus of his own thinking — an adoring battle with the lions and holocausts, the passion-centered *auto-da-fe* of the art of Martha Graham. The time of my meeting with Lauterer coincides with Graham's AMERICAN DOCUMENT, which is certainly stentorian as well as personal in its address. The lions are there, but they are clearly working in a ring; yet I was cued to devote my attention to the "correct" choreography of Hanya Holm and the vagrancy of Miss Graham. It baffled Lauterer in those days, as ANTONY AND CLEOPATRA baffled Dryden in another day, that the genius of Martha Graham would not accommodate itself to the "laws" and the unities of stage-space; that she sought to force space to organize itself around her vision of its tension, as the jar of Wallace Stevens forced the landscape of Tennessee to redispense itself around the autonomy of its contour. On one hand, he conceded that the incandescence, the inventiveness, and the miracle of an era were vested in this dervish from Santa Barbara; on the other hand, he insisted on the primacy of a stage, of palpable space that must be entered as one enters the visible architecture of a solid.

All this would seem to indicate that Arch Lauterer could use a stage, or an esthetic of stage-space, to

might disappear in a paroxysm of delphic images, his architect's light would narrow on his solitary drawing-board, his pencil would trace out in darkness the Braille of a dancer's floor-plan, his T-square would divide and sub-divide the spaces, calibrate the relative depths and intensities of a movement and turn all into a science of radiances.

We talked of Hart Crane first and most often, partly because he sensed the pressure of Crane on my own early work — as critics hastened to assure me later — and partly because the most extravagant and passionate scheme of his lifetime was taking shape in his thoughts: a dance-drama, bringing nothing less than the whole text of Hart Crane's THE BRIDGE to the Bennington College stage in the following year. Yet it is probably misleading to say that the poems were talked of, merely: they were touched, or turned, or handled, or charged by passing excitements. They were voiced and then internalized by a private giggle so nearly approaching a comic-strip tee-hee! as to render it hardly appropriate to the gravity of the subject matter. Or he would ask me to read aloud a passage from WHITE BUILDINGS or KEY WEST and lapse into his private pantomime of small epiphanies, little clucks, guffaws, frowns, head-shakings, visceral recognitions. The uncut graying strands would fall

over his eyes and his ears; the thumb and forefinger raise to receive the weight of his chin or force his gaze into his shoe-strings — and the theater of Arch Lauterer was in progress at its point of orphic and innocent origin.

In exchange for my gift of Crane, he would read aloud, with an inflection very far from histrionic — as a confidence rather than a recital — from the collected poems of e. e. cummings. It was a predilection which I considered at the time ill-advised and frivolous; yet in that lighted theater of his pleasure I discovered a world of poetic hazard until then closed to my tastes: the flying trapezes, the slack-and-tightwire bicyclists, the heart-quickenings fanfares, the fright-wigs and bareback flights of cummings' rhetoric. It was the *delight* of e. e. cummings that Arch Lauterer enacted for me in his person — precisely the factor of the *theatrical* that flashes on and off like an illuminated clown's nose, behind the pratfalls of the poet. It was with his attentiveness that I listened for the *silences* of cummings, and learned how to wait in the *spaces* dear to cummings' typographers, which make his meanings resonate.

Eventually, our talk shifted to matters unknown to me; with good reason. For along with a heritage of determined young ladies, I had stumbled upon the

occlude, as well as reveal, the authority of the dancer's imagination. It would be truer to say, however, that it illustrates his yearning to make place and stage — the place of the dancer's "errand" — as mobile and volatile as the dance which it sought to contain. He labored to create, in effect, a two-fold dance in which the potentiation of stage-space — its capacity to vibrate in a frame like a painter's pigments or a poet's rhetoric — would penetrate the dancer's invention and accompany its progressions.

That he achieved his vision in the end — if a talent so foreshortened by death may be said to have ended — no student of the theater of Arch Lauterer will deny. The student would, in all likelihood, also discover that the enrichment of Arch Lauterer's vision coincides with his increasing deployment in the American theme: in the total economy of his concept of Hart Crane's *THE BRIDGE* and Carl Sandburg's *THE PEOPLE, YES*, and in collaborative inspirations like the Bennington premiere of Martha Graham's *LETTER TO THE WORLD* and Francis Fergusson's *THE KING AND THE DUKE*. In the latter cases, each scrupulously centered on enigmatic American humors, yet utterly unlike in their content and form — one a comedy of terrors formalized with Molieresque objectivity, the other a meditative

confidence breaking out of the intimate lyricism of a recluse — the art of Arch Lauterer is consummate. Certainly the sweep of his imagination, that lived equally in an apocalypse of metropolitan Manhattan, a bardic panorama of the trans-American folkway, the acidulous nostalgias of Mark Twain, and the hermetic conflagrations of Emily Dickinson, is in itself a measure of his creative command of the American milieu. The fact that in each case, he bound an aspect of the American scene to its specifically theatrical place, that he invented the containing image for a drama in which movement and language, actor, dancer, poet, playwright, and audience could join in a common act of self-scrutiny, is a triumph which, I believe, concerns the future of the theater arts in this country. There is more to be gained from a study of the many-sided labors of this little-known artisan in the spatial and kinesthetic properties of the theatrical image, than in a wing-ful of retrospective Robert Edmond Jones in the Whitney Museum. His labor was a lonely one, to the end, in an art which, as Emily Dickinson advised the world in another connection, ordinarily addresses its plaudits to an admiring bog. But whoever pursues the American image into the expanding theatrical spaces that drama breathes in or the dancer ignites, will have to reckon with Arch Lauterer. □



The Armory today. "Never," Lauterer said, "Never create a set which conflicts and competes with the text of the play. Make a space in which this text may become theater. Create a space in which these actions and qualities of human life can come into being, can maintain a life of their own." — from "The Function of Theater is to Show the Word," by Catharine Osgood Foster, *IMPULSE*, 1959.

The Idea of a Theater — 1935-47

by Francis Fergusson

When I had been teaching in the Literature Division at Bennington, for about a year, the lady who had been running the Drama Division resigned, and my wife, Marion Crowne Fergusson (who died in 1959) joined me in the Drama Division. We continued to work there until we left Bennington at the end of 1947.

Marion and I had met at the American Laboratory Theater, in New York, where she worked for five years and I for four. It was run by Richard Boleslavsky and Maria Ouspenskaya, both of the Moscow Art Theater. They handled it like a studio of the Moscow Art Theater, Madame Ouspenskaya teaching the technique of acting and Boleslavsky directing the plays. It was a small repertory theater with its own school of acting, which was the best in the country at that time. The faculty included teachers of voice, diction, ballet, modern dance, Dalcroze, stage design, and "cultural background" for the actors. Once a week everyone gathered in the theater to see scenes directed and acted by the students, and sometimes the actors, for Boleslavsky's criticism. Marion was Madame's assistant in the acting classes for several years, and I was Boleslavsky's assistant (his "regisseur") in the theater. It was an excellent setup for us, and for many others; but the Laboratory Theater was not able to survive the stock market crash of 1929; it had to cease operations in June, 1930.

When Marion and I started work in the Drama Division in 1935 we organized it on the model of the Laboratory Theater. Marion taught the technique of acting, and I directed the plays. We had a weekly workshop, where the students staged scenes of their own choice for our criticism. The whole basis of our work was the Moscow Art Theater technique, which we had learned at the Laboratory Theater. Marion taught it in her acting classes, and I used it not only in directing the plays, but in the analysis of the

FRANCIS FERGUSSON who is in retirement from Rutgers, is teaching currently in the English Department at Washington University in Saint Louis, Missouri and visiting another former Bennington teacher, Howard Nemerov.

poetry, fiction and drama which I continued to teach in the Literature Division. I still use it, whenever I work on literature; I think the Moscow Art Theater's notion of "action" is essentially the same as Aristotle's, and that Aristotle's theory of drama and other arts as "the imitation of action" is much the best we have.

We were very fortunate in getting the cooperation of the Bennington faculty for our theater work. Arch and Helen Lauterer had been teaching design — he stage design, she costume — before Marion and I entered the Drama Division. They continued with us thereafter, and as I look back I realize how much we, and the whole college, owed to them. The only theater we had was the gymnasium-like room at the top of Commons, with its tiny inconvenient stage, and its pit where the sets were built. Arch was able, with the magic of his settings and his lighting, to give it extraordinary style and distinction, whether the show was Sophocles' "Electra," or "Of Thee I Sing," or "The Intellectual Ladies," or "The King and the Duke." One year he bought a large tent which he used for the Summer School of the Dance, and, in the spring, for our production of "Six Characters in Search of an Author." Another year, when I was away on leave, he staged Hart Crane's "The Bridge" in a most handsome and sensitive production. He was always interested in the theater as a whole — not just design — and when he left Bennington he continued this emphasis for the rest of his life.

Our cooperation with the Dance and the Music Divisions was always close, and, for us, of the greatest importance. Every student who took acting took voice training at least, and often other music as well. Everyone also took dance, both for its own sake and for body training. Many of the faculty members of those Divisions worked with us on our shows. Martha Hill, for instance, staged the dance-choruses of "Electra," the jazzy choreography of "Of Thee I Sing," the ballet interludes of Moliere's "The Intellectual Ladies." Bill Bales danced, himself, in our Lorca's "Blood Wedding." The late Gregory Tucker devised musical accompaniment for "Electra," with the aid of a bass drum and some pipes of various lengths which he found in the basement, and he

Alan Jan Fortney



Alan Jon Fortney

'We grasp the stagelife of a play through plot, characters, and words which manifest it; and if we are successful we can then act it, on stage or privately or silently.'

—from THE IDEA OF A THEATRE, by Francis Fergusson

wrote the music for "The King and the Duke." Otto Luening helped us with our music in many ways, and he wrote music for "Blood Wedding" and arranged for the Vermont State Symphony to play for Mozart's "Der Schauspieldirektor" and the ballet interludes of Moliere's "The School for Wives." Carlos Buehler did the music for our "Don Perlimplin." We did a few shows, of course, with little or no dance or music, but we were always looking for those which used the great theatrical resources of dance and music.

One must of course have male actors in order to stage shows properly. At least two faculty members acted with us. Julian DeGray played the lead in Turgenev's "Where it is Thin, There it Breaks," when we were just getting started. Wallace Fowle acted several times for us in Moliere, and in Arch Lauterer's "The Bridge." Marion and I had seen, however, that it would be impossible to count on busy faculty members to take the training and act with us, and before we took the drama job we got permission from President Leigh to recruit men to

live at or near the College, receive thorough training in acting, and appear in our shows. That, I think, marks the beginning of male students at Bennington. The first batch came immediately, and we had men for all our time thereafter except for the interruption of World War II, when they were drafted. We tried to keep them as long as possible, finding jobs for them, and eventually using some of them to assist in the teaching. Eddie Thommen and David Crowell both eventually became valuable members of the faculty.

