

2007

THE AGNES SCOTT

ALUMNAE QUARTERLY



THE ARTS TODAY

SPRING 1947

COVER: VAN GOGH. VINCENT THE STARRY NIGHT.

1889. OIL. 29 x 36 $\frac{1}{4}$ ". COLLECTION OF THE MUSEUM OF MODERN ART, NEW YORK, THROUGH THE LILLIE P. BLISS BEQUEST. THIS PICTURE IS INCLUDED IN THE LOUISE G. LEWIS ART COLLECTION.

THE MEASURE OF MAN'S TRUTH

"WHAT IS TRUTH?" asked Pilate teasingly. Truth is whatever exists ultimately. For the believer, it is God and the whole universe of His creation. He made all and is in all. But man sees God through a glass darkly. Man's truth is imperfect. Art is the measure of man's truth — the truth he sees and the truth about him. Beauty is a derivative rather than the object of art. For art is truth and truth is beauty. Truth is the object of science and science is the method of art. For example, the movement, rhythm, and balance of music, architecture, poetry or painting is achieved partly by mathematics. The art of today shows the mastery of space and substance which the science of today has given it. The painter can show all sides of an object at once on a flat sheet of paper partly because science has given him aeronautics. We begin to see that the art of our time which has seemed strange to us is a key to living with understanding in the age of the rocket, radar and atomic energy. Because this art is still strange to us and because we believe its significance for the times, this *Quarterly* assembles articles by eminent contemporary artists in the various art fields who are capable and eager to explain the art expression of today. They have not attempted to evaluate any individual or movement, but they hope to establish some basis for understanding current art.

The Editor

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THE AGNES SCOTT ALUMNAE QUARTERLY

"Art is the measure of man's truth."
 Agnes Scott College, Decatur, Ga.

Spring 1947
 Volume 25 No. 2

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at our house

at last REUNIONS! This year, May will be a happy time for Agnes Scott and 657 of her alumnæ who are invited back for class reunions at commencement. The lucky 657 belong to the classes of '98, '99, 1900, '01, '17, '18, '19, '20, '36, '37, '38, '39, and '46. One of the dormitories will be open to alumnæ, the only catch being that you must bring your own sheets, pillow cases, and towels. Just add your tooth brush, pyjamas, hair curlers, good dress, and pictures of your husband and children and fly, motor, walk or swim to Agnes Scott for the week end beginning Saturday, May 31. The fun will begin with registration and refreshments at the Alumnæ House, campus tours, a conclave of class officers, the Trustees' Luncheon, annual meeting of the Association, an alumnæ-faculty party in the Alumnæ Garden, Class Day exercises, Class Reunion Dinners, and an evening entertainment by the Music Department. There will be an outstanding speaker for the annual meeting to be announced later. Sunday will include the baccalaureate sermon, the deans' coffee, senior vespers, and the alumnæ dessert party for seniors and alumnæ. Graduation exercises will be Monday morning. There will be lots of time for special gatherings of reunion classes or small groups of friends. There will be no charge for dormitory rooms, but there is a small charge for any meals taken in the college dining room. Active members of the Alumnæ Association of all classes will receive invitations to the Trustees' Luncheon. All members of Reunion Classes will receive letters from their class president with more details of the big week end. This is the first call for fun at commencement!

ABOUT THE QUESTIONNAIRE. We are proud of your response to the President's questionnaire. You have given us months of work to get our files and addressing stencils up to date, to study and compile your com-

ments and suggestions. The Vocational Guidance Committee is at work, a new Education Committee is being appointed, and the *Quarterly* editor is assembling the exciting news from the questionnaires for the next issue. It was not possible to organize any of the material from them in time for this issue, but next time there'll be news of people you haven't heard from in years. If you belong to that tardy minority, join the majority now and get your questionnaire in the summer news round-up. There is no report yet from the Vocational Guidance Committee, but here are two samples of opportunities for mutual aid:

Alumna with administrative and auditing experience, creative writing ability, an English major and a strong interest in history, is interested in a job involving research, newspaper or advertising work.

Alumna states that there is an opening in the insurance department of an Atlanta real estate firm for a secretary. "It is a good job. The organization is small, and they have a congenial office group."

One alumna has listed on her questionnaire the things she would like to know about present-day Agnes Scott. We are using her questions as a guide for writing college news in the future.

FOUNDERS DAY. Alumnæ in Lynchburg, Bristol, Gainesville, Fla., Columbia, S. C., Dayton, Tenn. and elsewhere reported hearing the broadcast. The New York Club sent greetings by telegraph, and so far reports from 27 clubs which met in February have come in. We are waiting until next issue to tell you about the meetings when we have heard from all clubs. Representatives from our alumnæ were invited to Emory University's Charter Day dinners in February in Chattanooga and at Emory. Agnes Scott always enjoys "socializing" with other college groups.

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THE ARTIST IN OUR SOCIETY

STEPHEN C. PEPPER

Stephen C. Pepper holds the B.A., M.A. and Ph.D. degrees from Harvard, is Professor of Philosophy, Chairman of the Department of Art and Assistant Dean of the College of Letters and Sciences at the University of California. He is the author of MODERN COLOR (1919), AESTHETIC QUALITY (1938), KNOWLEDGE AND SOCIETY (1938), and WORLD HYPOTHESES (1942). His articles appear in THE PSYCHOLOGICAL REVIEW, JOURNAL OF PHILOSOPHY, THE PHILOSOPHICAL REVIEW and PARNASSUS.

ART LIKE FOOD serves many functions. It is a source of pure delight, it gives nourishment to the mind, it is a means of communication, it is a medium of expression for the emotions, it has therapeutic properties, it is a stimulus of self-consciousness in a society holding a mirror up to the *mores* and fashions of the time, it is, finally, the most permanent monument of a dead civilization.

Every work of art does not perform all of these functions at once, or in equal proportions. Some of these functions may not be intrinsic to the beauty or aesthetic value of the work, but in

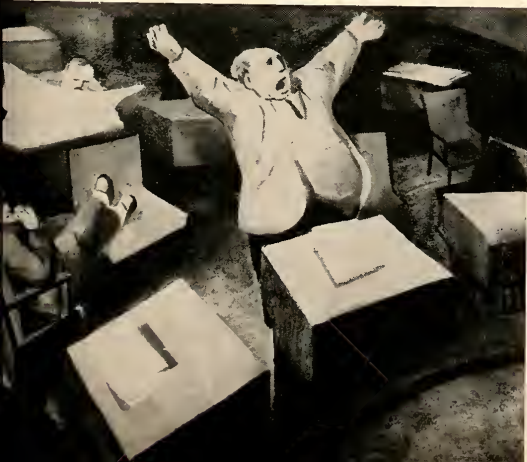
the nature of accidental by-products of that beauty, though nonetheless socially significant.

Suppose we pick out two contrasting functions which permeate in various degrees most of the others, and which probably are intrinsic to the beauty or aesthetic value of works of art. Let one of these be the function of delight, the other that of release from emotional tension and suffering. Let us then speak of the art of delight and of the art of release.

A few examples will bring out the contrast of type which I have in mind. Take a beautifully laid out park like Central Park in New York or the Golden Gate Park in San Francisco. This is a work of art of pure delight. But a beautiful cemetery like Sleepy Hollow, where Emerson and Hawthorne and Thoreau are buried, is a

work of art of release from sorrow. A landscape of Monet's of hazy sunlight playing on foliage and water is a work of pure delight. But the landscape of El Greco's of stormy clouds gathering behind the city of Toledo is a work of release. A portrait of a mother and child by Renoir with the softness of love uttered in the very scintillation of his

GROPPER. WILLIAM: THE SENATE.
1935. OIL. 25 $\frac{1}{2}$ x 33 $\frac{1}{2}$ ". COLLECTION OF
THE MUSEUM OF MODERN ART, NEW YORK.



colors is a work of delight. But a picture of one of the terrors of war by Goya is a work of release. *Midsummer Night's Dream* is a work of delight. But *Macbeth* is a work of release. And so on.

In most works of art there is some of both delight and release. But the proportions of one generally preponderate over the other. There is, of course, satisfaction in both these sides of art, otherwise the works would not be endured or even produced. But the satisfaction of pure delight comes like sunlight or the odors of flowers directly to us without any underlying pain, whereas the satisfaction of release is based on suffering and a tension of the emotions which the work of art releases. The satisfaction in the art of release comes from a relaxation of tension. One must have suffered oneself to appreciate the art of release. Such art is close to religion in its effects. In fact, all religious art is of this type, and much of this type of art is religious in origin. To those who appreciate it, the art of release seems deeper, more significant, more serious than the art of delight. To some such people the art of delight seems trivial and frivolous. But to those who prefer the art of delight, the art of release often appears morbid. Both types of art, however, are obviously of significance and value and it is better to try to appreciate and understand them than to try to depreciate either in favor of the other.

The distinction between the two, however, is very useful in giving us some insight as to the place of the artist in our present society in comparison with his place in other societies. For instance, at the time of the great achievement in Persian art, the artist's function seemed to be chiefly that of contributing to the beauty of a

luxurious and prosperous court. So much so, that the phrase "art of pure delight" immediately suggests Persian art to most of us. In the Middle Ages, however, the function of the artist was chiefly that of serving the Church, so that inevitably he produced largely an art of release. Religious art is for most of us almost synonymous with the art of the Middle Ages.

Now, today and in the recent past what has been the artist's predominant function? Imagine a person three hundred years from now looking back on the nineteenth and twentieth centuries, what would he be likely to say of the art of these centuries? We are too close to our times to make an accurate summary. But it may benefit us to try to make one.

Could not we say with some probability that the art of these two centuries was not so purely for delight as among the Persians of the great period, nor so completely for release as in the Middle Ages, but that nevertheless the nineteenth century tended to stress the function of pure delight, and the twentieth century is tending to stress the function of release from suffering?

In both these centuries the artist has, for the most part, been left to himself. There has never been a more individualistic period for the artist. Neither court, nor Church, nor private patron has controlled him. Only lately has the totalitarian state set up a control, but this is still not the dominant feature of twentieth century culture. Outside of Soviet controlled areas it is still frowned upon. Artists do now often complain of their isolation just as in the eighteenth century they used to complain of their dependence on patrons. But it is clear that in the individualistic areas they are still very jealous of their independence. They want to be free to create as

they feel like creating. It seems probable, therefore, that the individualism of the artist so characteristic of the nineteenth century will continue through the twentieth. But this individualism seems likely to be turned in other directions. With two devastating world wars in the recent past in close succession having filled the world with such a quantity of suffering as has not been seen for many centuries, and with a long period of reconstruction ahead at best, and at worst, another still more devastating war or the threat of war, the craving of the people will be for relief rather than for pure delight, and the artist will not be unresponsive.

We probably should expect, then, an individualistic art, as was the art of the nineteenth century (and even Soviet art may have to submit to this pressure), but it will be largely an art of release rather than an art of delight. Perhaps even the cinema may be forced by public demand to become somewhat serious. The sensuous serenity of men like Renoir and Monet in painting or Debussy in music and the intellectual and formal aloofness of the high abstractionists in painting and of the corresponding imagists in poetry will probably not recur in the century ahead. The precursors of what we have to expect are perhaps the dramatic and tragic recent

works of Picasso such as his *Guernica*; but, I suspect, accompanied with a resurgence of possibly a very powerful realism that may remind us of Giotto. A new functional and plastically sensitive architecture is clearly about to take possession of our cities. The passive Renaissance architecture of charm and luxury so long relaxed in the security of its classic columns can hardly outlast the wealth of the present older generation. The individualistic architect has after all been slow in appearing. The coming age may be the great age of individualistic designs in architecture, with the architect at last free from the domination of the Parthenon. And music has perhaps only just come of age. For only in this century is the composer free to use tones in any scale, with or without tonality in any timbre, in any rhythm, in any form. And amazingly enough the bewildered public only mildly objects and listens with respect. But the substance of this music will probably be deeply emotional and moving.

These are thoughts flown from a rooftop into the haze. They may never alight in reality. But they will perhaps at least lead us to discriminate some movements from our own present temporary point of vantage.

Art is never a duplicate; it is an equivalent, a stimulant, even an intoxicant." John Mason Brown at Agnes Scott, April 1946.

WHAT IS MODERN PAINTING?

ALFRED H. BARR, JR.

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THIS ARTICLE IS INTENDED for people who have had little experience in looking at paintings, particularly those modern paintings which are sometimes considered puzzling, difficult, incompetent or crazy. It is intended to undermine prejudice, disturb indifference and awaken interest so that some greater understanding and love of the more adventurous paintings of our day may follow.

WHAT IS MODERN painting? It is not easy to answer this question in writing, for writing is done with words while paintings are made of shapes and colors. The best words can do is to give you some information, point out a few things you might overlook, and if, to begin with, you feel that you don't like modern painting anyway, words may possibly help you to change your mind. But in the end you must look at these works of art with your own eyes and heart and head. This may not be easy, but most people who make the effort find their lives enriched.

The variety of modern art reflects the com-

plexity of modern life; though this may give us mental and emotional indigestion, it does offer each of us a wide range to choose from.

But it is important not to choose too quickly. The art which makes a quick appeal or is easy to understand right away may wear thin like a catchy tune which you hear twice, whistle ten times and then can't stand any more.

It is just as important not to fool yourself. Don't pretend to like what you dislike or can't understand. Be honest with yourself. We don't all have to like the same things. Some people have no ear for music; a few have no eye for painting — or say they haven't because they are timid or don't want to make the effort.

Yet everybody who can see has an eye for pictures. Most of us see hundreds every week, some of them very good ones too — photographs in newspapers and magazines, cartoons, illustrations and comics, advertising in busses and subways: Joe Palooka Happy Nazi Prisoners Buy Sweetie Pie Soap Buck Rogers Vote for McLevy Herman Scores in Third Wreck Near Trenton

Zowie The Pause That Refreshes — pictures which try to get you to buy this or that, tell you something you will forget tomorrow or give you a moment's lazy entertainment. (And do you remember the pictures on the walls of your home?)

When you look at the pictures in this magazine you may be upset because you can't understand them all at first glance. These paintings are not intended to sell you anything or tell you yesterday's news, though they may help you to understand our modern world. Some of them may take a good deal of study, for although we have seen a million pictures in our lives we may never have learned to look at paintings as an art. For the art of painting, though it has little to do with words, is like a language which you have to learn to read. Some pictures are easy, like a primer, and some are hard with long words and complex ideas; and some are prose, others are poetry, and others still are like algebra or geometry. But one thing is easy, there are no foreign languages in painting as there are in speech; there are only local dialects which can be understood internationally, for painting is a kind of visual Esperanto.