For six or seven years we had a small, fairly well-trained group, consisting of senior students, our male actors, and from time to time other men who we had added to the faculty. Mac Dixon, whom we had known at the Laboratory Theater, was one of them, and so was George Ebeling, who had worked at Williams. I have already mentioned Eddie Thommen and David Crowell, who had originally come to Bennington as drama students. With this group we staged two full-length shows per year, one



Francis Fergusson

performed at the end of the fall term, the other at Commencement. I directed both of them, and chose them by consultation with the faculty and by considering the students we had to cast and the male actors available. We tried to select plays from the best periods of our tradition, as well as contemporary, sometimes "experimental" works. We wanted to assist our own education, as well as that of the actors and the community. We worked most of the term on each production, using a rehearsal schedule planned in advance; we tried to do as thorough a job as possible with each play.

We found at once that there were certain problems in fitting this drama training into the College community. Our students tended to get too interested, and to neglect their other work. It was not easy to find a schedule, and places to rehearse, in that small intense community. To solve some of the problems we allowed students to major in drama only during their third and fourth years. As freshmen and sophomores they were allowed to take only one drama course per year, and they could appear in workshop scenes, but not in the two major shows which I directed. This gave the students two years in which to decide whether they really wanted to major in drama, and it gave us time to decide whether they should be allowed to. In our counseling we always tried to explain that literature, history, philosophy, art and music were necessary for the real understanding of drama. We saw great drama as reflecting the customs and the culture of its time, and we thought for that reason that drama was a natural focus of a liberal education. Perhaps, in the crowded four years of a college career, only the ablest students were able to combine their drama work with the rest of their education in this way. But such, at least, were our guide-lines in relating the work of the Drama Division to the College.

From the very beginning of our work in the Drama Division, we tended to think that we might eventually establish a permanent theater group, under the patronage of the College, and recruited from our male and female students. The need for a real theater is bound to make itself felt in serious work in drama, but I think Bennington is too small to support one. We made, nevertheless, three main efforts in that direction.

The first was a tour in the Non-Resident Term, when we took "Electra" and "The Contrast" to Upstate New York, to Boston, and to a number of college theaters. This tour was a modest success, even financially, but it took a great deal of work on everyone's part, and we never summoned the energy and the personnel to repeat it. Then, for two

summers, we joined the School of the Dance, which had been bringing the best modern dancers to Bennington for several years. We arranged with the movie house in town, the General Stark, to provide them with a half-hour's vaudeville to play with their movies, and in return they allowed us to use the theater for our own shows on the weekend. The first summer we produced "The School for Wives," with ballet interludes, and "Der Schauspieldirektor;" the second summer we produced "The King and the Duke." Our last and most ambitious effort of this kind was just after World War II, in the 1946-47 NRT. We produced three plays in the auditorium of the School of Design, in Providence, R.I., with those of our actors who had returned from the War. The plays were Ibsen's "A Doll's House," "The Male Animal," and a bill consisting of "Penelope" (a dramatization by me of the end of the Odyssey) and Fieldings' "Miss Lucy in Town."

Marion and I left Bennington at Christmas, 1947. We felt, I think, that the kind of theater we were interested in — one with a conscious, common technique, and a repertory based on the classics, and the best contemporary works — would be harder to put over in 1947 than it was in 1936. The interest in the classics was diminishing, and the current fads for "non-art" were beginning to appear. It is probably, anyway, that 12 years is more than long enough for any regime in the theater of a small college. Marion and I had worked very hard, we were tired, and her health was not good. We had come to realize that a permanent theater group was not possible at Bennington, in spite of the support we had received there, and that, if we were to continue, we should have to repeat the struggle every year for a trained group, only to see it disappear as the students graduated and the men left in search of paying jobs. Moreover, I was ready to write, and I knew from experience that I couldn't find the time I needed for that while running the Drama Division, teaching, and directing the plays.

We both realized that we owed a great deal to the Drama Division, as Bennington College had enabled us to set it up. Marion had been able to continue her Laboratory Theater work in the technique of acting, and to develop it to a high point of perfection. I had had the opportunity of directing plays of my own choice, and I had chosen a great variety, in order to educate the students, the audience, and of course myself, I had lacked the time and the energy to do much writing at Bennington, but when I left I could write THE IDEA OF A THEATER. That book was the outgrowth of my work at the Laboratory Theater, and, more directly, of the 12 years at Bennington. □

Sometimes All the Magic Ends Converge...

FRANKENTHALER: I entered Bennington in the spring term of '46, right after the war. Paul Feeley had returned from the Marines that term, having been at Bennington briefly before. So that while he had already taught here (and his wife had gone to school here — Helen was in one of the first classes at Bennington in the '30s — and by '46 they had two baby girls), he was practically as new to Bennington as all the entering students. He was painting very much in the cubist tradition, and influenced by Max Weber.

Personally he was full of vitality, very handsome, very grinning, sort of rough, tough, open to everything, extremely intelligent, curious about, it seemed, everything — painting, esthetic ideas, hobbies, pets (the Feeleys owned two black standard poodles), a thirst for people, clothes, cars, travel. He was an exceptional man, and very giving and very alert, and very fair and very eager, and a terrific teacher.

QUADRILLE: Had you known about him before you came here?

FRANKENTHALER: No, I don't know of him. I came here because I knew I wanted to paint, though I wasn't sure that that was all I wanted to do; that Bennington was a center way up here in Vermont that was sympathetic to art and artists. And my view of it was very positive and hopeful. And the catalogue read like some magic Bible of the future. But in the '40s, even in the most enlightened circles, a Bennington girl, capital B.G., was WOW, something. And still is, in many ways. You know, that's where they supposedly do "dangerous, crazy, way-out things," which is one of the very qualities I've sought out. But I also didn't want a place that concentrated on art alone, that had merely an art-oriented mentality. I wanted a place where I could have an advanced and full exposure to several disciplines. I was as interested in writing as I was in making pictures, and had interests in many other

HELEN FRANKENTHALER an alumna of the College, a Trustee, and a painter of renown, recalled for us her acquaintance with Paul Feeley, the College, and her years here.

things that I hadn't yet explored. I mean, I didn't know that I might not want to do something in architecture, or any number of things related or unrelated to art. I took dance my first term, and Bennington's whole message was that you could find out who and how and what and where you were.

QUADRILLE: Did Feeley help you decide to move into art?

FRANKENTHALER: He was encouraging to me and he was a serious, ambitious artist. I had also been lucky enough to go to a high school where an important painter was teaching, Tamayo. I don't know if I'll put this right, but the fact that I could study with him in high school, and he was an important, practicing, in-the-world artist, rather than the familiar alternative of somebody sort of interested in painting who has a Ph.D., and wasn't "engaged" in painting, made all the difference. Being read to by W. H. Auden is a different experience from being read to by someone getting his M.A. or doctorate in modern verse. And I don't mean by that that there aren't great teachers (with or without degrees), and always should be, who are valuable assets to an educational community. But exposure to people who are fully practicing their art does give the learning experience a certain aura and magic.

Before I came to Bennington, I knew that I enjoyed painting and that I was fairly good at it, and that I was pretty sure I wanted to keep painting. But my arrival at the College meant going into another ambience altogether. I went from a New York high school and Tamayo to Vermont and Paul Feeley. Totally different orbits.

Paul gave a great deal and made it very exciting and fun and intellectually lively. When you have an exchange of energy and curiosity like that, it's very exciting. And I don't think anyone can ever say "This person made me decide to do that." I mean, everyone does what he does on his own. But Paul was a very positive influence and very supportive and a marvelous teacher in that he sort of milked his students to investigate what he himself wanted to know more about, which I think great teachers do. I mean, when I was at Bennington, Kenneth Burke used to do that, or Erich Fromm, or any number of

people. They were embarked on some subject, and they knew a lot about it, and they were growing into it more, and they would throw it at the students, and the students either got it or they didn't get it. And if they DID get it, they'd throw it back, and that's a very good exchange.

QUADRILLE: How did Feeley do that?

FRANKENTHALER: A number of ways. He had a weekly seminar for all the painting students that was really extraordinary, and in those days, there weren't the endless number of brilliant, gorgeous, "super," and I put that in quotes, reproductions and documents, and everything else. He would paste reproductions of the Matisse Blue Windows, Cezanne Card Players, a classic Braque. . .any number of things. . .on a rolling celatex screen board and we would all sit on easel chairs, or stools, or sit on the window sills in Commons studio and discuss those reproductions. For example, the apple on the table in a Cezanne — why isn't there a black circle all the way around it? Why is there a special green dot next to the red? How does the green dot relate to the upper left drape? How does it move? What does it echo? How does it create space? DOES it create space? Could it have been better? How does it relate to the Rembrandt? How does it relate to another Cezanne? And these are all things that, if they really grab you, like anything else that's analyzed and repeated, it gets into your system, and it's bound to have an effect on you.

By the time I graduated from Bennington, the Feeleys and I were close friends, and I was very interested in Paul's work and life, and I think they were in mine, and we wanted to maintain a connection. In fact I hated leaving so much that the night I graduated, I sent my family back to New York, and I stayed over at the Hymans, to play poker and sit up all night. I couldn't wrench myself away.

QUADRILLE: When did you meet Jackson Pollock?

FRANKENTHALER: After I graduated, and I worked in New York, I met the New York above and underground art world and saw pictures and young painters and was painting myself, sort of in a post-college, post-cubist tradition, but developing. I met Clement Greenberg, who knew about Bennington already — as all enlightened people did — and I told him about Paul and painting at Bennington and I introduced them. There began a dialogue of worlds. I introduced Paul and Jackson Pollock and David

Smith — and many others — soon after I met them through Clem.

I saw that 1950 show of Pollock's, and whether I had ever met him or not, it was that show of '50 and then the one in '51 that really hit me. I had come sort of prepared with the cubist background at a moment in my life when I was developing and — half consciously and half not consciously — heading for some break or breakthrough. And sometimes all the magic ends converge. After being at Bennington and working with Paul Feeley, and then working on my own — seeing the Pollock show in 1950 in New York at Betty Parsons Gallery really did give me a push and a jolt, and it was wonderful.

QUADRILLE: And that led directly to your "breakthrough?"

FRANKENTHALER: I don't think anything leads directly. I think, looking back, they always seem to, but one try leads to another try, and something happens, sometimes. I mean, you don't plan it. You just keep going, half-blind, half-knowing; half having blind faith, and half having energy. But I'd say the whole combination, plus your own identity makes you do what you have to do. Sometimes the result doesn't look like anything you have seen before.

QUADRILLE: Did you still keep in close contact with Paul Feeley?

FRANKENTHALER: Oh, yes. We were very close, and he came to New York more and more and became more and more interested in the New York school of painting, and got very involved himself in the milieu and the metier. He got involved in the people and the methods and the materials of the first and second generation of New York school of abstract expressionists.

QUADRILLE: What did Paul Feeley think of the work that you were doing in the early '50s?

FRANKENTHALER: He was always interested in what surprised him, and he wanted to be exposed to more of it, either seeing more of what I was about or meeting the influences that went with it. He also wise-cracked about how my paintings looked like paint rags. Gene Goossens remembers that.

QUADRILLE: So he was excited by what you were doing?

FRANKENTHALER: I think he was, yes.



"He would paste reproductions of the Matisse Blue Windows, Cezanne Card Players, a classic Braque...any number of things...on a rolling celatex screen board and we would all sit on easel chairs, or stools, or sit on the window sills in Commons studio and discuss those reproductions."



Ernst Haas



QUADRILLE: Was there ever a "Golden Era" in Art at Bennington?

FRANKENTHALER: That's a loaded question, because it depends on who you ask when. I don't know if there was a golden era, but there was a very good active, open moment in which people really regarded Bennington as a New York annex of the avant-garde, where a community of the College could be open and susceptible to all kinds of attitudes, strains, potentials, anxieties, experiments, production in many departments, and that was VERY healthy and very lively, and exciting. Many people from all over were eager to come to Bennington and to spend a term here or give a seminar. And the whole nationwide educational system was different at that time. There were few places that were as convinced about a kind of education that was REAL in the way that Bennington was. So it was a different scene. I'm sure there are many people who would

say there have been golden eras since, or that we're in one now. It's hard to say. I DO know that the attitude, which I think IS something that doesn't change in essence, was remarkably fruitful, and not threatened by anything. In other words, things were possible, things were judgeable, things were tryable, good, bad, real, fake, and that I think was real freedom and growth.

QUADRILLE: You've given seminars at other colleges. Has Bennington had an effect on teaching art elsewhere?

FRANKENTHALER: I think the emotional and geographic hinterlands have changed a great deal. What was once considered way-out or phony or for "other people" to do, is now more easily accepted. A lot of places have taken their cues from places like Bennington. I don't want this to sound like public relations, but it happens to be true. In fact you can say just that. □

Thus We Approximate Natural Succession

by Lucien Hanks

In 1942, Jane and I moved to Bennington. Gasoline rationing made walking to work essential, so we rented an old house near the College. From the back porch we could see the beckoning tower of Commons just above the trees, and 15 minutes of comfortable walking brought me to my office via Mr. Scarey's pasture where he kept about five cows. Since that year I have crossed the pasture many times and witnessed there the phenomenon of natural succession. After the cows were sold, stands of golden rod grew in among the unkempt matting of blue grass; then came sumac and choke cherry, gradually increasing in density. Today maple, ash and elm shoots are growing among them. The traces of rabbits, chipmunks, wood chucks, even deer and fox have crossed the path that my neighbor Ernie Flanders, the college janitor, and I trod in the winter snow.

Such natural succession in this part of New England returns sunny pastures to the dominant forest. This process is similar to certain kinds of change at Bennington which over the same 30 years has rendered it gradually less distinguishable from other academic institutions. This we need neither abhor nor welcome; that overblown and gaudy edifice known as King's College in Cambridge, erected by Henry VIII (whatever doubts and shadows it may have cast at the day of cornerstone-laying), has become part of the landscape. These changes occur both in the observer and in the subject observed, are reversible as well as irreversible.

Like the weeds on freshly turned soil, succession began as Bennington's first class arrived. At dinner that very night, anxious improvisation, as in announcing dinner or seating those present, became

LUCIEN HANKS, currently busy with anthropological works on Southeast Asia, took the time to write us this anthropologist's overview of the Bennington tribe.

procedure for the second dinner. Lacunae in the weekly schedule became converted into times for rehearsal and committee meetings, setting precedent for the years to come. And certainly fluid definitions of sufficient or prodigious intellectual output solidified during the first year.

The direction of succession rests with the canopied environment. As nature shepherded Mr. Scarey's pasture toward woodland, so the College began in an environment of utopian expectations. Education could cure all the ills of individual and society: crime, insanity, maldistribution of wealth under capitalism, et al. Freud and Jung had complicated the Platonic formula that knowing per se led to virtue. Our former colleague Erich Fromm joined in pointing to the people who rejected freedom, yet a lot of room seemed to remain for just plain knowledge leading to virtue. Bennington shared this expectation with other institutions but added that wrong methods of instruction accounted for many failures.

The instructors assembled by Mr. Leigh during the first years substantially agreed that a thirsty horse will find its own way to water, will drink, and be refreshed by the experience. The instructor's job was to make students thirsty. At Bennington the knowledgeable would exercise their authority gently to create a community of learners, rather than pontificate impatiently. I would say that this utopian enthusiasm diminished by the early 1950's, but the authority of the knowledgeable continued until the late 1960's. We can thus approximate natural succession: a utopian period followed by a classical one which yielded to what now appears to be a period of freedom.

To me, a new instructor from a large middle-western university, Bennington in 1942 offered an ideal setting for teaching. It promised that one could know each student, and even though some classes were in fact not small enough for me to know all first

names by the middle of the term, I was confident that the counselors of the unnameable ones were engendering the thirst, if I failed. Besides I could discuss her case with that counselor down the hall or by meeting him for tea in the Faculty Lounge. Then at meetings of the Junior and Senior Division Committees, Mary Garrett skillfully suggested additional remedies for unmoved students, and should special difficulties arise, Joe Chassell offered psychiatric insights to both teacher and student.

We said we were considering the whole person.

Concern for students continued into evening lectures, always followed by passionate open discussions. Afternoons, free for an hour, we joined in field hockey or touch football, where once a bony little student laid me up for a week jabbing at my ribs with her elbow. Thus I missed orchestra practice on the following evening but had recovered sufficiently the next night to attend rehearsal of the Faculty Follies. On weekends, Jane and I invited counselees, and anyone else, for breakfast or dinner, sometimes followed by cookie-making or play-readings. We then accepted a welcome return invitation from one or more students to cocktails before dining at Commons. Inclusive faculty parties

'...a thirsty horse will find its own way to water, will drink, and be refreshed by the experience. The instructor's job was to make students thirsty.'

were infrequent except for the end-of-the-term blowout with everyone drunk and silly.

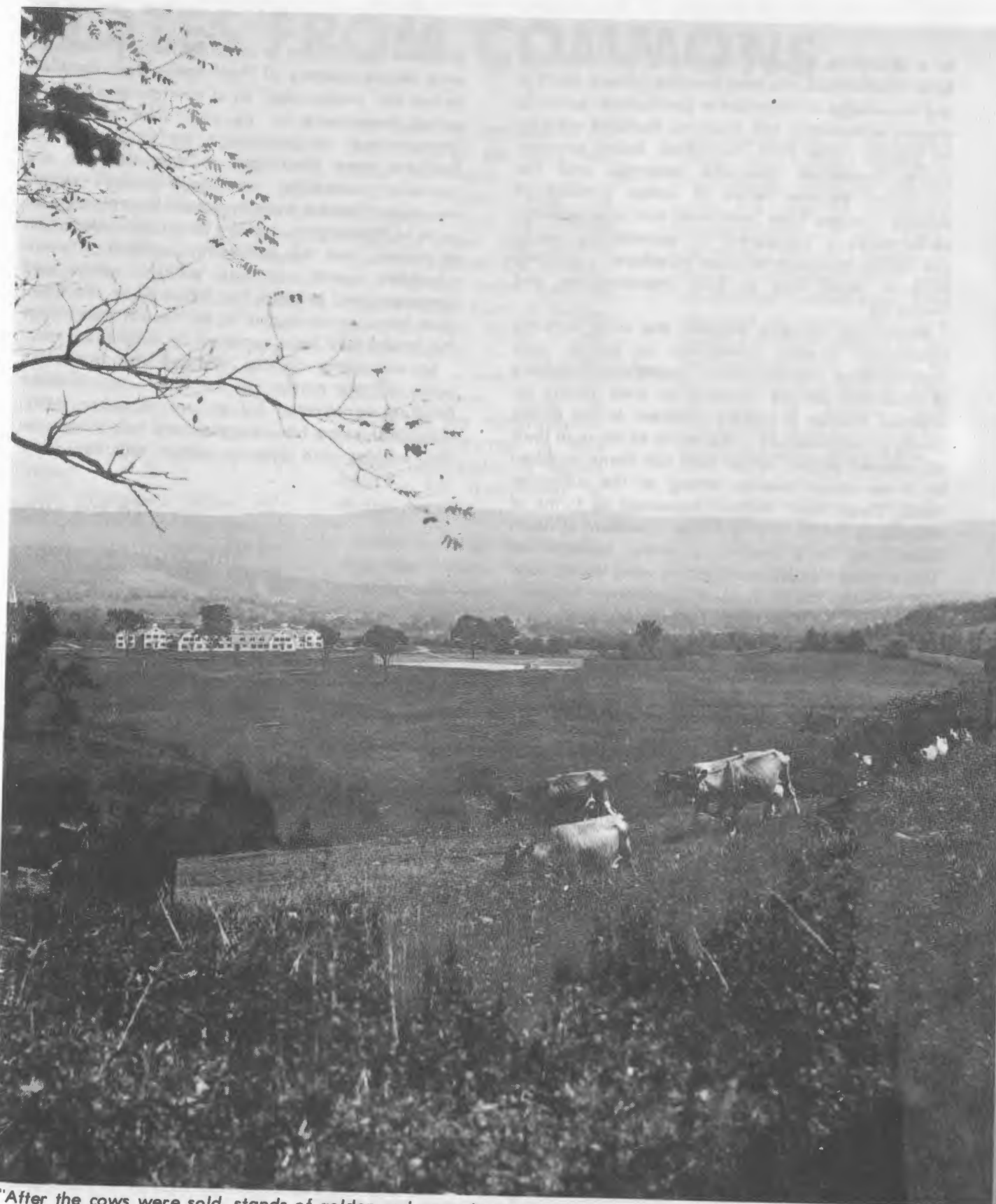
In my second or third year I first encountered the folktale entitled, "I Just Missed Paradise." Having felt blessed by being admitted to Bennington, the narrator began, she regretfully realized that she had missed the Golden Age. A year or two before her freshman year, she continued, the college had achieved a peak and was presently declining. Generation after generation of students buttressed this tale with reference to sterling faculty members who had recently departed; Bill Troy, Francis Fergusson, Peter Drucker, Max Salvatore and others were invoked, depending on the year. Some added that the quality of students was deteriorating, as one could readily see by comparing the gifted senior class with the bird-brains admitted this year.

To be sure, the way to utopia was never uniformly bright. When gasoline and autos became available after the war, we were often startled to recognize that the natty girl in immaculate traveling clothes on the point of signing out for the weekend was actually my counselee with a well-earned reputation for filthy jeans and unkempt hair. So we came to understand that our system for propagating delicate thirsts was operating with somewhat less than the whole persons. Falling in love proved to be a much worse nuisance than a common cold, for it might render a whole year unproductive. Learning, like merit-making among Theravada Buddhists, benefited only the soul of the individual and could not be transferred to one's best beloved.