The great modern artists are pioneers just as are modern scientists, inventors and explorers. This makes modern art both more difficult and often more exciting than the art we are already used to. Fulton, Holland, the Wright brothers suffered neglect, disbelief, even ridicule. Read the lives of the modern artists of sixty years ago, Whistler or van Gogh for instance, and keep an open mind about the art you may not like or understand today. Unless you can look at art with a certain spirit of adventure, the pioneer artists of our own day may suffer too. This might be your loss as well, for you might miss some-

thing of more importance than you can now realize.

Perhaps you feel that these pictures have little to do with everyday lives. This is partly true; some of them don't, and that is largely their value — by their poetry they have the power to lift us out of humdrum ruts. But others have a lot to do with ordinary life: vanity and devotion, joy and sadness, the beauty of landscape, animals and people, or even the appearance of our houses and our kitchen floors. And still others have to do with the crucial problems of our civilization: war, the character of democracy and fascism, the effects of industrialization, the exploration of the subconscious mind, the revival of religion, the liberty and restraint of the individual.

The artist is a human being like the rest of us. He cannot solve these problems except as one of us; but through his art he can help us see and understand them, for artists are the sensitive antennæ of society.

Beyond these comparatively practical matters art has another more important function: the work of art is a symbol, a visible symbol of the human spirit in its search for truth, freedom and perfection.

First, let us look into some of the possibilities of realism. In the more realistic pictures you can recognize the subject matter or at least the *things* shown in the picture, without any more strain or trouble than if you were looking through a window, or in a mirror or at a photograph. But a camera can do this with much less trouble and time. It is not so much the skill of hand or the illusion of reality which makes works of art; it is the sensitiveness, originality and discrimination shown in selecting, arranging and painting

the subject that distinguishes realistic paintings to a greater or lesser degree from photographs.

Realists are discoverers. Because they depend so much upon the world of actuality they often look for new and exciting things to paint, new points of view — sometimes exciting only to them at first, and then, after we have seen their paintings, exciting to us who can join their discovery.

You can tell at a glance at Gropper's *The Senate* (see p. 3) what he wants to say. He is ruthless in his demolition of pomposity or pride. William Gropper avoids detail and slashes in his characters with bold strokes. Their attitudes and gestures betray them — the feet on the chair, the oratorical arm-flinging.

The realists and impressionists are concerned primarily with the actual world which we see before our eyes. They may choose an infinite variety of subjects and these subjects they may paint literally or broadly, with pleasure in accurate facts and the thoughts these facts suggest. But the paintings remain essentially a record of the world outside ourselves.

We all know that there are other worlds besides this outer world of fact. There is the world of the mind, the world of the emotions, the world of the imagination, the world of the spirit. These exist within us, or, at least, we know of them from internal evidence — which the artist tries to make visible and external.

Paintings by such masters as van Gogh and Marin emphatically express the transforming action of these inner feelings upon the images or forms of the outer world. These paintings are actually called *expressionist*, but there are other kinds of nonrealistic paintings under various names such as cubism and surrealism. Some-

times they are hard to understand until we learn what the artist is driving at, or, simply, until we get used to his art and begin to like it.

Vincent van Gogh's *Starry Night* (see cover) was painted at a critical moment. For years his art had been a battleground between fact and feeling, between the outer world of the senses, which the impressionists painted, and the inner world of emotion, which lies behind much expressionist painting. In the *Starry Night* expressionism won. The heaving line of hills, the flaming cypress trees, the milky way turned to comets, the exploding stars, all are swept into one grand, swirling universal rhythm. Of course van Gogh did not *see* these things this way but he *Painted* them this way, impelled by the overwhelming emotion of a man who is ecstatically aware of cosmic or divine forces. In a letter to his brother, after writing of his interest in a realistic street scene, he confessed: "That does not prevent me from having a terrible need of — shall I say the word — religion. Then I go out to paint the stars . . ."

Lower Manhattan (see p. 17) — the roar of the El, the fifty-story buildings scraping the sky — John Marin felt the excitement of the scene and he painted it — not the scene so much as his excitement, breathlessly, using great slashing, zigzag strokes — blue, scarlet and yellow — for the angles of the buildings and even for the sky.

Take away the subject matter of most realists and you have comparatively little left. But the colors, shapes and lines of the expressionists have a life of their own which can survive without any subject at all.

It was Paul Gauguin, the business man turned artist, who helped van Gogh free himself from

realism. Gauguin (like Whistler) understood clearly that the design, the "form," of a picture could be beautiful in itself. Gauguin, writing in the 1890s, uses the word "musical" because music is composed of rhythms and harmonies which can be beautiful though they do not describe a scene or tell a story.

Many of the best and most original painters of the following generation carried these ideas further. Henri Matisse, for instance, changed the color and forms of nature just as much as he pleased in order to compose freely his harmonies of color and line. Matisse wrote:

What I am after above all is expression . . . the whole arrangement of my picture is expressive . . . composition is the art of arrangement in a decorative manner . . . for the expression of what the painter wants . . . What I dream of is an art of balance, of purity and serenity, devoid of any troubling subject matter . . . like a good armchair in which to rest from fatigue.

Other painters, Kandinsky among them, turned their backs on nature entirely and painted without any subject or recognizable object at all. Kandinsky called his more important and carefully painted pictures "compositions"; his more usual pictures "improvisations."

Of his work Kandinsky said: "The observer must learn to look at the pictures . . . as form and color combinations . . . as a representation of mood and not as a representation of objects."

So, painting reached the double goal of complete freedom and "musical" purity. But these extreme advances had involved serious sacrifices both of human interest and controlled design.

There were other artists living at the same

time who thought more in terms of geometry, structure or architecture. And the architect, when he designs a building does not need to describe a scene, depict an object or tell a story any more than does the composer of a symphony. Sixty years ago two great masters, Paul Cézanne and Georges Seurat, led the way in this structural painting: Cézanne by a method of persistent trial and error; Seurat by elaborate calculation.

Cézanne had been one of the impressionists but he felt that their paintings were too flimsy and casual. He said: "I wish to make of impressionism something solid and enduring like the art of the museums," for, like most good modern artists, he had the greatest respect for the old masters. In Cézanne's paintings construction by lines and planes was important.

Cubism is a process of breaking up, flattening out, angularizing, cutting in sections, making transparent, combining different views of the same object, changing shapes, sizes and colors until a fragment of the visual world is completely conquered and reconstructed according to the heart's desire of the artist.

There were many artists who, like Mondrian, started as cubists but went further than the cubists toward an abstract art in which no trace of nature is left. Piet Mondrian was Dutch by birth and loved cleanliness and fine workmanship. He liked cities with their rectangular patterns of streets, buildings, windows. The *Composition in White, Black and Red* (see p. 12), which seems so simple, took months to paint; for each rectangle is a different size, each black line a different thickness, and the whole is put together and adjusted to a hair's-breadth with the conscience and precision of an expert en-

gineer — though with this fundamental difference: that the engineer works for practical results, Mondrian for artistic results — which in his case might be called the image of perfection.

Yet Mondrian's pictures almost in spite of themselves have achieved practical results to an amazing extent. They have affected the design of modern architecture, posters, printing layout, decoration, linoleum and many other things in our ordinary everyday lives.

The realists were concerned with visual facts and their connotations; the impressionists with effects of light; the expressionists with the emotional or decorative distortion of natural shapes and colors, sometimes eliminating objects entirely in favor of "musical" color; the cubists transformed natural images into compositions of angular planes which in certain pictures became abstract geometric designs; but, after you've taken a deep breath, there is still another kind of painting which is very old but which modern artists have explored with enthusiasm during recent years. These works have no generally accepted name: some of them are called romantic and some surrealist. Their appearance is confusing because many techniques are used, from almost abstract to photographically realistic. But they have one important factor in common, for they are born of the poetic imagination and their effects are poetic in the broad sense of the word, no matter what techniques are used. Instead of depending on description like the realists, direct emotional effects like the expressionists or formal design like the cubists, these artists evoke our love of the mysterious or romantic, the strange and astonishing, the dreamlike.

Night is the mother of mysteries. Charles Burchfield's *Night Wind* (see p. 31) is painted

with a naive expressionism, evoking a memory of his own childhood: "To the child sitting cosily in his home the roar of the wind outside fills his mind full of strange visions and phantoms flying over the land."

It is the atmosphere of the dream which Giorgio de Chirico and Salvador Dali have tried to create in their pictures. In *Nostalgia of the Infinite* (see p. 19), one looks out of darkness upon a huge tower before which stand two tiny figures. They cast long shadows in the unearthly light. Over all is a trance-like silence and suspense.

Today, among people interested in art, the ideas of simplicity, spontaneity and artistic purity are no longer revolutionary. In fact they have become so orthodox and academic that they have considerably influenced our school and college teaching. Art is always in a state of revolution, sometimes gradual, sometimes sudden. And, just as in politics, revolutionary ideas in art, after they are generally accepted, become a part of conservative opinion which in turn has to defend itself against a new revolution. Some twenty-five years ago a revolutionary return to subject interest, historical, social and political, began in painting with a revival of elaborate allegory and symbolism.

On April 28, 1937, the ancient and hallowed Spanish town of Guernica was destroyed by German planes flying for General Franco. The Luftwaffe was said to have been very pleased with the night's work: about a thousand people — one out of eight — were killed. It was the first "total" air raid.

Two days later the Spaniard, Picasso, took an artist's revenge; he began work on his *Guernica* (see p. 11), a huge mural canvas near-



PICASSO. PABLO: GUERNICA MURAL. MAY-EARLY JULY, 1937.
OIL. 11' 6" x 25' 8". ON EXTENDED LOAN TO THE MUSEUM OF MODERN ART, NEW YORK.

ly twenty-six feet long, commissioned by the Republican Government for the Spanish building at the Paris World's Fair.

The artist has given no exact explanation of *Guernica*, but the general meaning of the allegory is clear. At the right, a woman, her clothes on fire, falls shrieking from a burning house, while another rushes in toward the center of the picture, her arms flung wide in despair. At the left is a mother with a dead child in her arms, and on the ground are the fragments of a sculptured warrior, one hand clutching a broken sword. In the center, a dying horse sinks to his knees, his screaming head flung back, his back pierced by a spear dropped from above like a bomb. To his left a bull stands imperturbably surveying the scene. Over all shines a radiant eye with an electric bulb for a pupil, symbolizing night. Beneath it to the right a figure leaning from a window bears witness to the carnage, the lamp of truth in her hand.

In painting *Guernica* Picasso used only black, white and grey, the grim colors of mourning. But otherwise he has made full use of the special weapons of modern art which during the previous thirty years he himself had helped to sharpen: the free distortions of expressionist drawing, the angular design and overlapping transparent planes of cubism, surrealist freedom in the use of shocking or astonishing subject matter. Picasso employed these modern techniques not merely to express his mastery of form or some personal and private emotion but to proclaim publicly through his art his horror and fury over the barbarous catastrophe which had destroyed his fellow countrymen in Guernica (and which was soon to blast his fellow men in Warsaw, Rotterdam, London, Coventry, Chungking, Sebastopol, Pearl Harbor and then, in retribution, Hamburg, Milan, Tokio, Berlin and Hiroshima).

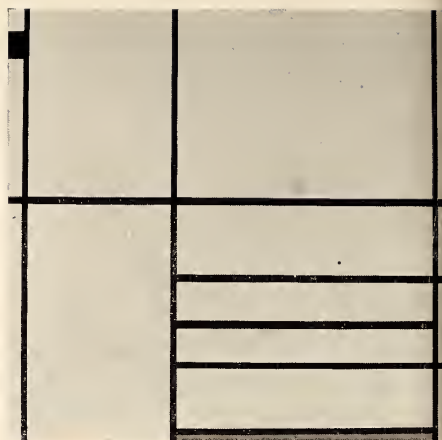
The *Guernica* is a dramatic statement about

one of the world's most urgent problems: war and its effect upon humanity. It refers to great happenings outside the picture. It shows us the impact of war upon the defenseless civilian or the machine-mangled soldier. Yet it is not superficial propaganda, a poster to catch the passing eye. It is the work of a man profoundly moved by a great and terrible event and eager to tell the truth about it with all the resources of modern painting.

The greatness of a painting does not depend upon its ambitious scale, the importance of its subject, nor upon its "human interest" and emotional content, nor yet upon its fine design and color. Any one of these factors may contribute toward a painting's value. If all are present, so much the better, but even that total will not necessarily make a great painting. Indeed, they may all be added together to form a faultless but mediocre and tedious work. Excellence in a work of art is not a matter of accumulation or quantity but of the *quality* of the work as a whole; and quality is relative: it cannot be measured or proved or even analyzed with any logical satisfaction. For in the end what makes a great work of art great is something of a mystery.

TRUTH, FREEDOM, PERFECTION: let us think again about these three words — words which might be proposed as the artist's equivalent of what liberty, equality, fraternity are to the French Republican, or, in a different sense, what faith, hope and charity are to the Christian.

"War is hell!" Sherman in words, Picasso in paint were telling the same truth, each in his own language. Just as Picasso's forms are not to be found in nature, Sherman's "hell" is unknown to science. Indeed those who insist on



MONDRIAN, PIET: COMPOSITION IN WHITE
BLACK AND RED. OIL. 40 $\frac{1}{2}$ x 41". COLLECTION
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facts will have to forgive the General his figure of speech.

The truth which plumbs deeply, brings joy to the heart or makes the blood run chill is not always factual; indeed it is rarely to be found in newsreels, statistics or communiqués. The sooth-sayer, that is, the truth-sayer, the oracle, the prophet, the poet, the artist, often speak in language which is not matter of fact or scientific. They prefer the allegory, the riddle, the parable, the metaphor, the myth, the dream, for, to use Picasso's words, "Art is a lie that makes us realize the truth."

In order to tell this truth the artist must live and work in *freedom*. As President Roosevelt put it: "The arts cannot thrive except where men are free to be themselves and to be in charge of the discipline of their own energies and ardors . . . What we call liberty in politics results in freedom in the arts . . . Crush individuality in the arts and you crush art as well."

Sometimes in art galleries one hears a man who has just glanced at a cubist or expressionist picture turn away with angry words, "It ought to be burned." That was just the way Hitler felt about it. When he became dictator he passed laws against modern art, called it degenerate, foreign, Jewish, international, Bolshevik; forced modern artists such as Klee, Kandinsky, Beckmann out of art schools, drove them from the country and snatched their pictures from museum walls, to hide them or sell them abroad. Why?

Because the artist, perhaps more than any other member of society, stood for individual freedom — freedom to think and paint without the permission of Goebbels, to tell the truth as he felt from inner necessity that he must tell it. Along with liberty in politics and religion, Hitler crushed freedom in art.

In this country there is little danger that the arts will suffer from the brutal, half-crazy tyranny of a Hitler, but there are other less direct ways of crushing freedom in the arts. In a democracy the original, progressive artist often faces the indifference or intolerance of the public, the ignorance of officials, the malice of conservative artists, the laziness of the critics, the blindness or timidity of picture buyers and museums. Van Gogh was "free." He lived successively in two liberal democracies and painted as he wished. He also starved. In the end, desperate with disappointment, he shot himself, having sold one painting in his lifetime for about \$80 (it would be worth \$30,000 now). Have we a van Gogh in America today?

Freedom of expression, freedom from want and fear, these are desirable for the artist. But why should the artist's freedom particularly con-

cern the rest of us? Because the artist gives us pleasure or tells us the truth? Yes, but more than this: his freedom as we find it expressed in his work of art is a symbol, an embodiment of the freedom which we all want but which we can never really find in every-day life with its schedules, regulations and compromises. Of course we can ourselves take up painting or some other art as amateurs and so increase our sense of personal freedom; but even in a nation of amateur artists there would still be a need for the artist who makes freedom of expression his profession. For art cannot be done well with the left hand; it is the hardest kind of work, consuming all a man's strength, partly for the very reason that it is done in greater freedom than other kinds of work.

The greater the artist's freedom, the greater must be his self-discipline. Only through the most severe self-discipline can he approach that excellence for which all good artists strive. And in approaching that goal he makes his work of art a symbol not only of truth and freedom but also of perfection.

Perfection in a work of art is of course related to the perfection of a flawlessly typed letter, or an examination mark of 100, or a well-made shoe, but it differs in several important ways: it is usually far more complicated, combining many levels and varieties of human activity and thought; it cannot be judged by practical or material results, nor can it be measured scientifically or logically; it must satisfy not a teacher, a superior officer, or an employer but first and essentially the artist's own conscience; and lastly, artistic perfection, unlike the perfection of the craftsman, the technician or the mathematician, can be, but should not be, "too"

perfect.

The possibilities open to the painter as he faces his blank canvas, or to the composer before his untouched keyboard are so complex, so nearly infinite, that perfection in art may seem almost as unattainable as it is in life. Mondrian perhaps came in sight of perfection by limiting his problem to the subtle adjustment of rectangles. An "abstract" painter who passed beyond Mondrian into geometry would indeed find perfection, but he would leave art behind him. For complete perfection in art would probably be as boring as a perfect circle, a perfect Apollo, or the popular, harp-and-cloud idea of Heaven.

Yet, the artist, free of outer compulsion and practical purpose, driven by his own inner passion for excellence and acting as his own judge, produces in his work of art a symbol of that striving for perfection which in ordinary life we cannot satisfy, just as we cannot enjoy complete freedom or tell the entire truth.

Truth, which in art we often arrive at through a "lie," *freedom*, which in art is a delusion unless

controlled by self-discipline, and *perfection*, which if it were ever absolute would be the death of art — perhaps through pondering such ideas as these we can deepen our understanding of the nature and value of modern painting; but for most people the direct experience of art will always be more pleasurable and more important than trying to puzzle out its ultimate meaning. Listen to what Picasso has to say about attempting to answer such questions as "What is modern painting?" Let a painter have the last word:

Everyone wants to understand art. Why not try to understand the song of a bird? Why does one love the night, flowers, everything around one, without trying to understand it? But in the case of a painting people have to *understand*. If only they would realize above all that an artist works because he must, that he himself is only a trifling bit of the world, and that no more importance should be attached to him than to plenty of other things in the world which please us, though we can't explain them. People who try to explain pictures are usually barking up the wrong tree.

Quarterly readers know Elizabeth Stevenson's literary criticism and will welcome her equally competent and sensitive approach to

THE
WORLD
OF

BALLET

ELIZABETH STEVENSON '41

HAVING FALLEN IN LOVE with ballet, I find it rather difficult to define and analyze, to ferret out cunningly its proper qualities, and to place it among the contemporary arts. First, I bravely state a preference, that ballet is, today, in the twentieth century, the happiest example of an integrated art in a chaotic age.

The sense of the past rests lightly upon the young choreographers of France and England and America who employ with impunity the techniques of modern dance and jazz: but tradition nevertheless lives. From the masques of the Medicis to the cowboy ballets of Agnes de Mille, ballet's records have been kept only in the memories of men, the dancers and choreographers, who in each generation have passed on to the next what they had learned from the previous one and what they had themselves invented. What makes ballet remarkable as a twentieth century art is this sense of the present living on good terms with the past. There has been no tragic chasm between everything which has gone before and anything which the 1940's might create.

Today, in any balanced program of the Ballets des Champs-Élysées in Paris, the Sadler's Wells Company in London, the Ballet Theatre or the Ballet Russe de Monte Carlo in New York, are present the elements contributed by many centuries and many nationalities. There are suggestions of Italy, where ballet began in the court entertainments of the Renaissance, of France, where ballet found a vocabulary and achieved its romantic adolescence, and of Russia, where ballet developed its forms and its grand style.

Ballet is, today, in its chameleon fashion, taking on the tone of the time. It is preserving in its excellent forms the subtle tragedy of the uneasy generations living precariously between world wars. A contemporary craft which has within the last forty years produced such individual masterworks as Fokine's *Petrouchka* and *Les Sylphides*, Nijinsky's *Til Eulenspiegel*, Massine's *Saint Francis*, and more recently, Tudor's *Pillar of Fire* and Balanchine's *Concerto Barocco*, deserves as searching a criticism as that which is customarily applied to accepted major arts.

I should like to make two points about ballet. First, that its artists are fortunate in a vital tradition and an experimental present. Ballet exists by cherishing tradition and by binding its creatures to prescribed forms; yet must be born again in every generation in order to live. My second point is that ballet, which is a small world, furnishes any critic of the arts with a miniature example of the work and world of the artist *per se*, the one who makes a more perfect world within our own world. The relevance of this world to our larger, misshapen one, is the justification of any conscious art. Perhaps all that I shall have to say will underline my belief that ballet is a significant art form and not a pretty world of escape.

What I write about ballet is non-technical, the viewpoint of the spectator, the comment of one who loves the other arts, painting, sculpture, architecture, music, and writing. By a fortunate chance I have been able to walk into the particular world of ballet. I have seen its workshop and its finished product, seen the ways and means of ballet-making on the rehearsal stage, and the finished, shaped "thing" from the customary seat, on the other side of the curtain.

This special revelation of ballet has placed me in its debt for flashes of insight into each one of the other arts. But I have become more and more conscious that ballet is an independent, not a subservient art. It helps itself to the resources of the painter, the composer, and the playwright. It unites diverse elements, music, scenario, décor, and choreography, and transforms them into a new, independent organism. The perfection of *Danses Concertantes* results from a spiritual union, rather than simple addition one to the other of Eugene Berman's glitter-

ing décor, Stravinsky's dry and witty music, and Balanchine's bright dance pattern.

The place where ballet is made, the rehearsal, enlightens one more about the art of ballet and about art in general, than the performance alone could ever do. But let the foolhardy beware. A rehearsal is an immediate affront to the spectator's idea of glamour. In the dust of discussion, the grime and sweat of effort which goes into the shaping of a ballet, the end product, a particular kind of beauty, is rudely ignored. The argument of the scene is always of ways and means, never of ends. The attitude is professional. What is left unsaid can very well be taken for granted. It becomes the air breathed, the atmosphere in which the work goes forward.

The picture of the rehearsal stage might be taken as a symbol. It is lonely, in the midst of a great darkness, but in the lighted space, there is the human noise and busyness of cheerful effort.

Pictorially, the scene emphasizes the loneliness: the curtain is drawn up upon emptiness, the darkened theatre yawns hungrily, the overhead lights glare brazenly and unkindly down upon scattered figures upon the stage floor. The piano thumps emphatically, the ballet master counts out a tempo, the boys and girls, of the *corps de ballet*, in the nondescript rags of practice costume, are usually trying to learn more than is reasonably to be expected within the time allotted.

But come closer to the scene. Realize what is taking place. Here upon this dirty floor, a pattern is being hammered into shape. The people making this pattern are true craftsmen of the time. They like what they are doing. A sense of play, of fun, of buffoonery flowers into being in the midst of the work.

Only the serious can afford to be flippant. While, downstage, the *Sylphides* of the opening performance struggles into shape, offside, the mock-*Sylphides*, danced by a couple of idle boys, provides a witty commentary upon stylistic weaknesses. The Prince in the rehearsal *Swan Lake* swings an imaginary golf club as he poses among the fluttering swans of the enchanted queen. The harlequins of the twentieth century undergo drudgery with a good grace.

But the modern ballet dancer is unfortunate in many respects. He is paid in money, and not enough of that: in France, England, and America, the state does not feed, clothe, and train him. The competition in the profession is stiff, frequent periods of unemployment are inevitable, the possibility of a bleak, unproductive old age is always with him. It is impossible that a dancer have a normal life. He lives transiently in hotels, trains, dressing rooms, and works on

draughty stages. His calling is as exhausting as a stewardess's, and as demanding as a nun's.

After glancing at the creative confusion of the rehearsal stage and at the inhabitant of this world, one asks, what is ballet? Why is excessive and extravagant devotion paid to it by its creators? Is the finished and performed ballet worth the sacrifice of normal life, the wide deviation from the average in the lives of its followers?

The question scarcely rises to the surface of the mind of the practicing artist. He finds warmth and companionship in the ingrown family world of his art. The intimate relationships of the members of the company create within the general oddity a kind of normal life for him. After all, he has answered the question for himself by continuing to dance ballet. The faint-hearted drop out: go to Hollywood, into musical comedy, the night clubs, and generally make tremendous amounts of money.

It is only the relative outsider who is free to ask the question, and perhaps to answer it satisfactorily both for himself and for the wordless dancer.

One begins best by remembering the limitations of the form. Ballet is a particular world, and it fits a special framework, the stage. Nothing not on the stage counts, although exits and entrances are significant. "The important thing in ballet is the movement itself, as it is sound which is important in a symphony." These are the words of a practicing choreographer, Balanchine. They will assume even more importance when the question of significance comes in.

Ballet exists both in time and space. It has to do with movement, primarily; scenario, perhaps, but only as in dance; music, which has become

MARIN. JOHN:

LOWER MANHATTAN. 1922. WATERCOLOR. 21 1/2 x 26 1/2".

COLLECTION OF THE MUSEUM OF MODERN ART, NEW YORK.



dance; décor as it enhances dance. The most expensive costumes and the most gorgeous music can be wrong for particular movement. The attention, wandering away from movement, as in *Ballet Theatre's* revival of *The Golden Cockerel*, with Chagall's over-elaborate sets, last season, becomes lost. The proportion between the parts is broken.

Dance is basically the movement of human bodies in patterns which have the majesty, the dignity, and the mystery of great art. While these adjectives might apply justly to other types of dancing as well as to that labeled ballet; to Eastern, as well as western dancing, to the tribal dances of Africa, and to the folk dances of Europe, or to modern expressional dancing; ballet is further specialized.

The difference between ballet and other kinds of dance is inadequately defined in the application of a special terminology to ballet, in the use of a special vocabulary of description and of the phrase, the five positions; but such special language does suggest, even to the layman that ballet is disciplined and severe in its means. What I should like to suggest is that out of discipline (a discipline which is understood and self-imposed) comes the greatest freedom.

Of course, this truth applies to all art which is conscious of what it is doing. It is the old tune played for unhearing ears many times and never heard; and then played (for me in seeing some of my first performances of ballet) to ears that

finally heard. It was in the organic simplicity of such a ballet as Balanchine's *Serenade* that I first really saw and then understood how freedom and spontaneity grow, strangely enough, out of discipline and discrimination.

In the first movement of this classic of the twentieth century, set to the music of Tschai-kowsky's *Serenade in C Major*, danced before plain blue curtains, Balanchine seems almost to have staged a ballet classroom exercise for his audience. The girls of the *corps*, all on the stage as the curtain rises, perform in unison the basic steps which every beginning student learns. Only gradually does the pattern grow more complex and develop in style and tone until it merits the description which the greatest of contemporary dance critics has applied to it: ". . . grand without being impressive, clear without being strict . . . humane because it is based on the patterns the human body makes when it dances . . . un-emphatic and delicate." As it grows amazingly in beauty and power, means and ends are one.

Emotion inheres in the structure. Like the music in Beethoven's last *Quartet in C Sharp Minor* or in Mozart's *Jupiter Symphony*, significance is felt to exist powerfully without in any way being translatable into words. It is the measure of the intensity of the beauty in either case, the music or the ballet, that it cannot be expressed otherwise than musically or balletically. Here, as Henry James said in another connection, is, "the passion that is in form."

"All art is science and all science is art." Henry Nobel MacCracken at Agnes Scott, March 1947.

MEANING IN MODERN POETRY

Lloyd Frankenberg

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THE CHARGE is frequently made that modern poetry is obscure. Writing in *The Saturday Review of Literature* a year ago, Robert Hillyer quoted with approval Max Eastman's comment to the effect that

poets nowadays are engaged in "talking to themselves." To substantiate this, he called the following "a flight from clarity": dream-imagery, Eliot's "learned reference," Joyce's "puns and onomatopœia," the "oblique approach of the stream-of-consciousness" and all "hair-splitting" awareness "of the subtleties of language, of the single word."

Such complaints serve to summarize a prevailing attitude in conservative criticism. It is not a new attitude. It greets every art from time to time, especially when that art is in process of breaking new ground. Keats and Browning, for example, were in their day objects of similar attack.

One reason why this attitude persists is that it cannot be categorically refuted. Obviously not all experiment succeeds, nor every experimenter. The very nature of invention makes it vulnerable. Instances of obscurity can be collected not only from the works of present-day poets but from those of Keats, certainly of Browning, and perhaps of every poet who ever departed from the conventions of his time.



DE CHIRICO, GIORGIO:

NOSTALGIA OF THE INFINITE. 1911. OIL. 53½ x 25½".

COLLECTION OF THE MUSEUM OF MODERN ART, NEW YORK.

Originality in writing does begin as a more or less private language. It gains recognition, as a rule, slowly, since its import is different from that, let us say, of newspapers or billboards. We have come to expect innovation in the sciences and in industry. But toward anything new in the arts our natural resistance is still great. Certainly it is in no need of stiffening. Critics who imply that any attention paid to new forms is a waste of effort, since all are obscure, do a disservice, it seems to me, to the reader quite as much as to the writer.