For some time vestiges of a community of learners continued even after the more intense fraternal conviviality slackened. On a Dance Weekend, Eddy Thommen rounded up the shy girls without dates, clad them in bejeweled gauze, and set them as beauteous concubines in the Carriage Barn which he had metamorphosed into a Turkish harem. They too could attend the "formal." One Sunday a self-appointed committee of students quietly moved offices and classrooms around in the Barn with such precision that Stanley Hyman and everyone else found his office in another room four doors down the hall, all re-established perfectly down to the tray of paper clips. This compares with the "Faculty Art Exhibit," unannounced but open on a Monday which happened to be April 1. There among other lampooned works of art was a misshapen beer mug with bubbly glaze signed by Herta Moselsio. The community was not quite the same as when all joined to plant potatoes for the War effort or surged together in a vast line up over the crest of Bald Mountain in search of Paula Weldon, yet all shared something of a common concern from time to time, even when we were divided over the dismissal of a senior, only a few weeks before commencement, for flagrantly misparking her car in defiance of student government.

Though these events delayed, they could not prevent the community of learners from dissolving into a mosaic of individuals. The community catalysts either left the College or exhausted their enthusiasm at the Election Night Rally of '52. Newcomers to the faculty, with more customary job attitudes that divided time between students and private interests, tended to dampen fresh efforts for the community. We trimmed utopia a little here or there to meet these exigencies.

At this point the classic era began, one stressing standards of performance and serious commitment



Alfred E. Dahlheim

"After the cows were sold, stands of golden rod grew in among the unkempt matting of blue grass..."

to a discipline. Though individuals remained the locus of education, the aims became limited, skills in and knowledge of literature or psychology replacing utopian enthusiasm and intuition. Students were to be trained rather than motivated. Sound courses, course sequences, adequate coverage, and the curriculum became terms of virtue. Criteria of success changed from "sustained and independent" performance to "competent" or "outstanding" work. The call for adequate facilities introduced a building program which was to limit improvisation and "make-do."

Workshops, concerts, exhibits, and other formally scheduled events advanced in polish and sophistication. Underclassmen tiptoed past the doors of awesome seniors working in their rooms on abstruse themes in literary criticism. In the dining rooms students usually preferred to sit alone at their accustomed places, rather than risk being snubbed by three upperclassmen sitting at the adjoining table. "Dean" and "Doctor" appeared as forms of addressing the faculty, and the incumbent Division Secretaries were known to many students as "Department Heads." More rooms were vacant over the weekend as sophomore complained to counselors that except for work, nothing was happening on campus. All, however, was not study, for at midweek evening parties held in various houses, students had fun trying to get faculty members drunk.

During this period I was elected faculty advisor to the Student Judicial Committee, where I discovered to my amazement that the weekend exodus actually afforded certain advantages to students who chose to remain on campus. One had enlivened her dull weekends by inviting one or more boyfriends to spend the night, and to the discomfort of her house chairman was said to be openly bragging of her exploits. I had to handle the matter. In an agonizing quarter of an hour, I indicated that her gross conduct was disturbing the house and then, displaying my liberal attitude toward sexual relations, suggested that she rent a motel room if she were intending to continue. A few years later this liberality did not prevent my becoming "plussed" to learn that many men were spending nights in dormitories, that one had spent a month in one of the houses, and that many students were defending the practice. These courageous innovators with the help of the pill were heralding the era of freedom that was to divide the faculty, embarrass administrators, and upset the curriculum with unpredictable committee meetings.

Student "rights" were proclaimed; faculty members once secure masters of their specialties, were attacked for "irrelevance" by a new generation that valued experience for its own sake above the "immoralities" of knowledge for its own sake. Teachers were challenged in uncomfortable encounters; counselling was down-graded; sacred meetings of classes were by-passed by protestors en route to Washington. A strike forced the suspension of classes, and the community seethed with unscheduled events, not only political rallies and mimeographed protests but baseball on the Commons lawn, reminiscent of an earlier day except that the faculty had been replaced by male students.

So overriding climate changed the institution again, all but outmoding the newly built Science Building, constructed for an era of sober study. Utopian thinking has returned, and moral sciences like ecology and concern about pollution have

**'To be sure
the way to utopia
was never uniformly bright.'**

emerged to accept the challenge. To the College that refused to build an interfaith chapel come religious practitioners ranging from astrologers to swamis. Student life, no longer centered in the Student Lounge, has diffused to North Bennington and beyond, as the new type of thirster pops in for a year or two and then disappears on some distant pilgrimage, perhaps returning, perhaps not.

Now we can tell those who dreamed of a better day at Bennington that they missed no age more golden, for each year groaned with its own shortcomings which helped give birth to a new era. Conceivably the present generation of students with its awareness of oriental outlooks is prepared to build change into its version of utopia and avoid the Faustian cry "Let this moment linger!" Since, according to the Indian philosophers, change is inevitable, the pains of birth and death ineradicable concomitants of existence. I would only add, if I read correctly the Bennington scene, that whatever were its painful inadequacies, joy also attended the succession of birth and death. Moreover, the place was somehow born with a genial ability to be sensitive to climatic change and adapt to it. May it not lose this capacity! □

NOTES FROM COMMONS

Because the Summer, 1972 issue of QUADRILLE served as an Admissions viewbook as well as a regular number of the magazine, there was no room to report the events of the spring term adequately. The single most dramatic event was a sit-in at the Barn led by students who objected to the non-reappointment of the Biologist Irving Lyon. Reprinting all the Galleys produced during that 10-day period is impossible, so the editors of QUADRILLE have prepared the following brief report.

The President's Office, Admissions Office and the Dean of Studies Office were closed down for 10 days last May when students barricaded the East Wing of the Barn in a dispute with the administration over the non-reappointment of Irving Lyon and the question of student involvement in the "power structure" of the College.

Five days before the actual take-over, students explained "We will wait in the Barn... until Dr. Lyon receives a contract which holds the issue of tenure in abeyance or written reasons (facts) for his firing are forthcoming."

That "wait-in" brought some 80 students into the Barn on Monday, May 15, to sit on the floor of various administrative offices. The idea was to make their presence felt without actually interrupting work. At one point, a string quartet came over from Jennings Hall to rehearse in the Barn Gallery area. But students decided that the "wait-in" had been ineffective, and on Tuesday, May 16,

barricaded the entrance to the East Wing of the Barn with tables and chairs.

Don Brown was in Washington, D.C. on College business when the one-day "wait-in" started. On Tuesday, after the barricades went up Richard Blake, Dean of Studies, spent the day trying to persuade students to take them down. The students refused, demanding some "action" on the part of the administration. Mr. Brown returned to Bennington and called a faculty meeting for Wednesday to discuss the situation.

Except for that Wednesday, when the faculty were in a meeting all day, academic functions at the College were not interrupted. Many of the students behind the barricades crawled out through the windows to attend classes as usual. The President's Office and the Dean of Studies Office virtually ceased to function, however, and the Admissions Office had to borrow offices in other parts of the Barn in order to carry on some of its work.

During this 10-day period, galleys flowed. Students behind the barricades issued statements. Faculty members and administrators issued statements. Mr. Brown conducted many marathon faculty meetings. A delegation of faculty members was chosen to go behind the barricades to exchange views with the students.

Some tempers were frayed during this time, but on the whole there was much patience

and forbearance on both sides. Then the Faculty Personnel Committee, which is charged with the task of reviewing, reappointing or not reappointing faculty members, issued a statement which read in part that it would again offer Mr. Lyon an opportunity for a hearing in which reasons for his non-reappointment would be given, and if after that, Mr. Lyon requests in writing that "reasons be given in writing, the Committee will provide them ..."

The barricaders wrote a galley stating that they felt the FPC had "responded to our demands in the best way possible, given the limitations of existing structure. We hope that future proceedings on the Lyon case will be carried on without prejudice, in good faith, and with a sense of urgency." They reaffirmed their opposition to the "existing structures of decision-making at the College," claiming that all vital decisions at the College "lacked real student participation."

Don Brown issued a statement after the barricaded rooms were cleared (and cleaned up by students), explaining that "the degree of forbearance I have tried to demonstrate was meant to reflect my belief that people of good will, both faculty and students, could misunderstand the Lyon case or could feel that unfairness might have existed. I am deeply concerned," he went on, "that there be faith and trust in our procedures, and if repeating old provisions or extending new ones will ac-

comply that purpose, we will have been well served."

The Lyon case came down to a question of tenure. He claims he has it. The College claims he does not. Reasons have been given to faculty members who have not been reappointed in the context of the hearing with the FPC — whether the faculty member is tenured or not — but those reasons were not written nor were they routinely made public. This procedural question gave rise to the "secrecy" issue that surrounded the case.

It was rumored that Irving Lyon's academic freedom was

being violated and that he was being discriminated against because of his work in opposing the nuclear power plant in Vernon, Vt. Mr. Brown called that rumor "ridiculous" and stated unequivocally that no one, private or public, had ever brought any pressures to bear on the College and in fact Mr. Lyon's activity in the larger community was one of the stronger points elicited in his favor.

Mr. Lyon's non-reappointment was based on the findings of the FPC which routinely gathers opinions from colleagues and

students about any faculty member under consideration. These opinions are always held in confidence, so that they may be completely unbiased.

The newly established faculty Personnel Review Committee studied the FPC's findings and Mr. Lyon was informed that this review of his case had not revealed any procedural errors or violation of rights in the conduct of the case.

As it stands now, Mr. Lyon is in Copenhagen at the August Krogh Institute and has exhausted the faculty's normal procedures.

Galleys

So far, the Galleys published this term seem strangely devoid of opinion. There have been a few anti-dog galleys and one protest-plea to drive at a sensible speed on Silk Road, but for the most part, Galleys read like community notices announcing events. Below is a sample of stirrings and one letter (of opinion) from a student.

To The Editor:

I found it quite exasperating that QUADRILLE's "Viewbook" did not include a single statement by or about feminists at Bennington College. Certainly the ideas published were limited to the more "comfortable" ones.

The total absence of feminist views is especially distressing in light of the fact that this "Viewbook" was sent to alumna and prospective students. None of the literature published by Bennington reflects my encounters with sexism at the

College. QUADRILLE could have presented some long overdue feminist statements, but, of course, did not. Any woman who has considered her position in our society and her educational plans with any care at all will have some sympathy (be it a passing interest or a major commitment in her life) with the goals of the Women's Movement. And I would hope that Bennington, in its search for well-qualified students, would recognize that feminists are worth attracting.

I find it hard to believe that an essay on Vermont's muddy springs or the dining room's food takes precedence over an examination of feminists' concerns at Bennington. Surely there was much to report — in the last term alone, a letter was signed by 24 women demanding a woman president and 300 signatures petitioned in support of it, an aborted attempt was made to form a Bennington Women's Liberation Group,

scores of students attended an abortion rally in Albany, a women's studies class formed and continuing academic programs were planned, a political women's collective formed, and a feminist letter to prospective students was censored. With so much activity, QUADRILLE could have found at least one woman to present a viewpoint behind those actions. The omission is inexcusable.