One of the obstacles to the understanding of poetry, especially modern poetry, is a general misconception of "meaning" and "clarity." It is true that some meanings can be clearer than others. If I say, "I gave him an apple," the statement is clear, but it isn't clear about a great deal.

Prose is apt to go in the direction of this limited type of clarity. It tends to build up its complexities of meaning by addition, in a more or less continuous line. Fact succeeds fact. "I gave him an apple. He ate it."

Poetry tends more to build up its meanings, you might say, by multiplication. It is less concerned with facts as facts. If the eating of an apple occurs in a poem it is not likely to be passed on as a bit of informative gossip. It is more likely to be related to some emotion, let us say, connected with the eating of apples. Fact is subordinated to imagination.

We have still not isolated poetry, because emotion and imagination enter of course into fiction. To this extent fiction may be said to tend in the direction of poetry. Poetry might be defined, untechnically, as an even more condensed form of imagination. This condensed form

comes to rely, more and more, upon relationships that ply back and forth between the words, sounds, images, and ideas that make it up.

By these means Marianne Moore's bird that "steals his form straight up," in the title poem of *What Are Years?* gains its specially dramatic significance:

. . . He

sees deep and is glad, who
 accedes to mortality
 and in his imprisonment, rises
 upon himself as
 the sea in a chasm . . .

. . . The very bird,

grown taller as he sings, steels
 his form straight up. Though he is
 captive,
 his mighty singing
 says, satisfaction is a lowly
 thing, how pure a thing is joy.

The word "steals" is the crux of the poem. In its literal and figurative meanings the ideas of imprisonment and liberation meet. The bird, in his mighty singing, triumphs over captivity; he *becomes* the bars that confined him.

The symbols of imprisoned bird and enchasmed sea are integrally related to the form of the poem. Its rhythms rove with vinelike freedom from line to line in a profusion that is made possible by their underlying metric, one of the most exact to be found in all literature.

Wordsworth, in reaction to the poetic diction of his day, appropriated some of the language of prose. Marianne Moore is able to import its rhythms — any rhythms she wishes — and by means of her strict syllabic patterns subject them to a tension that unmistakably differentiates

them from prose. Her poems are an expansion of the limits of poetry.

Poetry's clarity, then, is on a different level. The subsidiary and associational meanings of words, which are customarily slurred over in prose, contribute intensively to the total import of poetry. Rather than proceed unilaterally, from the first word on, its "meanings" are apt to start from somewhere in the middle and work both ways. That is why it requires rereading to become "clear."

This characteristic varies from poem to poem. Some depend primarily on "melodic line," like Housman's:

With rue my heart is laden
For golden friends I had,
For many a rose-lipt maiden
And many a light-foot lad.

The idea here is easy to follow, although it shrinks with reëxamination. This is not necessarily true of poems employing "regular" metres. But as the music of poetry becomes more variable it tends to increase in the subtlety of its interrelationships, as in these lines from a sonnet of E. E. Cummings:

what a proud dreamhorse pulling
(smoothbloomingly) through
(stepp)this(ing)crazily seething of
this
aving city screamingly street wonderful
lowers . . .

Poem and subject are one. The poem is a seeable, hearable, smellable city street. Into it a horse pulls a flowercart. His hoofbeats fall exactly as they do on the pavement, a heavy plodd — "(stepp)" — for the first, a metallic click "(ing)" — for the second. The horse

comes right up beside us:

o what a proud dreamhorse moving
(whose feet
almost walk air.) now who stops.
Smiles.he
stamps

The more one reads a poem of this sort, the more meaning can be found in it. Beauty turns up unexpectedly anywhere. It appears, not by our escaping the confusions and distractions of the present, but by observing them until their relationships fall into place.

Looking at the poem again, we may notice that the horse, "whose feet almost walk air," suggests Pegasus. The poem may be taken as an allegory, a modern allegory, of poetry.

Such interpretations will not be identical from person to person, poetry being, not above explanation, but around it. It has a final mystery comparable to the mystery of life itself, which contains any explanation that can be made of it.

The very precise means used by Cummings to reproduce a city street is typical of a tendency prevalent in modern poetry: the heightening of immediacy. "Immediacy" does not mean you "get it right off." It means that what you get, when you have gotten it, is *presented*, with an effect as if it were happening right now. If you let it, it will come up very close, like the horse. It is as if the symbols had become the experience they are symbolizing and you were in fact undergoing it. This is what Archibald MacLeish may have had in mind in the statement, to which Robert Hillyer took exception: "A poem should not mean but be."

Immediacy has always been part of poetry,

but seldom in such concentrated form. In the past it has been more noticeable as an element of the composition, as in Gerard Manley Hopkins's *Pied Beauty*:

Glory be to God for dappled things —

For skies of couple-color as a brinded cow.

This is an immediacy of detail. The second and succeeding lines present images which are the result of acute observation. This kind of immediacy demands the active participation of the reader. Rather than surrendering passively, say, to the mellifluous if somewhat cloying rhythms of a Swinburne, he must look with his mind's eye at what the poet has observed. His ear too must participate in the irregular rhythms, which he cannot — as in the case of more regular measures — fore-hear.

In general, however, earlier poets composed within a framework. The tendency in modern poetry, and all the arts, is to use immediacy as the framework; or rather, as an active principle working through all the other elements of design. The intention is less to *represent* than it is to *enter*.

Joyce's epic tragi-comedy begins, in *The Portrait of the Artist as a Young Man*, in a babyish style reproducing the age of its protagonist, Stephen Dedalus. The style alters and deepens as Stephen grows older. In *Ulysses* other characters live in his mind, as they live in the imagination of an artist. In *Finnegans Wake* Stephen himself disappears, absorbed in the waters of the Liffey, which flows through dreams and through history just as the artist himself, fragmented, becomes one with his creation and with the world. The river of death is also the river of life.

Related to immediacy is another effect to be experienced in much of modern art: simultaneity. Picasso, in some of his canvases, presents many sides of an object or person at once. The visible world is not one-sided, two-dimensional; or even a series of faces, planes, or slices. But a strategic arrangement of such planes and slices can give us an experience of totality.

T. S. Eliot, in his "learned references," draws together the sensations of a mundane present and of a mythological, classical, or romantic past.

. . . yet there the nightingale
Filled all the desert with inviolable voice
And still she cries, and still the world pursues,
"Jug Jug" to dirty ears.

This is an ironic compound of aggrandizement and belittlement. The dream of antique and imperishable beauty, such as Keats celebrated in his odes to the nightingale and the Grecian urn, is brought together with the grim insistence on "actuality" of modern man, who never tires of pointing out "facts," such as that the nightingale ("nightjar" to some) is really a rather raucous bird whose cry reminds one of a chamber-pot. *The Wasteland*, from which this is taken, interweaves the styles of past cultures in a manner expressive of the reliquary character of modern life, composed as it so largely is of fragments of the past.

In Elizabeth Bishop's *Roosters* heroic and inglorious attributes of the domestic fowl are equally noted:

The crown of red
set on your little head
is charged with all your fighting-blood.

Yes, that excrescence
makes a most virile presence,
plus all that vulgar beauty of iridescence.

This treatment is appropriate to the poet's use of the rooster as a symbol. The same bird whose "uncontrolled, traditional cries" hatefully wake us from sleep woke Peter from his triple denial; yet in that very act became the symbol of his forgiveness. Modern poetry is full of compound emotions, which often turn out to be the resolution of apparent antitheses.

The characteristics of immediacy and simultaneity, to which I have had to make so brief an allusion, are related to a new attitude of man toward himself and his world. The tendency is more and more in the direction of observing, without the intervention of authority, custom, or preconceived idea.

Countering this, conservative critics summon up conventions more suited to other periods of writing. They seem to regard similes, metaphors, symbols, metres, rhyme-schemes, and all such paraphernalia as if they existed not for use but somehow above and beyond it, like Platonic archetypes.

Few people would currycomb the hood of an automobile. But the routine ways of thinking about poetry that have been perpetuated in many of our institutions of learning are almost as unmoderated. Its elements have been taught as if they were discrete entities, instead of processes. Processes change with people.

Simile, metaphors, and symbols, like the parts of speech, came into being before they were formularized. They are there to be used or discarded in whatever way suits the individual poet's requirements. Their function is to express differing degrees of intensity in the rela-

tions felt to exist between apparently unrelated items of experience.

There is nothing elaborate about them except as the poet may choose to elaborate them, to make them more consonant with his feelings, to infuse new life into otherwise trite devices. There is no law regulating their length, number or frequency; it all depends on whether the poet succeeds in what he sets out to do.

Mr. Hillyer referred, in his article, to a "succession of mixed metaphors" in a passage from *The Atoll in the Mind*, by Alex Comfort:

Out of what calms and pools the cool shell grows
dumb teeth under clear waters, where no currents
fracture the coral's porous horn
Grows up the mind's stone tree, the honeycomb,
the plump brain coral breaking the pool's mirror,
the ebony antler, the cold sugared fan.

Whatever metaphors there may be here, they are completely incidental and would certainly not be improved by turning them, as Mr. Hillyer suggested, into similes. There is a new device at work. The arrangement throughout of words referring to shells, coral, and sea-forms indicates not only a visual resemblance between them and the structure of man, but a substantial identity. This, reinforced by the knowledge that all life originated in the sea, conveys a sensation of "thoroughgoing relatedness." The poet does not say, "My body is (or is like) a shell." He presents a shell-body, body-shell configuration; a concentric relationship. The impulse is *like* that that goes into a simile, metaphor, or symbol, but the wave-length is different.

A "mixed" relationship, on the other hand, is one in which incongruous elements are unintentionally introduced, as in: "The violent swing to materialism crashed into the stone wall of the

present war. The pendulum rebounds, half-shattered and unbalanced. There is no spiritual asylum . . .”

I see the exposed works of a grandfather's clock beating time too near a fence of Connecticut fieldstone; a very surrealist effect. I doubt very much that Mr. Hillyer intended this. You might find accidents of this sort in almost anyone's writing. That's not the point. The point is that calling a deliberately rapid change of metaphor "mixed" is imputing unconscious humor to conscious experiment; it is not stating a case.

The danger in classifications is that we get to thinking things actually fit into them. When the discrepancy becomes too apparent, our reflex is to deny, not the classification, but the validity and very existence of the discordant item. Thus dissonance in modern music is imputed to ignorance of "the rules of harmony."

When E. E. Cummings writes, "Spring is like a perhaps hand," he has not forgotten that "perhaps" is customarily an adverb. He has given it a double function: to describe precisely the tentative quality of spring and at the same time convey the elusive feelings it inspires.

In expressing modern life, its speed, its incongruities, poets have discovered new relationships, symbolic puns, devices of association and juxtaposition, half-rhymes, and broken rhythms. Sometimes these devices are expressive, sometimes merely intricate. It is always pertinent to indicate which one thinks they are, and why. New forms are just as much in danger of becoming clichés, as the forms cherished by academicians. This too is legitimate grounds for criticism, just as it is always to the point to spot the influences under which any poet, young or old, is working. And conversely, if one can, to

recognize his idiom.

When we approach modern poetry with the attention we give developments in mechanics and physics we discover that conceptions similar to those that have revolutionized thinking in the sciences are also at work in the arts; that there are basic connections between some of the time-space formulations of physics, "faceted Cubism," modern harmonics, and the composite symbols of *Finnegans Wake*.

Even those experiments which we may finally, upon mature consideration, come to regard as unsuccessful in themselves will, we may find, have sharpened our perceptions and our appreciations. Not only will we be more knowledgeably aware of the more fortunate productions of our time, but we will have gained additional insight into the great works that are now treasures from the past.

At a certain point the arts cease to be competitive. This is when, without losing relevance to their own age, they become timeless. But this effect of eternity has a temporal qualification. If we lose the immediate significance of a work of art, we are less likely to grasp its universal application.

An inability to comprehend the relationship of a modern work to the age in which we live casts doubt on our capacity for understanding past masterpieces, related as they are to ages in which we do not, except vicariously, participate.

What is usable in the past is not preserved by repetition. Conventions tend to deny tradition. Originality — the exploration of new forms, the discovery of new relationships — becomes tradition. By it the past, reinterpreted, is revived. And the present, too, is seen to be, not a collection of relics, but a continuing evolution.

PRINCIPLES OF MODERN DESIGN

By **Walter Gropius**

The founder and former director of the Bauhaus, world famous as an architect, Walter Gropius is Chairman of the Department of Architecture in the Graduate School of Design at Harvard. This article published here for the first time was given as a radio talk for the World Radio University. Dr. Gropius has lectured in Europe and America and has published books and articles on modern architecture.

WHAT DO YOU IMAGINE will be the design character of our future cities, buildings and every-day goods? As Europe has been drained of most of its power and resources the American continent is likely to be better equipped to rejuvenate its physical environment. Will it give the world also a spiritual and intellectual lead toward advancing contemporary design? Shall we be sufficiently bold and resolute to accept the elements of modern design consistently for use in our every-day life? To attain this we need not look across the Atlantic. The impulse must come from the American landscape and from the American way of life, for these are the natural media of a new culture. American life, having been continuously grafted with European culture for generations, seems to be pregnant now to produce a culture of its own, and, in fact, the mind of the people is already beginning to respond to native creativeness.

However, the average man is still deeply confused by the struggle between traditional and modern conceptions of design so evident in our cities and houses. A similar dilemma of opinion occurred in Europe. Before this war the modern trend in architectural and industrial design was

branded by the Nazis as "Bolshevistic," by the Russians as being "western bourgeoisie," while democratic countries were sitting on the fence.

What sort of architectural forms flash through your mind as being modern? Perhaps flat roofs, large windows and cubic forms built up in steel or concrete? Well these are only some of the outward characteristics of modern functional design. But if we look closer we discover that design has changed from inside out in accordance with human social progress and with the development of our new means of production, *not* in accordance with this or that transient fashion or form of political government.

Its new spirit has put the emphasis on conceiving a more freely developed house plan and on using skillfully the great gains made in science and technique for ever better, more beautiful living. In all civilized countries the roots of modern design meanwhile have struck through the quicksand of fluctuating fashions into solid cultural ground. Its sound principles established by a generation of pioneer designers have evolved already such standards of excellence as cannot be destroyed by transient political powers. Is this a symptom that we are standing

at the threshold of a new culture?

If such contemporary standards of design already exist, however, why then are the forms of so many houses and every-day goods here, as well as abroad, still contradictory in their character, ignoring often what we may call the new language of vision? Has perhaps the sweeping speed of the spiritual and intellectual revolution of our time surpassed the limits of human adaptability? For although our intellect is capable quickly of grasping the significance of changes, we have to go a long way to transform new knowledge into widely recognized form, into definite habits of art expression. This process of transformation in our time seems to be fast and radical indeed compared with the prevalent attitude towards art and design in that last generation.

The social revolution caused by the invention and development of the machine had suddenly cut off slow regional growth of creative art. The succeeding, gigantic struggle of coming to terms with the machine and getting it under control had absorbed most of the vitality and creative power of that generation. The old conception of the basic unity of all art in its relation to life was lost in the machine revolution. A shallow "art for art's sake" was all that remained. The outward forms of former periods of art were borrowed and used commercially to satisfy only a mentality of business being an end in itself. Good taste became a substitute for creative art. The architect turned archæologist. Design was heading for a "slip cover" civilization. A trade mentality had superseded the desire for a balanced life, the work of imagination had become suspect and discreditable. But has not always the thinker, the poet, the artist determined the

future trend of human, spiritual development; the man of vision and not the materialist?

Imitation had become a fatal habit, however, hard to exterminate. People humbly believed that beauty is something which has been decided upon centuries ago in Greece and Italy, and that all we can do is to study it carefully and then apply it again for our own surroundings. What do we think of when we say a building is beautiful in the old classic sense — its columns, porticos and cornices? But are these the form and elements which can satisfy our own present way of life, so different from former periods? The simple epithet "beautiful" has become the most deceiving designation. For many see beauty tied up with the achievements of the past only, as prejudice prevents them from enjoying original manifestations of living art. They succumb to the widespread superstition that buildings should be built in *a* style instead of *with* style. Instead of adapting their buildings to their innate wishes, they adapt themselves to any style to be stylish and thus lose their freedom. Enslaved by the fixed idea that beauty means period design, they are not aware that beauty, although eternal, changes its image continuously. For, as soon as we stop renewing it incessantly, it fades away. Established standards of beauty dissolve with changing standards of living: they cannot be stored away for future re-use. Tradition does not mean imitation of the past nor the complacent acceptance of by-gone æsthetic forms.

Try to scrutinize in your own dwelling the origin of form for the various parts of your household. Which ones show contemporary forms? Certainly refrigerators, bathroom fixtures, radiators, electric bulbs — but what about

our furniture and your carpets, your windows and the exterior of your house? Compare your present surroundings with any original example of the Georgian, Gothic or Greek period. Did the architects and clients of those great periods ever think of imitating the styles of their forefathers as we do? No! They were proud of their pioneering into new form expressions of their own. Their new technical processes caused new and adequate form characteristics which they accepted. What they called *tradition* was a floating process of constant renewal and change of form. We misinterpret the creative sense of tradition if we try to perpetuate any one of its episodes. For its nature is dynamic, not static. For instance, the Colonial style in the United States was surely beautiful. We all are in love with it. It expressed excellently the living conditions of its period. But the States have come of age in the meantime — they are not colonies any longer. Their way of living, their means of production, differ ever so much from those of colonial times. It is a poor and weak performance to disguise the bulk of contemporary buildings behind Colonial columns and mouldings. Can't we emerge from that deadening inertia and complacency towards conceptions and visions of our own?

Indeed a revolution against our sentimental pseudo-art was due. A living art for the common man, vital and essential for the whole community, became the aim of a new generation of pioneer designers. They have rediscovered that man should be the focus of all design, that animation by simple means derived from natural environment is needed to rebuild new space for living, freed of æsthetic stunts and borrowed adornment. Science is to be the safe-

guard against relapsing into æsthetic sentimentalism. Man's scientific knowledge of himself, of nature, has to furnish the practical answers — concise and expressive — to the many new requirements of life, psychological, technical and economic. Science has to control the purpose in the process of designing. But the demands imposed on the form are of purely spiritual nature. The form is not a product of intellect but of human desire closely associated with the individual, with the people, and with place and time. Creative design must satisfy both the spiritual and material needs of life; it has to renew the human spirit by transforming science into art. Can there be any doubt that the quest for such a basic, organic simplicity of form, color and function for our communities, houses and tools is a task far superior to the former rehearsal of Georgian or Greek revival design with varying doses of modern flavor?

Indeed the new principles of design have already proved their soundness and have become unassailable. Slowly but surely they will sweep away that home-sweet-home mentality of faked candlesticks slipped over electric light bulbs or of those stylish house facades which, like strait-jackets, prevent a freer, more natural life of the inhabitants. Those who have escaped into that sentimental and out-moded dream-world will be deprived of such blessings as the freedom of the plan through the use of flat roofs, the easy relationship of outer and inner living space through large windows, the simplified house-keeping and good furnishings and implements relieved of false pretenses.

Already a generation ago the great American writer, Ralph Waldo Emerson, warned the American artists against imitative design. He *continued on page 35*

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A SURVEY OF TWENTIETH CENTURY ESTHETICS IN MUSIC

RECENTLY, a young man approached me indignantly, after listening in class to the record of Stravinsky's *L'Histoire du Soldat* ("Story of the Soldier"). "Do you call that music?" he asked somewhat belligerently. "I'm afraid I do," I answered meekly. Further conversation revealed that he had had no experience with contemporary music whatsoever, that he was in the wrong class, and that he should have been listening to Beethoven, not Stravinsky.

It was useless to try to explain to him what Stravinsky had tried to do in 1918, turning away from the great ballets that had made him famous and developing a new technic which included the influence of our jazz. The young man may have heard a great deal of music and no doubt has accepted the well-known masterpieces without question. To him that was music; that was beautiful — beautiful because it was familiar, and no doubt beautiful because he had been told that it was. But when dissonant, apparently chaotic music was thrust upon him, he responded in an understandable way. It created a disagreeable impression and a rebellious reaction.

On another occasion some years ago, a boy came into my class in contemporary music and almost shook his fist in my face, challenging me to make him like modern music. "I hate it," he declared. "Then why did you register for the course?" was my logical query. It was the only course open to him with the right number of points! So, there he was willy-nilly.

Quite deliberately I shaped the work around that boy. He represented, not an individual, but a type that had to be reached. It was obvious that he, like many others, did not know how to adjust himself to the new conditions. He needed guidance through some of the paths along which the music of our century had been traveling. He was just one of many to whom twentieth century music seemed to break completely with the past, to have no logical connection with former accepted methods. The change, however, when reviewed step by step, is not mere chaos, but presents, in spite of a transitional upheaval, a front of reasonable evolution.

I watched that boy, his visible reactions, his approvals and disapprovals, his gradual relax-

tion and improvement in intelligent listening. It was no surprise, when he announced that he was "getting a lot out of the course" and found himself liking things that formerly he had hated. He liked them because he understood them.

But understanding does not always breed content. No one is expected to like everything he hears, whether it be new or old. Personal preference works in the realm of the new as well as in the old. The problem is to know enough about music, to have developed a keen enough sense of taste, to be able to form personal preferences, and to hear new works frequently enough to become familiar with their idiom. When the sounds, strange though they may be, have formed coherent patterns in our minds, then only are we in a position to decide whether we like the music. In other words, then we are able to make an aesthetic judgment concerning them.

We are living in the day of the radio and the phonograph. These and many other inventions have given this era the name of the "mechanical age." These two "instrumentalities" as Ethel Meyser, my collaborator in *How Music Grew* and *Music Through the Ages*, calls them, are invaluable in gaining an understanding of contemporary music. Although today we hear more modern music on the radio than formerly, we still do not hear enough. Even conductors who present modern scores in concerts, many of them, are either afraid to, or are persuaded not to, play them on their radio programs. But many modern scores are available on records, and for the student the record is the better way to become acquainted with the new music. If the student follows the recorded works with the printed scores, and listens frequently enough, he may be assured of enlarging his listening scope. Another

advantage the records have over the radio is the fact that one may stop and repeat passages, sections, or movements, while music on the air is panoramic in effect.

Almost everyone has experienced fluctuations in taste and may like a work in 1947 that he disliked in 1937, and *vice versa*. Even works in the accepted repertory are subject to these changes in personal taste. I remember a fine musician and composer saying that he was almost afraid to hear *Carmen* again because he had always loved it, but he had had to give up so many of his former favorites as his musical taste grew more selective, and, as he said, "I should hate to have to give up *Carmen*." After the opera, however, he was happy to say that it had stood the test and his mature judgment had given it a permanent place in his listening repertory.

Frequently, I tell my students that just because I have grown tired of some of the popular standard works is no reason why they should not enjoy them. In some cases, I try to improve their taste so that they will outgrow works not as worthy of their appreciation as others.

There never has been a period when the problem of modern music has not existed. The right of way of the New has been contested in every generation. Opposition to innovation has made history.

In *Twentieth Century Music*, I have written: "We never profit by the experiences of the past. We do not seem to realize that we repeat what other ages have gone through and never seem to understand the secrets the past would reveal. We are not inventors and innovators but merely pawns used by a force which is a composite of the accumulated needs, beliefs, desires, ambi-

tions, inspirations, and inhibitions of each age. This gigantic force is the cause behind the ever-changing effects. Religion, politics, economics, social conditions, art, all act and react upon each other in response to this 'spirit of the age,' and in turn help to create it."

Considerable psychology goes into one's likes and dislikes in music. Some types go out to meet new experiences; others are disturbed by the new in any form: new furniture, new homes, meeting strangers, new music. Some literal-minded individuals seek facts and are practical. They will find modern music hard to accept. Others are enthusiastic and imaginative, sensitive to the romance of story, history and situation, and have the crusading spirit. To this type, modern music will be a challenge and a problem which must be solved. Interest in art will be an esthetic emotion.

In his book, *Modern Man in Search of a Soul*, Dr. C. G. Jung writes: "Sensation establishes what is actually given, thinking enables us to recognize its meaning, feeling tells us its value, and finally intuition points to the possibilities of the whence and whither that lie within the immediate facts."

In listening to music, we make use of these functions of thinking, feeling, sensation, and intuition, whether the music be old or new.

Composers and performers, as well as listeners, have always included both conservatives and radicals. How ideal it would be if we could admit the old, and at the same time accept novelty. This is more possible for the interpreter and listener than for the composer, as the composer usually reflects the musical viewpoint of his age, in fact he helps to create it; so he is in the vanguard of the new. The interpreter stands

between the composer and his public. He is the middle-man. He does not have to present the contemporary, and frequently he chooses the path of least resistance and avoids problematic music by sticking to the already proven. Fortunately through the interpreters, the listeners are enabled to keep the best of the past, but they must not be content with the past. They must keep abreast of the tide and must know how their age is being interpreted in art as well as in terms of social conditions.

If art had not interpreted each era for its own and for future generations, there would not have been the ever-changing viewpoints to which we have attached such names as baroque, classic, romantic, impressionistic, neo-classic, etc. And there would have been no resultant differences of structure, sound, and style in each succeeding age.

There is always an overlapping of two eras, the one that is passing and the one that is approaching. The present seems a point in space between the past and the future. The composer learns from the past and explores it for anything which may fit the needs of his own time. He does not copy the past verbatim, but adapts it to the style of the period in which he lives. In the twentieth century we have such a delving into the storehouse of the eighteenth century which has resulted in neoclassicism, a veritable attempt to fill old bottles (eighteenth century forms) with new wine (twentieth century technic and idiom). Our composers have been more classic than romantic in spirit.

Two divergent tendencies, apparent in the music of the twentieth century, have been a radicalism which seems to break with the past completely and an enthusiastic study of folk

music and of early music forms. Changes have taken place in musical taste, and music, like architecture, clothes, and language, is subject to the vagaries of style, resulting, not merely from whim, but from the spiritual and esthetic needs of a generation. The pendulum swings between the classic spirit and the romantic.

Some periods seem to break away more completely from the past than others. Such a break occurred between the generation of Bach and Handel, who closed the Baroque Period, and that of Bach's sons, who were the radicals of their day and introduced the Classic Era. Again the change of style, form, and self-expression between the time of Haydn, Mozart, and Beethoven, and that of Schumann, Chopin, and Liszt marked another upheaval that led from the Classic to the Romantic Era. We have experienced another change in the twentieth century during which time music has been subjected to all sorts of experiments in scale formations, melody, harmony, counterpoint, rhythm, and forms. Our musical terminology tells of the changes that have taken place: whole-tone scale, impressionism, quarter-tones, polytonality, atonality, twelve-tone technic, dissonant counterpoint, etc. These names did not exist in the nineteenth century.

Nationalism in music as expressed in an automatic reflection of a people's peculiarities, psychology, social customs, and esthetics, has always existed. But an active nationalism based on folk music, recognized as a means for developing an art, was a nineteenth century development. "Before the advent of the Napoleonic wars, the national spirit was dormant and a universal musical language satisfied the nations. When the countries became more aware of political



BURCHFIELD, CHARLES E.: THE NIGHT WIND.
1918 WATERCOLOR. 21 $\frac{1}{2}$ x 21 $\frac{3}{4}$ ".
COLLECTION OF A. CONGER GOODYEAR.

separateness, however, national thought developed and with it a national art consciousness. (*Twentieth Century Music*)

Has it been the two World Wars that aroused a belated nationalism in the music of this country? Many of our twentieth century composers have turned to American folk music, of which a great quantity has been unearthed. The Negro has supplied material for an idiom characteristically American. Gradually the composite character of our civilization is amalgamating the standards, ideals, habits and customs of our people who have come from almost every nation in the world. The pioneer spirit that has been the vital spark of Americanism, the spirit of fearlessness, bravado, restlessness, and energy, is finding expression in music and we probably have more important young composers than any other country in the world.

"The twentieth century opened with Richard Strauss at the height of his power; Debussy was just coming into prominence; Schoenberg was turning away from the influence of Wagner, Strauss and Mahler and was beginning his experiments in tonality; Scriabin, who had paid tribute to Chopin and the Russians, was creating his own musical mysticism; Stravinsky had hardly made up his mind to follow music and had not met Diaghileff, the director of Russian ballet (in Paris). To these divergent influences may be traced many of the individualists of present day music . . . Romanticism in literature, painting, and music has been cast aside for symbolism, impressionism, realism, futurism, cubism, and numerous other *isms*." (*Music Through the Ages* by Marion Bauer and Ethel Peyser)

The first great innovation of the twentieth century was the impressionism of Claude Debussy. He expressed in music what the symbolist poets and impressionist painters were doing in their respective arts. He was seeking to establish a French music free from the influence of German romanticism. He established a new type of tonal system which greatly influenced the trend of twentieth century music. He "tried to suggest in tone intangible, abstract mental images induced by a thought, an emotion, a perfume, a color, a poem, a scene, any definite object, suppressing unnecessary detail, and reproducing, not the reality but the emotion evoked by the reality. This is Impressionism." (*Twentieth Century Music*)

Igor Stravinsky and Arnold Schoenberg represent two important and entirely different influences in present day music. Schoenberg was responsible for *atonality* which he described as "works written by means of twelve tones between

which no relationship exists other than their relation to one another." He also developed the twelve-tone technic which has many followers.