It is time for Bennington College to acknowledge that feminists do indeed exist. In fact, many feminists exist; they are not a small minority on this campus. A "Viewpoint", huh? Well, it certainly didn't express my viewpoint. Better luck next time.

Mary Christianson

September 28, 1972
Student, do the simple purification....

Fire, air, earth, water, and space
—if you don't want the secret one, you cannot have

these either

If you want the truth, I'll tell you the truth:

Listen to the secret sound, the real sound, which is inside you,

The one no one talks of speaks the secret who has made it all.

Kabir, 15th century

The question arises, what is that secret sound? All great spiritual Masters have talked about this sound, or Holy Name, which they were experiencing. We have read the scriptures and see that Ram, Krishna, Jesus, Buddha, Moses, Lao Tzu, and Guru Nanak all spoke about this Holy Name and we can learn all ABOUT that sound, but these books cannot SHOW you that most gentle vibration inside. Guru Maharaj Ji is here now to reveal directly that primordial vibration to all seekers of truth and perfect beauty.

Come to discussions about Guru Maharaj Ji and the Knowledge He reveals. Tuesdays and Thursdays; 7:30 P. M. Swan Living Room.

David DiGiacamo

Lynn Chapman

Cindy Hicks

Alec Wilkinson

Laura Chapman

October 19, 1972

The following proposal was submitted to F.E.P.C. by the E.C.C. We feel that the student body should be aware of its existence.

Roger Kimball

Michael Schwarzchild

TO: The Faculty Educational Policy Committee

FROM: The Educational Counseling Committee

RE: Requirements for the Degree (See Faculty Handbook 5.31)

Experience of the members of the Educational Counseling Committee has shown that the current requirements for graduation allow many students to choose a program so lacking in breadth that the work accomplished is more appropriate for specialized institutions than for a liberal arts college. Such students, too, particularly after transfer from another institution, tend not to identify with the college as a whole; while narrowly viewing the be-all and end-all of their education as comprised in a single field and sometimes in a single discipline.

A second problem is presented by courses whose structure allows no estimate of the benefit a student may have received from taking them.

One possible solution to the first problem might be to change the general distribution requirements in such a way as to prevent the choice of unsuitable programs. This carries with it some of the difficulties inherent with all requirements, the occasional proscription of programs which might be appropriate in individual instances although ruled out by the distribution requirements. Another solution—which we recommend—is the determination of expectations rather than requirements and the reviewing of all student programs by the ECC or the Dean of Studies Office. Since obviously the ECC could not review each student program it would delineate for the Dean of Studies Office the kinds of distribution this office might approve without submission to the committee. Indeed the expectations listed in the catalogue might also be the guidelines for approval of a plan

for graduation by the Dean of Studies Office. Where a program cannot routinely be approved it would be submitted to a panel of the ECC, but not with the presumption that the waiving of a requirement is the issue, rather, the suitability of the plan for that student would be under consideration, taking into account the student's overall experience, the kinds of courses that she has taken, the quality of her work, and so on.

At the meeting of such a panel the counselor as well as the student (should she so desire) should be in attendance.

Members of the Educational Counseling Committee, now once more in charge of the student's total program rather than dealing only with the quality of work as in past years, should, as formerly, be appointed by the President or Dean of Faculty rather than elected by each individual division, since factors other than competency or interest in liberal arts education often make for election.

Expectations (Guidelines for Dean of Studies Office)

1. A student is expected to engage in eight terms of college work.

2. Courses in which the work of an individual student cannot be evaluated may not serve to fulfill distribution requirements for graduation. And no more than two such courses may contribute towards general graduation requirements. (They may be continued either as extras, or by making special arrangements to allow observation of a student's performance to make an individual report possible.)

3. Breadth of Program.

A. One term of passing work in four of the divisions at

the College during the first two years.

B. Two terms of closely related work beyond the introductory level, in two of the following areas of study: Humanities (e.g. courses in literature and social sciences); Sciences (exact and natural sciences, mathematics, social science courses associated with the behavioral sciences); Arts.

C. No student may take all her work in one division for more than one term.

—○—
BENNINGTON COLLEGE —
Great Meadow Correctional

Events

A cursory glance at this term's offering of events gleaned from the pages of COLLEGE WEEK and community notices.

film

Special Events has sponsored twice weekly films such as: "Mickey One;" "Performance;" "Winter Soldier;" "Short Trips;" "Film on Film;" "MacBeth;" "Other Worlds;" "Rebel Without a Cause;" "African Queen;" "West Coast Filmmakers Part II;" "Mao's China;"

—○—
The Science Division presented four filmed lectures by Richard Feynman, Nobel Prize winning physicist dealing with topics from his series called, "The Character of Physical Law."

—○—
Margaret Mead's film, "The Four Families," and Allen Holtzman's two films, "War" and "Elegy-War," complete this

Facility Exchange Program.

Great Meadow is a New York State maximum security prison fifty miles north on New York Route 22. About 500 men from Attica were transferred to Great Meadow after the rebellion in September, 1971; estimates by staff members of the percentage of Black and Brown prisoners run as high as 80 per cent. The staff and guards are all white; and there are few young men working in the prison.

Neil Rappaport is organizing a program to bring some of the skills and talent of members of

term's selections. Mr. Holtzman is a Bennington graduate. His film "War" recently won first prize in the Brooklyn Artists Cultural Association Film Festival.

music

Baird Hersey presented a collaborative piece for dancers and musicians on October 4.

—○—
A faculty concert October 18 featured Jacob Glick, Louis Calabro, Barbara Mallow, Lionel Nowak playing, Partita in A for Viola D'Amore, by Christian Petzold; by Louis Calabro; Barbara Mallow, Lionel Nowak playing Brahms Sonata in F Major, Op. 99 for Cello and Piano; Jacob Glick, Lionel Nowak playing Lionel Nowak's Duo for Viola and Piano.

—○—
A second faculty concert October 25 featured: Three Valedictory Songs: Stephanie

the College community to the inmates at Great Meadow. He will be teaching a photography course two days each week on a permanent basis for 40-50 men. Bill Dixon will be conducting a regular music workshop. Several other people have also shown interest in making a commitment to this program. Faculty and students and anyone else interested in participating in the program should discuss it with Neil Rappaport. Various forms of involvement — teaching, performing, showing, fund-raising — are possible.

Turash, soprano; Jacob Glick, viola; Michael Finckel, Gael Alcock, and Lori Barnet, cello. The Premier of the Young Pianist's Concertino, was played by Peter Calabro, the composer's son. Jacob Glick, and Vivian Fine played the Sonata for Viola and Piano, Opus 11, No. 4 by Paul Hindemith. Arabella, 1972 was played by Emerson Lefft, Vivian Fine, Louis Calabro, and Edward Zuhlke.

—○—
Bennington faculty chamber music, November 8 presented: Encephalograms 2 for Voice and Eight Instruments by Henry Brant; New Work for Unaccompanied Voice by Vivian Fine; Woodwind Trios by Bach; Woodwind Trios by Mabel Daniels; and Improvised Duets for saxophones, clarinets and percussion.

—○—
On November 9 Jamal-Luddin Bharatuja, a student of Ravi Shankar presented a sitar

concert. His performance was part of his first international tour.

dance

Judith Dunn and Bill Dixon Company presented a program of music and improvised dance on Saturday October 21 and Sunday, October 22 in Commons.

—○—
Jack Moore choreographed the Repertory class performance of "Three Odes," given Tuesday, November 7 and Wednesday, November 8 in Commons Theatre.

—○—
"Elements of Composition and Contemporary Improvisation for the Musician," was given Thursday, November 9 in the dance workshop. This lecture-demonstration concerned itself with the performance aspect of Bill Dixon's advanced class in Black Music and utilized the 30 members of the ensemble.

—○—
Friday, November 10 in Commons Theatre Ellen Ferber danced a solo with music by Julian Gerstin, Dominic Messinger, Fej Voorhees. A group piece featuring Heidi Ehle, Jane Elin, Robert Fleishchman, Doug Ludwig, Ted Maloney, Ellen Rogers, Jo Rothstein and Sam Scheer by Jano Cohen was also performed.

—○—
Pieces by Valerie Pullman and the Magic Circle of Solomon by Laurie Rivkin was performed November 13 and 14 in Commons Theatre.

theatre

On October 9 in the Carriage Barn, the Theater Vicinal, a Belgian company now touring the United States, performed its own playlet, "Tramp." The troupe which includes Bennington alumna Anne West, came to us from an engagement

at Cafe La Mama in New York.

—○—
On November 4, 5 and 11 Leroy Logan's drama class presented a play for children, Rapunzel and the Witch.

art

October 5, Usdan Gallery, student art exhibition for the benefit of the Trustees and community.

On October 17 Steven Ehrlich presented a slide lecture of African architecture.

—○—
David Weinrib, sculptor, ceramist, photographer who has just recently returned from India discussed his current sculptural and architectural projects with all interested art majors. Usdan Gallery, Wednesday, October 18.

—○—
Saturday October 28th at the North Bennington Fire House there was an art auction and cocktail party for the benefit of George McGovern and the Democratic Party. Artists from the area, including several faculty members donated their work.

—○—
Tuesday, November 7, exhibition of wax sculptures by Richard Miller.

—○—
November 7 began "Clay Week," demonstrations of clay processes, visiting speakers, Mochawan pottery shown on slides, and techniques and demonstrations of contemporary potter's work highlighted the week. Fred Bauer of Mills College, Oakland, California gave an explanation of how he composes music from glaze formulas, Wayne Higby of the Rhode Island School of Design and Biz Littell of the Society of Arts & Crafts, Detroit, Michigan gave a Raku workshop

and also spoke about ceramics and glass respectively.

literature

October 5th, Bernard Malamud read short stories from a forthcoming new book of short stories.

—○—
On September 2, Nicholas Delbanco gave a reading from his forthcoming new book, "TIME'S FOOL."

—○—
The Literature Division presented a reading by Lucien Stryk on Tuesday evening, October 17 in Usdan Gallery entitled, "Zen Poetry."

misc.

September 15th, Sophie and Paul Quinn-Judge, workers at the Quaker Center in Paris, discussed their work with the Vietnamese Peace delegates, refugees and American deserters and draft resisters.

—○—
Every Tuesday and Thursday discussions of Guru Maharaj Ji and his devotees.

—○—
Dorothy Slater Borwn a primatologist and social psychologist from Cornell University spoke Thursday, October 12 about her experiences stalking the wily Saimiri (squirrel monkey) of the Amazon.

—○—
A slide lecture on Afganistan, India and Tibet by Christopher Wriggins, was presented Wednesday, October 18. Sponsored by the Natural History Society of Bennington College.

—○—
On November 10, all women members of the College community were invited to an Open Forum to discuss how well or how badly the College is serving the needs of the women associated with it.