Stravinsky has written in various styles, ranging from his great ballets to neoclassic works. He has been a barometer in registering the changes that have taken place in music in the twentieth century.

Paul Hindemith is one of the most important composers of the present day. He not only composes but has written books about his way of composing which have had an influence on the younger composers.

World War II brought most of the famous European composers to this country, and some of them are teaching here and thus creating a following. Among the teachers are Schoenberg, Hindemith, Darius Milhaud of France, Ernst Krenek, Ernest Toch, and many others. Béla Bartók, a great Hungarian composer, recently died in this country, and Manuel de Falla, the best known Spanish composer, died in Argentina last December.

Among our American composers are many who have exerted a decided influence on the growth of our music. Aaron Copland has developed an idiom that is definitely American in such works as his ballets *Billy the Kid*, *Rodeo*, and *Appalachian Spring*, and he has many followers. Roy Harris is another typical product of American soil. One composer whose early style was influenced by Harris, is William Schuman, the young president of the Juilliard School, who has written five symphonies and many characteristic choral works. Samuel Barber, Norman Dello Joio, Lukas Foss, Marc Blitzstein, David Diamond, and many others, although writing in various styles, are creating an American school.

The late George Gershwin in *Porgy and Bess*, Louis Gruenberg in *The Emperor Jones*, Virgil Thomson with *Four Saints in Three Acts*, and Douglas Moore in *The Devil and Daniel Webster*, set a pattern for American opera. *Oklahoma*, *Carousel* by Richard Rodgers, and *Street Scene* by Kurt Weill, a naturalized American, are new American musical comedies which reflect the tendencies of our era. And many of the younger composers have written music for the ballet, the popularity of which has been a recent development. Music specially composed for the radio and for the films has been a twentieth century opening for our gifted native composers, an opportunity that did not exist in the previous generation.

We see that present day conditions produce esthetics that differ from that of the past. Our artists express the spirit of the age. What is the spirit of our age? What are the problems that they have to solve?

The "mechanical age," the "jazz age," the age of war and social unrest, of inventions of construction and of destruction! We may not like the music of today. We ask why we have art of which we disapprove and with which we fail to become attuned. "We must blame the turbulence and maladjustments of social conditions and economic pressure; the instability of the ground under our feet and the roof over our heads," I wrote in *Twentieth Century Music*. "Time honored customs, shaken to the very foundations, have fallen about our heads, creating havoc in the art world as well as in every other phase of human activity. The old forms fail to satisfy the newly aroused sensibilities. Contemporary experiences demand contemporary expression and the old machinery is inadequate."

The power of the machine grows and man worships the mechanical principle in increasing proportion. The machine has changed the face of the physical world. In music, formal structure, a contrapuntal style, dissonance, cleverness rather than inspiration, interest in instrumentation, experimentation in form, texture and tonality, are characteristics of our age.

Incredible though it may seem, composers are interested today in the problem of simplification of line, melody, harmony, form. We are closer in spirit to the eighteenth century than we are to the nineteenth. The result has been neo-classicism. "There is a tendency today to look down on the accomplishments of the 20s and 30s," I wrote in the revised edition of *Twentieth Century Music*, "just as the 20s and 30s turned away from the impressionism of the first decade of the century. The present is always suspect of the immediate past regardless of whether the time is 1947, 1847, or 1747. All of our composers have not turned to 'Americanism.' Many of them are nourished by the experiments of these earlier decades . . . The technics of today have grown out of the experiments of yesterday . . . and exist as part of the unconscious memory of the present generation of composers. Atonality, polytonality, modal harmony, dissonant counterpoint, all are used in greater or lesser degrees, just as the nineteenth century composers enlarged on the harmonic material of the eighteenth century. . . . The pendulum leads back to diatonicism and neoromanticism; back to homely sentiment, but it eschews the sentimentality that seemed to have weakened the post-romantic movement; both public and the young composer have in many ways become reactionary." This reactionary attitude, however, seems

to have turned the tide. "The young are desperately in earnest and are determined to tear down the unnecessary scaffolding. They take what they need of the past and build their share of the

musical edifice with tools which they teach themselves to use. They learn, as has every generation before them, by experimentation, failure, and reconstruction."

THE NEW BOOKS

A SEASON IN HELL, arthur rimbaud

PROSE POEMS FROM THE ILLUMINATIONS, arthur rimbaud

VASARI'S LIVES OF THE ARTISTS, betty burroughs

Elizabeth Stevenson finds the Renaissance artist happily the man of his age, the modern artist in a world distorted, an outcast from his age.

Elizabeth Stevenson '41

WHEN THE NEW DIRECTIONS PRESS printed recently a new English version of Arthur Rimbaud's prose poems from the *Illuminations*, I laid aside for a few days the book I was then reading, to seize upon it at once. A few months previously I had read his *Season in Hell* and could not dismiss Rimbaud, the person, or the poet, from my mind.

He seemed in his blighted existence and in his cryptic and tortured utterance, the one most complete symbol of the modern artist. The *Illuminations*, an earlier work than the *Season*, is not a success as that work is; but it, too, in wild and whirling words, written out of private reference and personal fancy, and without any effort made to communicate, conveys profoundly

the sad truth of the artist's place in modern society. Whenever the principle of beauty is added to a man in this time, it seems to disconnect him, to disorganize him, to put him in opposition to society, to make him an outcast.

The book which I had put down in order to read Rimbaud was Vasari's *Lives of the Artists*, in a new abridged and illustrated edition by Betty Burroughs, reprinted at about the same time as the *Illuminations*. There, in those harmonious, complex, and magnificent lives, was fulfillment in art and in life. The addition of the artistic principle to the life of the citizen of the high Renaissance was to add to the social and political man the one quality that made him the rounded, supreme man of his time, in

harmony with his age and beautifully fulfilling it.

The reading of the two books in close proximity was most suggestive. The random thoughts which came of themselves in the reading might be set down in somewhat this order. First, that Vasari's artists and Rimbaud, as the modern artist, seem set at the opposite poles of Western civilization. That civilization seems to have come full circle. It cannot go back. It must become something entirely different. As the negation of all that has gone before, the lives of such unfortunate men as Rimbaud may seem, in retrospect, to have been necessary, to initiate the clearing of the way for the new age.

The artist of the Renaissance, the Leonardo, the Raphael, or the Michelangelo of Vasari's book, was an assured, protected, proud member of society. The artist of the twentieth century, with rare exceptions, has been a marginal mem-

ber of society. Either, the artist, as the rebel, has been wicked and wrong in setting his hand consistently against the ways of the majority, or that bartering and warring majority has been wrong. By this time, events outside the world of art would seem to have borne out the truth on the side of the outcast artist.

However, the modern artist's position outside society has not been good for him. It has warped him, made him shrill in denunciation, incoherent, and deliberately obscure in his expressions of the unpalatable truth. But it is worth repeating, again, that it is these difficult ones, the outcasts, who have come out best. They are after all the seers, the prophets of the age, and their words contain the bitter truth. For it has turned out to be true, as Rimbaud said, "The time of the Assassins is here."

ARTHUR RIMBAUD, *A Season in Hell*, in a New English Translation by Louise Varèse, The New Classics Series, New Directions, Norfolk, Connecticut, 1945

ARTHUR RIMBAUD, *Prose Poems from the Illuminations*, in a New Translation by Louise Varèse, New Directions, 1946

VASARI'S *Lives of the Artists*, Abridged and Edited by Betty Burroughs, Simon and Schuster, New York, 1946

continued from page 27

said, "Why need we copy the Doric or the Gothic model? . . . if the American artist will study with hope and love the precise thing to be done by him, considering the climate, the soil, the length of the day, the wants of the people, the habit and form of the government, he will create a house in which all these will find themselves fitted, and taste and sentiment will be satisfied also."

Emerson's statement anticipated precisely the credo of the modern designer. Here then seems

to be the true spirit of tradition to guide us in the future!

Sound principles of modern design are ready for use as we have seen. In addition, material means in abundance are at our disposal to build modern American cities and houses. Will we, the people, meet this challenge turning this glorious opportunity together into a final cultural success? This will depend entirely on you and me, on whether the common man will be indifferent or whether he will understand, respond and act.

CAMPUS CARROUSEL

LOOKING BACKWARD

The days between Investiture and spring holidays at Agnes Scott have been exciting and full. Mortar Board sponsored "Gab Lab," an informal speech workshop for students who desire assistance in formal and informal speaking. The February 2 *New York Times* reported this and stated that one of the aims was to help overcome exaggerated southern draws. This drew an editorial from the *Boston Herald* February 8 entitled "Save that Drawl." The students had a song contest January 31 for which the winning Junior Class composed thirty songs, including the two entered in the contest, "What We've Got" (at Agnes Scott) and a suggested alma mater. Both of these songs had original melodies by Nan Nettles, who shows real promise as a song-writer. While the judges were making their decision on the songs, a faculty chorus waving purple and white banners entertained the student body with some of the old songs. College spirit was good and weekly "sings" after dinner have developed from the contest. The administration brought a human relations counselor, Dr. Grace Sloan Overton, to the campus for a week in January. She gave a series of lectures on successful living, treating biological and sociological problems, and conducted groups and private conferences on personal problems with students. Dr. Overton was enthusiastically received and it was felt that her visit did much toward providing the sound counsel on marriage and personal relations needed by students. Dr. Donald G. Miller of Union Theological Seminary in Richmond was the speaker for Religious Emphasis Week this year. He spoke on "Who Is Jesus?" "What Is the Meaning of Jesus' Life?" "What Did Jesus Do?" and "What Must I Do to Be Saved?" Genie Dozier's dance group of students and alumnae assisted by several of her men students presented *Giselle* in February,

the first full-length ballet ever produced on the campus. *Giselle* is the oldest classical ballet still being produced and is one of the most popular ballets. Genie transcribed the choreography, members of Blackfriars took the dramatic parts, students from the art department and Miss Lobeck, art instructor, made the effective scenery, and Leone Bowers Hamilton '26 designed some of the costumes. Productions like *Giselle* and *Kind Lady* (see *Alumnae Here and There*) are not merely interesting extracurricular activities for students but are good entertainment for any audience. They have been achieved by close cooperation among the Music, Speech, Art and Physical Education departments.

LOUISE LEWIS ART COLLECTION

Miss Louise Lewis has seen a dream come true and has received a personal honor from its fulfillment. This year the Art Department bought a collection of twenty-one art prints and originals to begin a circulating library of art. The pictures, including the work of such artists as Rembrandt, Renoir, Van Gogh and de Chirico, may be borrowed by students for their dormitory rooms for a period of weeks without charge. The collection is called "The Louis Lewis Collection of Fine Arts Prints" and will be enlarged from year to year so that all students may enjoy good pictures in their rooms. In making the formal presentation in chapel March 1, Dr. H. C. Forman, head of the Art Department, recalled Miss Lewis' forty-two years as art instructor at Agnes Scott. Dr. Forman spoke on the value of art and the value of the study of art history and criticism and of creative courses in art in the liberal arts curriculum.

FACULTY NEWS

We are proud that Dr. Catherine Sims, associate professor of history, was selected as Atlanta's Woman of the Year in Education. The committee of selection said: "It would be easy to say that she was chosen for her rare combination of brains, unspoiled charm, beauty, character, and personality. All of those she has, but the Committee chose her principally for her outstanding work with Atlanta's Book Fair." Dr. James Gillespie of the Bible Department left Agnes Scott in December to assume the pastorate of the Presbyterian Church in St. Simons, Ga. Dr. Samuel Cartledge and Mr. Donald Bailey of Columbia Seminary are assisting in the department this spring. Mr. Howard MacGregor resigned in December and the new Assistant Business Manager-Treasurer is Mr. P. J. Rogers Jr. Dr. S. M. Christian, head of the Physics Department who came to Agnes Scott in 1933, has announced his resignation effective next year. He will do research for RCA in Princeton, N. J. where his work will be helping to put atomic energy to peaceful purposes. Alumnae recognize the great service these men have given to Agnes Scott and wish them well in their new positions. They will not be forgotten at Agnes Scott. Dr. Henry Robinson has undergone another throat operation and is not yet able to teach again. Professor Floyd Field, retired dean of Georgia Tech, is teaching for Dr. Robinson. Miss Priscilla Lobeck, new art instructor, won third prize in oils at the annual exhibit of the Association of Georgia Artists at Mercer U. in Macon, Ga. in December. Her picture was a still life entitled "Mirror Madness." Other new faculty members this year are Dr. William J. Frierson, professor of chemistry, Dr. Elizabeth Crigler, associate professor of chemistry, Miss Elizabeth Barineau, instructor in Spanish, and Mrs. Rebekah Clarke, instructor in music. Dr.

H. C. Forman flew to Mexico City for sixteen days at Christmas to do research in colonial painting. He visited the old Mayan capital, Chichen Itza, in the Yucatan and explored the tunnels and passageways with an Indian guide to study examples of Mayan culture. Miss MacDougall's book *Biology, the Science of Life* has gone into the eighth English printing, and a Spanish firm has requested permission to print it in Spanish. There is even talk of a Chinese edition! Bella Wilson '34 is back as Assistant Dean with duties relating chiefly to day students.

MARY COX

Mary Cox, favorite negro maid who was connected with the college for nearly fifty years, died in December. She left her savings of several thousand dollars to her alma mater, Atlanta University.

COLLEGE CALENDAR

There are several outstanding events yet to be which were not announced in the fall. Raymond Moley, one of the editors of *Newsweek*, will speak on the Public Lecture Series at 8:30 P.M., May 15. The Glee Club will give a concert instead of the Gilbert and Sullivan operetta. At this writing it is tentatively set for April 19. Miss Helen White, professor of English at the University of Wisconsin and a member of the Senate of Phi Beta Kappa, who has returned recently from Germany, will speak on the English Lectures Series at 8:30 P.M., April 8, on "The Place of Literature in the World Today." May Day and Senior Opera will be May 3. The event of the year will be the faculty play with an original script written by an anonymous committee and entitled *Shellbound* to be given April 12. The cast is all-faculty.

Christmas in Bethlehem

"O little town of Bethlehem, how still we see thee lie . . ." But on Christmas Eve Bethlehem was anything but still. The streets in front of the Church of the Nativity seethed with people. The thick voices of drunken soldiers and the gray swirls of cigarette smoke made Manger Square seem like an American carnival, where Arab vendors sold "kubab" meat rolls and gooey native pastries instead of hot dogs and coca-colas. At the shop doors merchants attempted to lure tourists to buy Christmas cards and religious trinkets, while from the Latin monastery a giant electric star and a red neon cross shed their light on the scene.

Although outside in the streets all was confusion, within the courtyard of the Church of the Nativity was stillness. In the square patch of sky above the court, the stars shone on Bethlehem just as they did two thousand years ago when the new mysterious sign appeared among them and drew the Wise Men from the East to seek the infant King. The simple Anglican service had the magic of Christmas. "O come, all ye faithful . . ." The bells in the tower rang out the glad Christmas song.

Inside the transept of the Church, the spicy odor of burning incense rose from the silver lamps before the altars and the darkness was alight with innumerable flickering candles held by the people waiting to go down into the grotto of the nativity. This line of candles seemed to go back into the darkness of the centuries through which pilgrims have stood there on Christmas Eve.

The cave beneath the Church is lined with marble and its walls are draped with richly embroidered hangings. Directly under the altar of the Church is a recess which still shows traces of the splendid Byzantine mosaics which once incrustated its sides. On the floor is a silver star with the inscription, *Jesus Christus*

natus est hic de Virgine Maria. Nearby is a white marble manger. There a woman knelt in prayer.

. . .

Ruth Kolthoff '44

Designed by Frank Lloyd Wright

Yes, it is true that Frank Lloyd Wright is going to design a house for us, and he is THE Frank Lloyd Wright.

In the midst of reading up on new houses with the intention of building in Akron, we got some literature on modern architecture, though at first we had intended to build the conventional colonial home. But we found that present orthodox building methods meant going heavily into debt to get even a medium-sized three-bedroom house. And it meant going without all the little convenient gadgets I had always meant to have in my home. We were ripe material for the ideas of sound economy offered by modern architecture.

We drove up to Michigan to see a project in Kalamazoo which included houses by Dow, Stone, Wright, Stubbins, Yost, Harris and Wills, some of the country's leading modern architects, since Akron had no good examples of modern architecture. We were tremendously impressed, especially by the Wright house. He is a master, and there is no mistaking it. His houses are more than houses. We were convinced that we had at last found just what we wanted.

You can't imagine my astonishment to receive a reply from Wright himself to my letter of inquiry, saying that he would be glad to help us. It was arranged that we should go to his home, Taliesin, near Spring Green, Wisconsin to talk to him.

Talesin is indescribable. Wright has been building for forty years. The house is U-shaped and set round the brow of a hill and almost flowing into the rolling Wisconsin countryside. The rock for all the extensive masonry work was dug from a nearby hillside and blends in with the landscape. There are numerous self-supporting balconies and terraces of stone and concrete and beautiful rock stairways leading to different levels of the house. The inside is magnificent. Wright is the master in the use of light and shadow, and all over we saw windows and ceiling panels used to produce pictures as beautiful as any painting masterpiece. Wright owns one of the most valuable collections of Oriental art and art objects in this country, and each piece is displayed to perfection. Our first meeting with Wright occurred soon after his arrival. We were standing with his secretary, when we saw over the hill a woman, a huge dog, and a masculine figure in a long, black, flowing cape, a top-hat, and a cane. He was a man of rather long snow-white hair, a white scarf, and a walking stick. This was Wright, so impressive as a character from Shakespeare. We were a little awed. I felt as if I were being introduced to King Lear!

Wright soon put us at ease and began to discuss the house. He speaks of "organic" rather than "modern" architecture, because it grows out of the conditions for which the house is built. In speaking of our house he was interested in how big a family we were going to have, what our hobbies were, what kind of entertaining we did, etc. At this writing, we do not know what our house is going to be like. It may be square, round or triangular, but it will be the best use that is best suited to our needs. Function will determine its shape, size, and appearance. We're waiting for the day that it will be completed and we can move in.

Joo Froo Marting '45

Books I Have Read

Recently I have been curious and eager to know what books other alumnae are reading. I would like to know what books, old and new, I may be reading in common with other alumnae or former teachers and what they may recommend for my reading. If this appeal to you, may I start the ball rolling?

Books I Have Recently Read

Green Grass of Wyoming, Mary O'Hara
Life of the Twain, Sam Constantino, Jr.

Alice in Wonderland, Lewis Carroll

Books I Would Like to Read Soon

The Sermon on the Mount, E. T. Thompson

Henry V, Shakespeare

The Lincoln Reader, Paul M. Angle

It is my hope that this idea will appeal to enough alumnae to make it worth your attention.

Miriam Bedinger Williamson '41

What Do You Think?

Frankly I regard the class notes as I would a letter from my roommate. If I am told that Mary and Bill were married, I am also interested to know that Barbara was a bridesmaid and that they wore fuchsia velvet gowns with full-length sleeves. If Joyce's letters merely told me that Ellen had a new baby daughter, I'd die of curiosity until I heard how much it weighed. The old-style accounts were so attractively written that I always read it from 1897 straight through regardless of the fact that I never heard of half the people. Some few classes had secretaries who were more factual than others, and that was their business, not mine. But I felt deprived of half the news when the whole set-up became one perfectly mechanical account—born, married, died. It was just a question of when you graduated from one list to the next! The flesh and blood were gone for me. It looks as if you were allowing more ink to that department now.

Elsie West Meehan '38

I am certainly proud of the *Quarterly's* award. It is certainly an excellent magazine. I find the articles most stimulating and like the way news is reported now very much.

Grace Walker Winn '41

I look forward to each issue of the *Alumnae Quarterly* and even my husband, who knows very few Agnes Scott folks, enjoys reading the various articles.

Helen Klugh McRae '41

I don't give a happy about a dozen articles written by leading authorities on contemporary painting, etc. What I want of a *Quarterly* is news of the college in general, my friends in particular, and certainly the occasional numbers I have seen are sadly lacking in class news. The last one I believe carried nothing

more than a list of the subscribers and one or two changes of address — without any comment as to *why* — all very dead reading when I still think of us as very much alive!

Comment to a Class President

I feel that it is our fault that you have so little news

to put in the *Quarterly*. Most of us feel that what we do is too trivial to send in, but on the other hand that is just what we would like to know about other members of the class.

Martha North Watson Smith '3

ALUMNAE HERE AND THERE

FRANCES CRAIGHEAD DWYER '28 was chosen Atlanta's Woman of the Year for 1946 in January after being nominated Woman of the Year in the Professions. Frances' award was the result of her three-year fight for a child labor law in Georgia as Chairman of the Child Labor section of the Georgia Citizens' Council. The law which was passed in 1946 has been cited by other states for its excellence. The award was a silver soup tureen. Frances is on the Board of the Atlanta YWCA, a vice-president of the Georgia Citizens' Council, Legislative Chairman of both the Fulton County Council of Parents and Teachers and the Fifth District Federation of Women's Clubs. She is General Counsel for the Atlanta Legal Aid Society which gives advice to some 3,000 persons a year who are not financially able to afford this service. Frances addressed the National Association of Legal Aid Organizations at its convention in New York in October. She spoke to the Agnes Scott students about this work in chapel in March. She spoke on Child Labor Exploitation to the Georgia Citizens Council at their annual conference in October.

HELEN BURKHALTER QUATTLEBAUM '22 is Chairman of one of the sections of the Youth Division of the Georgia Citizens Council. She spoke on Pre-school Child Training at the conference in October in Atlanta. **LUCIA MURCHISON '22** was a delegate to the conference from South Carolina. Many alumnae attended some or all of the meetings of the conference which brought Senator Pepper, former Mayor La Guardia, Dr. Howard McClusky, Dr. Grace Sloan Overton, Dr. Clyde Miller and other authorities on human resources to Atlanta to discuss the improvement of community life.

MARY BLAKEMORE '43 tells an inspiring story of the birth of a theological seminary for Filipinos in Manila. While she was stationed in Manila she was one of a group of Christian GI's who met for prayers. The group received a request from some Filipino boy to be sent to the States for theological training. Through prayer the group was led to establish the Far Eastern Bible Institute and Seminary in Manila which would make it unnecessary for Filipinos to come to this country for training. Land, money, teachers and enthusiasm were secured. Mary and the other GI's are still contributing to FEBIAS. Mary is now at the Assembly's Training School in Richmond Virginia.

PILLY KIM CHOI '26 translated Foster's *Story of the Bible* after the mission schools in Korea were closed by the Japanese. The translation received wide circulation. The funds for the book were secured by **CHARLOTTE BELL LINTON '21**. Mrs. Choi is now teaching again in the Speer School. Her husband is Vice-Governor of South Chulla Province. Their address is Kwang Ju, South Chulla Korea.

THYRZA ASKEW'S portrait was recently painted and presented to Napsonian School in Atlanta by the class of 1945. Thyrza was principal of the outstanding preparatory school for many years.

THELMA RICHMOND '33 is teaching French and studying at Stanford University this year. She was a reader and translator in the army during the war and now lives army style in a veterans' community of students. She expresses the feeling of many

erans struggling to continue their education under present crowded conditions. "We feel at home in these surroundings and we feel at ease with each other. I think there are more advantages than disadvantages. We are lucky to be here and we know that tremendous effort has made it possible."

ANA ANDERSON THOMAS '11 and **FAN- E ANDERSON MELLOR '12** sent two very attractive small lamps in the shape of swans for the Alumnae House this year. The hostess has built several attractive arrangements around them.

MARY GREENE '24 who is teaching English at West Carolina Teachers College directs the college's News Bureau. She sends news bulletins daily to some 15 newspapers and twenty radio stations. Last year the News Bureau got out 8,000 letters. Mary prepared twenty feature articles for publication. She has been doing this work since 1945. Mary is also advisor for the school paper, teaches classes in American literature and composition.

ABELLE LEONARD SPEARMAN '29 won second place in the arrangements class in the Atlanta Bellini Show in January.

LOUISE DAVIDSON '09 spent three months in France last summer. It was fun to look up friends she had not seen since the war and to find most of her sessions intact. She went over for French Relief. For Christmas she put on a Bazaar and made \$500 for the Red Cross cause. Louise says: "France is making a great recovery but living conditions in the devastated areas are miserable. The people need our continued help."

ROBERT PAYNE '17 represented Agnes Scott at the inauguration of Miss Martha Lucas as president of West Briar College November 1. **KATE RICHARDSON WICKER '15** represented the college at the inauguration of George Matthews Franklin as president of the University of Richmond. One of the speakers at the Richmond ceremonies was Howard Stettinius, Jr. **LAURA OLIVER FULLER '22**, not Mary Ford Kennerly '19 as stated in the last *Quarterly*, represented the college at the Atlanta College ceremonies in October.

MRS. CATHERINE WOOD MARSHALL'S band has been named Chaplain of the United States Senate.

PEG BELL HANNA '21 said that the 200th anniversary of the New Providence Church in the Valley of Virginia brought together **VIRGINIA McLAUGHLIN '20**, **FRANCES GLASGOW PATTERSON, '19**, **ELLEN WILSON CHAMBLISS**, **MARGARET WADE**, **FAN McCAA McLAUGHLIN '21**, and **KITTY HOUSTON SHIELD '27**. They almost got around to singing the *Alma Mater*.

MARY WELLS McNEILL '39 is given credit in James Truslow Adams' introduction of his *Album of American History* for her work as Associate Editor. Two pictures of Agnes Scott have been requested for the *Album* and will probably be used. One is a picture of Main Building; the other is the picture from the last *Quarterly* of the Art Club of 1897.

GRACE ETHERIDGE '27 had an oil painting accepted for an artists' exhibit in the Corcoran Gallery in Washington, D. C. The painting is one done last summer on Cape Cod. It shows an old stove in an artist friend's studio. The stove, over a hundred years old, used to be in the fire headquarters of Provincetown. Grace teaches art in the Friends' School in Washington and is the director of the department. Grace has suggested an All-Alumnae Art Exhibit at Agnes Scott!

MARY VICK BURNEY, Inst., Librarian at the University of Tennessee Junior College, took the initiative in establishing the second regional library administered by a state institution of higher learning in the Tennessee Regional Library Program. The service began in 1941 and was first financially supported entirely by TVA. The program is to include ten regional libraries in the state, and \$185,000 annual appropriation has been made for the state's 50 percent share in their support.

NANCY GRAHAM ROGERS '34 received the first Exceptional Civil Service Award given by the Army to a woman at Walter Reed Hospital in Washington, D. C., October 30. She received the award for her services as bacteriologist with the Division of Virus and Rickettsial Diseases, Army Medical Center. The citation referred to her important work in developing vaccines while on a mission to Guatemala in 1943.

SALLY BRODNAX HANSELL '23 and her husband Granger have bought Mimosa Hall, a famous old

home in Roswell, Ga., once owned by Granger's great-grandfather. They will move into the house April 1. The gardens are bordered with ancient boxwood and filled with roses, valley lilies, violets, iris, hemerocallis and all of the spring bulbs. The 20-by-40-foot drawing room has twin fireplaces. Roswell is a quaint little town near Atlanta which was once the home of a colony of Southern aristocrats. Two of the other beautiful old mansions in Roswell are now the homes of Agnes Scott alumnae: Naylor Hall which is the home of Camilla Moore Merts '44 and Bulloch Hall, home of Virginia Wing Power '26.

ROBERTA WINTER '27 is accomplishing miracles with Blackfriars these days. The club produces plays with the finish of a professional company as a result of Roberta's infinite care for details. In the February production of *Kind Lady*, which is set in Beekman Place in New York City, some of the lines had to be changed to bring the references up to date. Since Katherine Cornell lives in the Beekman Place neighborhood, she was called by telephone and supplied the information needed for authenticity. **ISABELLE LEONARD SPEARMAN '29** was one of the alumnae and friends who supplied some of the numerous art objects needed. **MARY SAYWARD ROGERS '28** was one of the judges for the annual Claude S. Bennett award for the best piece of acting during the year.

DOROTHY SMITH '30 is a precis-writer for one of the committees of United Nations, having qualified through examination for the position which requires precise translation and thorough familiarity with the language. During the war she was attached to the French Naval Mission in Washington as a lieutenant (j.g.) in the WAVES. Dorothy's address is 400 E. 58th St., Apt. 17-A, New York City.