People

Russell Colvin, the new director of Food Services, replaces Joe Parry who retired after 20 years with the College last spring. Before coming to Bennington Mr. Colvin was in charge of food services at the University of Massachusetts Campus Center for 15 years. He says that he is open to suggestions and comments, both adverse and otherwise, and plans to tailor his menus, as much as budget will allow, to the tastes of those who eat them.

Timothy Dorman assumed the position of Assistant to the Director in the Office of Student Services this fall. He is primarily responsible for running both the Offices of Postgraduate Planning and financial aid, and is located in Barn 10.

A 1970 graduate of Williams College, he was Director of the Upper School and Social Studies teacher for two years at Pine Cobble School in Williamstown.

He, his wife, Laura, and their daughter, Rory, live in Williamstown.

Thomas Foster and his brother, Richard, formed a partnership this summer to buy the Cooperative Store from its managers Marjorie Harmon, Elva Bodine and Adelaide Talbot. Since the store is no longer a co-op, the Fosters are calling it simply "The Bookstore."

According to the College's business manager, Robert F. Kolkebech, members of the Cooperative will be refunded their \$10 and "a little more

the Cooperative's debts have been paid."

Tom Foster is a graduate of Williams College and taught elementary school in Bennington and Wilmington for the past three years. He was elected to the Vermont State House of Representatives this November. Richard Foster just graduated from Gettysburg College in Pennsylvania.

Janis Pryor, a 1971 graduate of Bennington, was appointed

Assistant to the Director of Admissions in July and replaces Stephen Gessner who entered the University of Chicago for graduate work in educational administration.

Miss Pryor concentrated on painting and architecture while at Bennington and spent last year living in London. She will do office interviewing and will spend a good deal of time on the road talking to prospective students.

Jane Marcus Sobel was appointed Assistant to the Dean of Studies replacing Bruce Mikel who decided to return to teaching.

Mrs. Sobel, graduated from Bennington with a math major and has done research in biochemistry in various research centers such as Harvard, M.I.T. and Rockefeller Institute.

Mrs. Sobel is doing all the normal work connected with being Assistant to the Dean of Studies, except draft counseling, which Mr. Mikel continues.

group of three of Mr. Belitt's recent poems was featured in the Autumn issue of THE VIRGINIA QUARTERLY REVIEW. Translations from the prose Autobiographies of Pablo Neruda appeared in SALMAGUNDI last Spring and another group of translations from the Peruvian poet, Enrique Huaco appeared in MUNDUS ARTIUM. Two essays on Pablo Neruda, read at the Contemporary Latin American

Literature Seminar at the University of Houston last Spring, will appear in a volume of essays published by the Office of International Affairs (Houston U. Press) this Fall. An essay, "The Enigmatic Predicament: Some Parables by Kafka and Borges," will appear in the Borges Issue of TRI-QUARTERLY (Northwestern University) this Fall. Other poems will appear in SALMAGUNDI and THE NEW YORKER. A bi-lingual *livre de luxe* of his translations from Rafael Alberti's *A la pintura*, designed, with aquatints, by Robert Motherwell, is being exhibited at New York's Metropolitan Museum of Art, under the title: "Robert Motherwell's 'A la pintura': The Genesis of A Book." Essays dealing with the poetry of Ben Belitt will appear in THE SEWANEE REVIEW and SALMAGUNDI.

NICHOLAS DELBANCO has completed work on his forthcoming novel, TIME'S FOOL.

The book will be published in the fall of 1973. During the summer Mr. Delbanco was a consultant to the Experiment in International Living on a program of literature and anthropology based in Colombia.

During the summer, VIVIAN FINE completed a *Missa Brevis* for four cellos and taped voice. Her work is the subject of a master's thesis by a graduate student at Eastern Michigan University. Her biography will appear in the forthcoming edition of Groove's Dictionary of Music and Musicians.

EDWARD FLACCUS recently completed a 540-page study for the National Park Service entitled "Vegetation in Natural Areas of the the Hemlock-White Pine-Northern Hardwood Region of the Eastern Deciduous Forest." This occupied the latter part of the summer and he is currently building a log cabin in Tamworth, N.H.

SOPHIA HEALY had a one-

woman show of her paintings at the David Gallery in Rochester during November.

The Dance Theater Workshop which was in residence at American University, Washington, D.C., performed a dance called "Rocks," choreographed by JACK MOORE, and originally performed, at Bennington in 1967.

R. ARNOLD RICKS was a Visiting Examiner in modern European History in the honors program at Swarthmore College last May.

Next spring, SIDNEY TILLIM will be teaching painting and drawing at Colgate University as the Charles H. Dana, Jr. Professor of Fine Arts, and will commute to Bennington one day a week to continue the Art History Workshop here. A painting of his will be included in a large show of realist painting opening a year-long tour in December at the New York Cultural Center.

Faculty Notes

PAT ADAMS attended the MacDowell Colony, Peterborough, N.H., from July 15 to August 15. She is conducting an art seminar for graduate students at Queens College this fall. Her painting, "More So When," was selected for exhibition in the American Academy of Arts and Letters and a selection of gouaches was on exhibition at the art gallery of Lawrence Hall at Williams College during the month of November.

BEN BELITT's translation of two works by Pablo Neruda were published this fall: The first, a play entitled SPLENDOR AND DEATH OF JOAQUIN MURIETA was published in October, the second volume of NEW POEMS: 1957-1970, was published in November. A selection of 13 poems from the latter appeared in the Spring Issue of THE VIRGINIA QUARTERLY REVIEW, and a

Guest Speakers

On October 4 a panel discussion was held in Leigh House for students interested in careers in television and performing arts. The panelists were Theodora Klein Sklover '60, Executive Director of Open Channel and a pioneer in the development of public access to Cable TV, and Harvey Lichtenstein, s.s., Director of the Brooklyn Academy of Music and American Director of the Spoleto Festival of Two Worlds. Annette Shapiro, Director of the Non-Resident Term Office, acted as moderator. Arrangements for

the meeting were made by Susan Edelmann '53, Evelyn Stein Benjamin '57, and Barbara Reinhold Rauch '63, members of an Alumni Association Committee working on ways in which alumni can help students with career planning and in finding NRT jobs in New York.

Ms. Sklover spoke enthusiastically to students about careers in television, and in response to concerns expressed that the field may be somewhat closed to women said, "Do what you want to do. There are many things that are difficult to do in

life. Begin by beginning." She described her own career and job hunting as a long, intertwining process and a growing experience.

Harvey Lichtenstein suggested that students not only consider performing but also the essential peripheral roles in the arts such as fund raising, administration, etc. A new York City arts administrator must deal in the areas of politics, government, urban renewal, etc. There is real advantage in having been a performer and knowing what it means to be onstage and backstage, as one

then has understanding of the creative process and an ability to work with creative people in a flexible way. Mr. Lichtenstein pointed out that while there are greater opportunities now in the performing arts than there have been even in the recent past, dance performers still struggle to earn a living. He urged students to look into service

organizations such as the American Association of Dance Companies, the National Opera Association, or the American Symphony Orchestra League. He himself has found real fulfillment in the administrative role, though for years he was primarily interested in performing.

Other career counseling will

be presented on campus, and many alumni active in such fields as publishing and social service have offered to meet in their offices with students who arrange appointments in advance. The names of those alumni are available through Timothy Dorman, Director of Post-Graduate Planning in the Student Services Office.

Alumni Association News

BARBARA GOLDBERG ROHDIE '63, President
SEENA ISRAEL FISH '52, Vice-President
WILHELMINA EATON '50, Secretary
ELIZABETH LARSON LAUER '53, Treasurer

Ski Weekend will be held at the College February 16-19, 1973. The price of \$45 per adult and \$30 per child (12 years and under) includes housing for three nights, three breakfasts, two dinners, a cocktail party with members of the Bennington College faculty, and an evening of movies. Reservation forms will be mailed immediately following the New Year. For additional information, contact BARBARA BLACK FRANK '60, 77 Sussex Road, Tenafly, N.J. 07670 or write the Office of Alumni Services, Bennington College.

Swan House will be available from December 26 to February 26 (Ski Weekend excluded) for alumni, families, and friends. There is space for thirty people. No linen or meals will be provided. Kitchen facilities are available. The charge is \$3 per person per night. Reservations will be taken on a first come, first served basis at the Office of

Alumni Services, Bennington College. Advance payment is required.

Informal notepaper with a cover design by Paul Feeley in red and yellow is still available at \$3 per box of ten silk screened notes. Checks should be made payable to Bennington College. Orders can be filled at the Office of Alumni Services, Bennington College, Bennington, Vermont 05201. A box of notepaper is ideal for a Christmas gift, and individual sheets make unusual Christmas cards.

Counseling and placement are available to Bennington College alumni who wish to work in New York. Contact the Alumnae Advisory Center, Inc., 541 Madison Ave. New York, N.Y. 10022 (212-758-2153). The service applies to all fields except teaching. A descriptive flyer and list of job hunting publications are available upon request through the Alumnae Advisory Center.

From the Regional Groups
BOSTON

JANE WELLINGTON MERRILL '40

Ann Streiby Philips '43, Dody

Coffin Harvi '42, and Joan Rothbart Redmond '54 organized four days of school visiting in September for Janis Pryor '70 of the Admissions Office staff.

On November 3 a reception and buffet supper were held Upstairs at the Casablanca in Cambridge, at which Gail and Thomas Parker, new President and Vice-President of Bennington, met alumni, parents, and friends. The Reception Committee, chaired by Jane Neal Keller '52, included Bobbe Forrest Bender '59, Olivia Pattison Garfield '51, Miriam Hermanos Knapp '55, Dody Coffin Harvi '42, Jane Wellington Merrill '40, Ann Streiby Philips '43, and Edward Thommen '40.

LONG ISLAND

JANE THORNTON ISELIN '56

Nancy Silbowitz Garfield '55 organized a Guidance Counselor dinner on October 19 at the home of Catherine Orloff Morrison '55. Alumni hostesses included Carol Diamond Feuer '51, Jane Thornton Iselin '56, Hudas Schwartz Liff '47, Judith Felson Matchton '56, and Ruth Winkelman Wender '45.

METROPOLITAN NEW YORK
NANCY REYNOLDS COOKE '37
SEENA ISRAEL FISH '52

The annual theatre benefit is to be held on November 14. The show, "Butley", starring Alan Bates, also has Bennington alumna Holland Taylor '64 in the cast. Lenore Janis '55 is benefit Chairman. A pre-theatre supper has been arranged by Allison Simmons '68 at Act I Restaurant.

On November 20 alumni, parents, and friends are invited to a reception at Automation House to meet and talk with Gail and Thomas Parker. Co-Chairmen of this event are Barbara Lazear Ascher '68 and Joan Rice Franklin '56.

ROCHESTER

MARGOT GRAHAM FASS '62

Bennington was one of 20 colleges represented on October 11 and 12 at College Information Day at Midtown Plaza. Questions from high school students and parents were answered by local alumni and by Thelma Bullock Welter '62 of the Admissions Office staff, and Cappy Cumpston, Director of Alumni Services. Fifty-eight dollars was realized through the sale of plants donated by James Reveley. Informal notepaper, children's cook books, etc. were also sold for the benefit of the Bennington College Alumni Fund.

A show of work by eight members of the Bennington College Art Faculty was on display at the David Gallery Downtown from October 14 through 31. Local high school guidance counselors were invited by Bennington alumni to a pre-preview on October 13, and also to a dinner at which Rush Welter of the Bennington faculty spoke about the college. Arrangements for the various projects were made by Margot Graham Fass '62, Callie Moody Law '47, Priscilla Baker Reveley '45, Betty Oviatt Ryan '43, Bobbi

Hassett Skarstrom '63, Sara Lockley Tait '54, Louise Stockard Vick '36, and Deborah Thomas Westburg '70.

TEXAS

JUNE WINEBURGH BAKER '53

The Texas Region has been busy, busy the month of October. Janet Frey Harte '44 arranged for Bennington alumni to take part in all the grand festivities inaugurating the opening of the Art Museum of South Texas, designed by Philip Johnson, in Corpus Christi on October 4. The gala at the museum, which was attended by over 500 art enthusiasts from all over the world, was preceded by dinner parties in private homes. Bennington alumni (Kay Carson '52 and June Baker '53 from Dallas, Margaret Booth Piper '37 from Port Aransas, Libby Reed Keller '38 and Juliet Armer Miller '51 from Houston, and Jean Short Aldrich '43, Director of Admissions) were included in the dinner hosted by the Hartes ... Three days later Jean Aldrich flew to Dallas for two days of school visiting, but we managed two pleasant interruptions during her hectic schedule. The first was a luncheon at June Baker's home attended by Pam Battey Mitchell '59, Martha Klein

MacDonald '50, and Kay Carson '52. The second was a quick ride to Ft. Worth to view the recently completed Kimball Museum, a magnificent structure designed by Louis Kahn. Texas alumni and students were truly fortunate to meet Jean, and observing her in the schools was most helpful for those of us who represent Bennington at College Nights.

WASHINGTON, D.C.
ANN AGRY DARLING '40
GRETCHEN VAN TASSEL SHAW '39

Bennington alumni purchased fourteen tickets to the Redskins-Dolphin football benefit sponsored by the Associated Alumnae Clubs of Washington, D.C. on August 31. The profit of \$56 was turned over to the 1972 Alumni Fund.

On September 26 alumni took part in the Fall 1972 Tour of the David Lloyd Kreeger home and art collection. The house, which was designed by architects Philip C. Johnson and Richard Foster of New York, was completed in 1967; and the art collection has been personally assembled by Mr. and Mrs. Kreeger over the past 12 years. The Bennington group, which was limited to 50, was most enthusiastic about the tour.

One Grand Issue of SILO!

This year there will be one grand issue of Silo. The cost is \$2.00 plus \$.14 postage per issue. To subscribe please fill out and mail the following form to: SILO, Bennington College, Bennington, Vt. 05201

Thank you

I would like _____ copies of the 1972-73 issue of SILO at \$2.00 plus \$.14 postage per issue. Enclosed is a check for \$_____.

Name _____

Address _____

City _____

State _____ Zip _____

Note: SILO is in great need of financial support. If you would like to become a patron, please enclose an additional check with your subscription. Thank you.

More than \$400 has been turned over to the 1972 Alumni Fund.

ADDITIONAL ALUMNI ACTIVITIES

Westchester County alumni met Janis Pryor '70, member of the Admissions Office staff, at an evening meeting organized by Jeannette Winans Bertles '49. Hostess was Berte Schindelheim Hirschfeld '60. The purpose of the gathering was to bring alumni up to date on what is happening at the College and to give them the facts necessary to be able to talk knowledgeably about Bennington with friends, alumni of other colleges, parents, and prospective students.

Another Admissions Office

Tom Brockway Wants Your Diaries

I would be grateful for the loan of diaries or letters you wrote while at the college. Without some of the handwritten evidence the history of Bennington College will have everyone but you in it.

staff member, Kathy Halbreich '71, spent a very successful week of school visiting in early October, thanks to the help of the following alumni: in Chicago — Edmar von Henke Hoppe '50, Pat Groner Dubin '61, Judith Kantrowitz Harris '58, Victoria Kirsch Melcher '67, and Ellen Beskind Smart '66; in Cincinnati — Marilyn Lord Dux '48, Aurelia McIntyre Klayf '45; in Columbus, Ohio — Jessie Nelson Engle '40; in Cleveland — Ann Fulton Magai '58, Faith Hanna Plagenz

'53, Gail Gardner Newman '51, and Marjorie Handwerk Duncan '43.

Admissions Director Jean Aldrich has expressed appreciation to Jean Lee '39 in Omaha; to Maribel Asher Leiter '49, and Dorothy Middleton Brewer '38 in Kansas City; and to Alice Edge Wittenberg '53 in Minneapolis for their great help in making arrangements for her school visiting trips during the fall.

Alumni Class Notes

(Gleaned from mail received at the Office of Alumni Services and from the newspaper clipping service. Editor's plea to alumni: send us your news — we're interested, and so are your Bennington friends.)

Births:

- '63 to LINDA CHASE BRODA, a second child, a son, Andrew Luke, on May 20, 1972.
- '65 to SUZANNE STANTON FREEDMAN, a son, Nicholas Stanton, in June, 1972.
- '66 to GRACE HARRIMAN DAVIS, a son, Theo, in July, 1972.
- '67 to DEBORAH CLEMENT GESSNER, a daughter, Jennifer Suzanne, September 21, 1972.
- '70 to JOANNA CLARK SWAYZE, a son, Andrew Clark, November 1, 1972.
- '71 to ERIKA JOHNSTONE BEAUVAIS, a daughter, Sylvie, in February, 1972.

Marriages:

- '53 MARCIA JANETTE MACNEIL to David Alden Chapman in New York, in June.
- '61 LAEL MARKEL LAWRENCE to Edward F. Locke in Stockbridge, Massachusetts, on June 9.

54 Quadrille

- '64 LUCY JAMES GILBERT to Michael Graves, in Princeton, New Jersey, on June 3.
- '67 ELIZABETH BURR LASSITER to William Henry Joyce Yerkes, in New York, on June 24.
- '69 VERA RAKOFSKY to Brian Blair, in Cambridge, Massachusetts, on April 22.
- '71 MARIA KINAL to George Wright Helmer, in New Canaan, Connecticut, on July 8.
- '72 CHARLOTTE ALBRIGHT to Richard Kemp Renner in Hollidaysburg, Pennsylvania, on September 2.

Death:

- '41 MARIE CHRISTOPHER GRAINGER, in the spring, 1972.

'37

BARBARA HOWES SMITH will have a fifth book of poems, *THE BLUE GARDEN*, published this fall by Wesleyan University Press; and *THE EYE OF THE HEART: SHORT STORIES FROM LATIN AMERICA* in the spring of 1973 by Bobbs-Merrill.

'38

LUCY GREENBAUM FREEMAN's article "Depression: its Cause and Cure" ap-

peared in the October 15, 1972, Springfield, Massachusetts Sunday *REPUBLICAN*.

'39 CATHERINE DAVIS STONINGTON is running for the Colorado State Board of Education. She reports another family marriage: Gordon Stonington to Tamra Tharratt of Lafayette, California, on March 11, 1972.

'41 SARA CARTER BALOGH is a psychologist at Vassar College and teaches in the graduate program in Education at Western Connecticut State College on a part-time basis.

'45 GERALDINE BABCOCK BOONE received the 1972 award for outstanding community service from the Princeton Area Council of Community Services at a meeting in May, 1972. Through a deep personal commitment to the "neglected and unloved," she has helped innumerable troubled adolescents.

FLORA BOND HOLLINGER received a Master's degree in Education from Harvard University in June, 1972.

'46 PATRICIA POWERS JONES represented Bennington College at the inauguration of James Archie Hargraves as President of Shaw University in Raleigh, N.C., on April 8, 1972.

JEAN THOMPSON VOGELBACH is Chairman of the Art Department in the Pine Bush (N.Y.) Central School System.

'48 BARBARA EDWARDS is Director of Visual Design for Filene's Department Store in Boston.

SONYA RUDIKOFF GUTMAN's article "O Pioneers!" or "The Whole Earth People" was published in the July, 1972 issue of *COMMENTARY*, which dealt with communes and new life styles. Another article appeared in the October, 1972 issue.

'50 CYNTHIA LEE MACDONALD, who is living in Houston for a year, is giving a writing course open to Sarah Lawrence alumnae and others who are interested. Her teaching contract with Sarah Lawrence has been renewed for another three years and she will teach at the Sarah Lawrence Summer School in London next summer. Her book *AMPUTATIONS* will be published this month by George Braziller; two of her poems will be included in Doubleday's anthology of women's poetry *NO MORE MASKS* to be published in the spring, 1973; and the *HARVARD ADVOCATE* issue on women's writing will include one of her long poems.

SOLANGE BATSELL DE LA BRUYERE and EVANGELINE HAYES were co-directors last summer of a salon gallery in Skidmore College's Hathorn Gallery in Saratoga Springs, New York.

'51 ANNE WASSON HARNEY is studying Art History in Radcliffe College's Seminar program as well as painting on her own. Her husband, Greg, is Executive Producer of the TV show "The Advocates". The Harneys, who live in Lincoln, Massachusetts, have four children.

'52 CHARLES CZARNY, ballet master of the Netherlands Dance Theatre, is in the United States for the first time in seven years. He is directing the North Carolina Dance Theatre in his ballet "Bach: Brandenburg Three" and will choreograph a new work to Brahms's Piano Variations on a Theme of Paganini to be performed by the same group.

ELIZABETH COREY GUTHE was appointed Associate Director of the Center for Continuing Education at Bentley College, Waltham, Massachusetts, on July 1, 1972.

RENEE MARRON KLEPESCH is teaching a sixth grade class in the La Jolla Country Day School. In June, 1972, she completed the first semester of law courses offered on a part-time basis by Western State University College of Law in San Diego, California.

'53 BARBARA A. FRITZ, who graduated from Tufts Medical School in 1965, and took her residency in obstetrics - gynecology at Providence (R.I.) Lying In Hospital, is now in private practice in ob-gyn in Providence.

DOROTHY WHITTIER GRILLO teaches pottery as a volunteer at Milton Academy, Milton, Massachusetts.

JOSEPH SCHAAF is Chairman of the Music Department at Putney School, Putney, Vermont.

'54 JOSEPH ABLOW, professor of art at Boston University, was a judge at the

Memorial Fund

A memorial fund for Mary Lynn Hart Poole '53 who died on November 6, 1972, is being established by her family and friends.

Those wishing to contribute should make out their checks to Bennington College mentioning that they are for the Mary Lynn Hart Poole Fund. The use of the fund will be determined by Mary Lynn's family at a later date.

annual Scituate (Mass.) Art Festival in July, 1972.

BARBARA NELSON PAVAN received a Ph.D. in Educational Administration from the Harvard University Graduate School of Education in June, 1972. Her thesis was entitled "Moving Elementary Schools Toward Nongradedness: Commitment, Assessment, and Tactics". She has assumed the principalship of the Franklin School in Lexington, Massachusetts. Team teaching at the elementary level was introduced at this school in 1957.

'55 ELLEN WEBER ROSEN is a fulltime Social Worker at Booth Memorial Medical Center in Flushing, N.Y. She is also working towards her Master's degree in Social Work at Adelphi University, Garden City, N.Y.

MARLEEN FORSBERG MONTGOMERY is one of a group giving concerts of ancient and medieval, 18th Century, Renaissance, and folk music which have been taped and reproduced in a recently released limited record edition.

'56 HELEN GOODWIN CUNEO received a Master of Arts in Teaching from Harvard University in June, 1972.

ANNA CARBONE LAUTORE has joined the New York Office of Blunt Ellis and Simmons Inc. as a registered stockbroker.

LISA STARR RUDD is the director of the Anchorage School District's equal employment program. Some 2500 employees are involved. She is also working towards a Master's degree in Public Administration at the University of Alaska.

'57 MARJORIE HIRSCH GOLDSTEIN has been teaching a creative dance class for four and five-year-olds at Trinity Methodist Church in Ewing, N.J.

MARION FISHER has been Director of Social Service in the Mental Development Clinic, Joseph P. Kennedy Jr. Research Foundation at the University of

Chicago. She is an Assistant Professor of Field Work, Social Service Administration at the University of Chicago. She is also a consultant to "helping hand", a service for brain related disorders, set up by the Women's Board of the Brain Research Foundation at the University of Chicago.

'58 JANE BERRY VOSBURGH attended the Republican Convention in Miami with her husband, who was an elected delegate. He is Vice-President of Alcoa's Construction Systems, Inc. Jane served as a critic on Pittsburgh TV Station KDKA in a conversation with the author of "Jonathon Livingston Seagull", and is an off- and on-camera volunteer for WQED's auction. She has been re-elected Chairman of the Unitarian Church's Women's Alliance in Pittsburgh.

'59 CAROL FOLEY LISTON, a member of the Boston Globe State House Bureau and a 1971 Nieman Fellow at Harvard University, has been appointed assistant to Globe editor, Thomas Winship.

SONIA BERLIN MICHELSON had her first one-woman photo show at the Newton (Mass.) Free Library in September and October, 1972. Her most successful pictures record the living, loving, and laughing of children, and all reflect interest in her fellow man.

MARIANNE DACH NIEDERMAN represented Bennington College at the inauguration of Donald Charles Klecner as President of Chapman College in Orange, California, on April 7, 1972.

AVA LEE HEYMAN SIEGLER received her Post-Doctoral degree in Psychoanalysis, Child Psychiatry, and Child Guidance from the Postgraduate Center for Mental Health (N.Y.) in June, 1972. She is now a member of the staff and teaches Child Development and Play Therapy to Post-Doctoral Fellows. She is also a psychological consultant to the New

ALUMNI DIRECTORY is Ready

The 1972 BENNINGTON COLLEGE ALUMNI DIRECTORY will be available by the end of November. There will be no charge. Alumni wishing a copy should return this form to:

Office of Alumni Services
Bennington College, Bennington, Vermont 05201
1972 Bennington College Alumni Director

Name: _____ to: _____ Class _____ Year _____
Address: _____

York City Day Care Centers and in private practice in Greenwich Village.

'60 ELIZABETH MAMORSKY had a show of paintings at the William Sawyer Gallery in San Francisco from August 22, to September 2, 1972.

JUNE KING NICHOLS had a show of oil paintings at the New Canaan (Conn.) Savings Bank in September, 1972. The show included portraits, seascapes, landscapes, animals, and still life.

CORA GORDON SILBERMAN and her husband, Murray, founded the New Chamber Orchestra on Long Island in 1970. Home for the Orchestra is the Robert Williams School. As performances increase it has become necessary to raise money from patrons and advertising, as well as to sell tickets. Half of the 24 New Chamber musicians are women, and all of the musicians are enthusiastic about their work.

'63 NANCY JUNO DAWSON played the lead in Charles Gordone's Pulitzer Prize play "No Place to be Somebody" in the National Company's 1971 production. In 1972 she starred in a film satirizing filmmaking called "Verite". She is currently co-starring in a film called "The Relationship" which is being shot in Los Angeles, London, Paris, and Rome.

ARLENE HEYMAN spent March, 1972, in Jerusalem on a Public Health Service American Association of Medical Colleges N.I.M.H. grant. She will receive her M.D. degree from the University of Pennsylvania in May, 1973, and plans to begin a residency in psychiatry at Albert Einstein - Bronx Municipal - Jacobi Hospital.

BARBARA GOLDBERG ROHDIE represented Bennington College at the inauguration of Dr. Merle F. Allshouse as President of Bloomfield College in Bloomfield, N.J., on May 5, 1972.

DIANA STRAUCH SCOTT is in the newsroom and writing for the Marlboro (Mass.) Daily Enterprise. She teaches art, is a free lance artist and a free lance writer. She was coordinator for SPEC-TRUM '72 Festival of the Arts, sponsored by the city of Marlborough early in September.

'64 NANCY P. ANNIS received a Master's degree in Education from Harvard University in June, 1972.

PATSY NORVELL is one of a group of women artists, members of A.I.R., who have started a gallery at 97 Wooster Street, New York, to show the work of innovative women artists.

MARJORIE GOLDSTONE GREENBERG is a Psychiatric Social Worker in the Metropolitan Hospital Center, New York City.

PAMELA DEWINDT STECK helped to make the Cleveland Classic World Championship Tennis Tournament a resounding success by personally selling

147 boxes. The boxes had six seats apiece and sold between \$300 and \$1,000 per box.

'65 KATRINA EDWARDS HART is a case worker at the Washington County Mental Health Clinic in Montpelier, Vt., a community mental health center. She works with former state hospital patients living in alternate care settings with socialization groups. The program involves a great number of volunteers. BARBARA ECKARDT KLEIN has been appointed to the faculty of the Department of Philosophy at Boston University, effective September, 1972.

JACOB LIBERLES is Assistant Professor of Music at Bridgewater (Mass.) State College, and working on his doctoral dissertation in Music at the Boston University School of Fine and Applied Arts.

SUSAN FRARY WILLIAMS received her Ph.D. in Biochemistry at the University of Vermont in 1972, and is currently on the research staff of Columbia University in the Department of Biological Oceanography.

'67 NANCY SELDIN received her M.S. in Education in 1968 from Bank Street College. For the past two years she has taught severely disturbed children (6 to 10 years) in East Palo Alto, and has just received a grant to do graduate work in Community Mental Health at Berkeley, California. She is working with other local women in Menlo Park to set up low cost community controlled infant and day care services, and is active in the women's movement.

'68 JAY BRADY was the instructor for a summer series of art classes for teenagers and adults sponsored by the Bennington, Vermont, Recreation Department.

SHARON CAMERON received her Ph.D. in Literature from Brandeis University this summer. She has joined the faculty of the Literature Department at Boston University.

'69 LAUREN LEVEY will have a Composers' Forum in New York this fall. In the spring she will join the music composition and theory faculty at Dartmouth College.

ERICA ROBIN is studying piano with Aube Tzerko in Los Angeles and completing work for a Master's degree in Systematic Musicology at UCLA. During the past two summers she has been at the Aspen, Colorado, Music School.

HARRY SHEPPARD has joined the faculty at Antioch College as a dance instructor in the Physical Education Department. BARBARA SILVERSTEIN made her conducting debut last summer in three performances of "Lucia di Lammermoor" with the Philadelphia Lyric Opera Company. She has received an appointment as assistant conductor with the Company, and is also Associate

Musical Director of the Pennsylvania Opera Company.

'70 HILARY APJOHN TRIGAUX is Associate Director of the Merit Music School in New Canaan, Conn. The school, which is six years old, offers private lessons, ensemble, and courses in composition and theory. Hilary describes her position as liaison between parents and faculty. PAMELA GRANBERY has an exhibit of acrylic paintings in the main gallery of the Art Association of Newport, R.I. Her works range from the expressionistic representational to pure abstraction. ANNE WEST has acted in an avant-garde play by Arthur Spilliaert which the Theatre Laboratoire Vicinal of Brussels presented in repertory at the Cafe La Mama in New York during September.

'71 VICKI WOOLNER had a one-woman show in August at the Field Gallery on Martha's Vineyard. Her work included etchings on zinc plates and silk screens, and was a great critical success. ELEANA WATSON IKEDA lives in Tokyo where she describes herself as a housewife. She studies ballet twice a week, and plans to teach English conversation to Japanese University students this year.

'72 MADELINE BLUM taught viola at the Ferrwood Music Program, Hazleton, Pa., this past summer. She has been studying with Lillian Fuchs at the Manhattan School of Music.

JEANNIE CROSS is a reporter on the Danbury, Conn. NEWS-TIMES, and lives in New Milford. Her apartment is above a two-car garage, and has its own backyard and a fine view across the valley and town of New Milford.

PEGGY HOWRIGAN is an auto mechanic for a West Hartford, Conn. auto dealer. She is the only woman mechanic for Toyota, which has 900 dealers throughout the country. She is also taking a course in auto mechanics at A.I. Prince Technical School.

DAVID LEOPOLD is proprietor of a Lenox, Mass. audio equipment facility, Audio Design, Inc.

SHARON OTT worked last summer with the drama department of Oberlin College at Roger Williams College in Rhode Island and is now doing graduate work at Oberlin.

CAREN CAMPBELL PERT had a one-woman show at the Whale's Spout Gallery on Nantucket, (ran for two weeks) and was elected to the Nantucket Artist's Association.

Special Students

GEORGE GILMAN received a Master's degree in the School of Education, Stanford University, Palo Alto, California, in June, 1972. He was the only Vermont graduate in a class of 4,311 students.



I can offer room ----- board -----
for the following (give dates) -----

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Bennington students take much of the responsibility for their Non-Resident Term plans, but many find that the most interesting and rewarding situations for 1973 are volunteer jobs, without remuneration. Many also find that they are in strange cities where they do not have personal contacts. Alumni throughout the country can be of tremendous help by offering the hospitality of their homes for the extent of the Non-Resident Term (January 2-March 2) or for a short period while students find permanent housing. Students expect to pay for room and board, or to work in exchange for it.

Alumni who are able to help should complete the form at right and return it to Mrs. Annette Shapiro, Director of the Non-Resident Term Office. Cut along solid lines, fold the pre-paid post card at dotted line, and staple (or tape) together. Please note that the form includes space for descriptions of possible jobs. There is always need for new leads.

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