RUTH SLACK SMITH '12, RACHEL HENDERLITE '28, BETTY GASH '29, ELOISE

GAINES WILBURN '28, and CAROLINE McKINNEY HILL CLARKE '27 visited Miss McKinney and Dr. Sweet in December together. Alumnae will be interested to know that Miss McKinney's portrait painted several years ago has been moved to the old "Y" Room in Main Building which is now called the McKinney Room.

MILDRED CLARK '36 is a proofreader in the Office of the Chief of Counsel in Nurnberg, Germany working on the record of the war trials. Mildred says that she has brushed up her French since two of the girls working in her office are French. She regrets that she has never studied German but feels that she will learn to speak the language from association with the Germans who work in the Palace of Justice and other contacts with the German people. The record is to be printed in English, French, German and Russian. Mildred writes: "It is depressing to see the ruins and the crushed spirit of the people. This old city must have been splendid once, but now it is almost completely shattered. Still, the people scurry around busily and with limited tools, coal and other facilities, seem to be cleaning it up . . . One of our intelligent German guides told us that the German people are filled with despair and believe that they will starve to death. That is the situation in so many of the countries. It is ironic, especially when the world is so marvelously equipped in resources for taking care of everybody." Mildred says that there is need for more people over there. Any alumnae interested should write to the Overseas Personnel Branch, War Dept., Pentagon Bldg., Washington, D. C.

LAURA ROBINSON'S ('31) article on *Censorship in Republican Drama*, dealing with the days of the Roman Republic and prepared for a meeting of classical scholars in St. Louis, was published in the December issue of *The Classical Journal*.

"The thing about a liberal is that he would give us all time and even times to unfold our story and show what we mean." Robert Frost at Agnes Scott, March 1947.

resident J. R. McCain's brother, Dr. Paul McCain, standing for his work against tuberculosis in North Carolina; and father of Sara McCain McCollum '39, the McCain '45 and Todd McCain, student at Agnes Scott, was killed in an automobile accident in November while he was driving to a meeting in Raleigh, North Carolina.

One of the trustees of Agnes Scott died during the year: Mrs. S. M. Inman, church and civic leader of Atlanta; and Mr. Francis M. Holt, an attorney from Jacksonville. Mrs. Inman was in her thirtieth year as a trustee and had figured largely in the growth and development of Agnes Scott, as had other members of the family. She died December 28. Mr. Holt, who was serving his fourteenth year as a trustee, died November 6.

INSTITUTE

Edna Adkins Sharp's husband, Lewis D. Sharp of Atlanta, executive of the Southern Bell Telephone & Telegraph Company, died December 3 after a long illness.

Marjorie Davis Fraser (Mrs. Wallace J.) has been absent for some time, according to information received by the office. Her husband also is dead.

Frances Fisher Warren (Mrs. A. C.) lost her husband last fall.

Miss Hefley Waller (Mrs. George) died February 16, 1946.

Miss Ingle Love (Mrs. Meade A.) died suddenly October 16, 1946 at her home in Quincy, Fla. Her daughter, Sara Love, attended Agnes Scott with the class of '34.

Miss Eugenia McCalla died April 17, 1946.

Miss McKenney McCormack (Mrs. P. J.) died March 1 in Atlanta after a long illness.

Miss Nellie Norman is dead.

Miss Augusta Randall died November 28, 1944.

Miss Shaw Key (Mrs. Stephen E.) died February 20, 1946.

Miss Rachel Shellman Crawford (Mrs. W. B. Sr.) has been dead for several years.

Nan Stephens died December 29 in Atlanta after a long illness. She had written several famous plays and books and a one-act opera, *Cabildo*, which was produced last year by the University of Georgia. She had been chairman of the music section of the National Federation of Music for two years. Her sister, Grace, is an alumna of the Academy.

Alice Stephens Morris (Mrs. Charles H.) died December 22 in Atlanta. She was a sister of Nan Stephens and of Grace Stephens who is an alumna of the Academy.

ACADEMY

Ruth Sykes Sherwood (Mrs. Richard H.) died in Buffalo, N. Y., February 13.

1909

Vera Holley Stone (Mrs. A. H.) died November 21, 1941.

Annie Palmer Cate (Mrs. George O.) died November 28.

1911

Fannie Rhea Bachman Summers's husband, Thomas P. Summers, president of a bank in Rogersville, Tenn., died in Knoxville after a series of heart attacks December 2.

1913

Dorothy Selby Howard (Mrs. Whitner) died December 22 after suffering a heart attack last May and an attack of virus pneumonia in December.

1917

Georgia Hewson died in Richmond, Va., in December.

1920

Rose Abercrombie Burgess (Mrs. Ben Hugh) died last October in Atlanta.

1920

Mary Emily Hudson Andrews (Mrs. George S.) died last year.

Maggie Trawick Aiken (Mrs. F. D. Jr.) died in the summer of 1945.

1921

Aimee Glover Little's mother died in February.

| | | |
|--|------|--|
| | 1922 | Clara Morrison Backer's grandmother, Mrs. Susie Reep Morrison, died in Florida in February. Another granddaughter is Margaret Morrison Blumberg '38. |
| Frances Heidi Waller (Mrs. George) is dead. | 1923 | |
| Anna Jennings Woodson (Mrs. J. P.) died last May. | 1924 | |
| Ruth DeZouche died September 3. | 1927 | Mary Helen Chandler Morris (Mrs. Edwin B. Jr.) died April 22, 1946 of a heart attack. |
| Josephine Havis died last March 9 after a sudden heart attack. | 1927 | |
| Frances Rainey McDaniel (Mrs. Carroll K.) died December 18 in Newport News, Va. | 1931 | Grace Walker Winn's mother died November 12. |
| Dorothy Kethley's father died in January. | 1935 | Agnes Harvey died about five years ago after an unsuccessful operation for goiter. |
| Kay Morrow Norem's husband, Walter Norem, died of a heart attack February 21. Kay has two children and has made no plans for the future yet. | 1945 | Jane Kreiling Mell's father, R. G. Kreiling, died last October. |
| Susan Watson has been dead several years. | 1946 | Dot Hunter's mother, Mrs. C. W. Hunter, died November 3. |
| | | Betty Weinschenk's father died in February. |

continued from page 2

THE MARRIAGE PERCENTAGE. The statistics class under the Math Department made a study of the marriage percentage of *alumnæ* this year and have fresh data to offer for that much-argued percentage:

71% of all *alumnæ* are married. By the end of the summer, one out of four of the class of 1946 were married. Within fifteen years after graduation, nearly three out of four *alumnæ* have said, "I do." This long-term trend computed a dozen years ago was nearly 19 out of 24, with the non-graduates in the lead. This was due perhaps to the fact that non-graduates have two years, on the

average, longer in the field! This trend is now reversed with the graduates in the lead. A new non-graduate, tied to a job finds it hard to say "yes" to a poor ex-GI who makes half her wartime salary. Anyway the "percentage" situation is encouraging despite the scarcity of men!

FOREIGN STUDENTS. We have some additional news of a few of our former exchange students which will be found in *Alumnæ Here and There* and in the news section for Special Students at the end of *Class News* in this issue. No arrangements have been made yet for exchange students at Agnes Scott again, but we hope they will be coming soon.

THE AGNES SCOTT

ALUMNAE QUARTERLY

summer 1947



ALUMNAE DAY AT AGNES SCOTT

"SOME OF THEM had tiny children with them. Some had come to see daughters, nieces or younger sisters receive their degrees. A few brought their husbands along. They came from as far away as Boston, Miami, Arkansas and from all over Georgia. One, Mrs. Harry Barnes, of Greenville, Ga., had just returned from Tokyo where her husband was in service. They wandered around the beautiful old campus and looked wistfully at the old buildings and wide-eyed at the new ones. 'I remember . . .' And 'This has been added since I was here.' Then 'Why, Margie, what is your new name? Hello Hazel, it's been years since I've seen you.' Said one in her thirties: 'I didn't know whether this trip was going to make me feel youthful again or a decrepit 95. I think it's going to make me feel 95.' They watched the seniors in their caps and gowns and the sprightly sophomores in white march into the May Day dell with the traditional daisy chain. And they remembered when they were seniors down there in the dell, with daisies on their shoulders and the world at their feet. It was Alumnae Day. More than 400 alumnae came back in their largest reunion since 1939. Many of them are spending the weekend in the dormitory rooms they occupied when . . ." So ran *The Atlanta Constitution's* story June 1 to accompany their front page picture shown on our front cover. In the picture are Jane Meadows, secretary, and Betty Jean Radford, life president of the class of 1947, with Georgiana White Miller and Regina Pinkston '17, looking at the 1897 and 1898 yearbooks, the first published at Agnes Scott. The books were given to the Alumnae Association by Edith West, Inst. Betty Jean was this year's winner of the Hopkins Jewel.

THE AGNES SCOTT ALUMNAE QUARTERLY

*Agnes Scott College, Decatur, Ga.
Alumnae Day Report*

*Summer 1947
Volume 25 No. 3*

PORTRAIT OF MISS LANEY

Jone Guthrie Rhodes

CLASS REUNIONS

CAMPUS CARROUSEL

ALUMNAE HERE AND THERE

CLUB NEWS

CLASS NEWS

TAMIKO OKAMURA WRITES

inside back cover

Published four times a year (November, February, April and July) by the Alumnae Association of Agnes Scott College at Decatur, Georgia. Contributors to the Alumnae Fund receive the magazine. Yearly subscription, \$2.00. Single copies, 50 cents. Entered a second-class matter at the Post Office of Decatur, Georgia, under Act of August 24, 1912.

RENEW YOUR ALUMNAE MEMBERSHIP NOW WITH A GIFT FOR 1947-48

MISS EMMA MAY LANEY

Impressions in Chiaroscuro by Jane Guthrie Rhodes '38

IF WE WERE painting a portrait of Miss Laney, this is what we would put in it. We would begin with a jagged line on the left slanting up to the top of the canvas. This line (for the benefit of those who must have their modern art explained) represents a mountain. On the right-hand side of the canvas we would paint a staggering stack of rocks—to balance the mountain. And at the top of the canvas, peeping down through ethereal clouds like guiding spirits or the saints in an Italian fresco, would be three of Miss Laney's favorite poets, Geoffrey Chaucer, John Keats, T. S. Eliot, and a student, capped, gowned and merry eyed.

In the lower foreground of our portrait you would see, sketched at three different age levels, the same irresistible child. A little girl with thin legs, dark fly-away hair and curious hazel eyes. In one pose she is four and stands on Christmas morning before a blazing hearth in the dining room of her home, reaching for the long-awaited doll which her father holds out to her. In this short distance between the outstretched arms of father and daughter we would try to put all of the aching suspense felt in Michelangelo's *Creation of Adam*, for this is Miss Laney's most vivid memory of her father who died when she was four.

In our second sketch the irresistible child is ten. She crawls beneath a peach tree, her long legs crossed behind her, avidly reading George Eliot and munching on a big white peach with the heart of a rose. ("There have never been peaches like those in the orchard at home . . .")

In the third sketch our model is fifteen and ready for college. She stands straight and tall in her regulation navy blue skirt and shirtwaist, pushing her hair away from her face impatiently. And her eyes, which are the most unforgettable part of her, look levelly into the future.

Now! for the center—the nucleus of our picture. Here in a swiftly moving circle you would see countless symbolic objects. The cliffs of Dover, the green lakes of Scotland, golf clubs and tennis rackets, first editions and short-hand hieroglyphics, mathematical equations, sets of letters including Ph.D., P.B.K. and A.S.C., fluttering theme papers, numerous grade books and finally the head of Robert Frost. All of these run together like Little Black Sambo's tigerghi. Rising out of this mélange would be the face of Miss Laney, strong, alive and intelligent, with one

eye painted a burning grey and the other a deep reflective blue, to show how her eyes change with her mood. On looking at this face you would forget everything else in the picture, just as today when you meet her, you forget what she is wearing and only later recall that it was something finely tailored, woodland toned and a perfect backdrop for her face.

But enough of an imaginary portrait which was intended to be more of an hors d'oeuvre than a chef-d'oeuvre—a little taste of the word picture to come.

Miss Laney received us at the end of school in a room already being dismantled but not yet devoid of that peculiar charm which a person of strong individuality always brings to her living quarters. Books and bowls of white roses greeted us as we entered. Although the soft green rug and blending drapes had been removed, the room's color scheme was still visible. Done in forest greens and wood browns with brilliant splashes of yellow, like sunshine falling here and there, the room seemed to grow around us, dim and cool, a refreshing sylvan glade transferred from the woods in which Miss Laney loves to walk.

We particularly admired her grouping along one wall of a low table, a green-bronze lamp, a Gould bird print in green and immediately beneath it, an occasional chair slip-covered in gleaming yellow satin-stripes. We wanted to stop then and there and examine all her books with their famous signatures and personal messages from today's leading literati. But, as we have said before, when you are with Miss Laney you concentrate on her first, and then on her surroundings, if there is time enough.

Our hostess relaxed in an armchair on the evening of our interview, as calm and gracious as if she had nothing else to do. In reality, this was her last free evening before her early departure for the home of her sister-in-law who would undergo a major operation upon Miss Laney's arrival. There were exam papers to be graded, the packing to finish, the operation of a beloved member of the family to contemplate and plans for a summer study in California to complete. Yet, Miss Laney sat recalling events from her past (which she considers unimportant and a little dull) with a poise which must spring, we concluded, from a sense of being prepared and, as we learned later, from a strict adherence to routine. "I don't see how anyone lives without routine," Miss Laney confided.

While we were admiring her composure, all the more praiseworthy in a sensitive vibrant nature like Miss Laney's, for it is achieved only by years of self-discipline, we were also noticing how little time seems to change her. Her hair was still as black, with the same faint touch of distinguished grey, as we remembered it in freshman English years ago. Her hands and her eyes (where a woman ages first) and her face, with its remarkably strong features, were the same as when they once fascinated us in sophomore English, through Chaucer and the English Novel and finally in Modern Poetry class.

We were conscious of only one change. And that was in the growth and dimensions of her mind. How we envy the students who will attend Miss Laney's lectures on Modern Poetry next year! For she is using her recent Carnegie grant to study the poetry of Robinson Jeffers this summer, at the Huntington Library in Pasadena. Her students will doubtless hear interesting comparisons made between the various movements of modern art and modern poetry, too. For with her passion for relating all forms of knowledge, Miss Laney has also become interested in modern art—Picasso and Rosseau being among her favorites.

Although Miss Laney protests that her memory is not good, we found her recollections of her childhood vivid and fascinating.

"I was born on a plantation near Pleasant Grove, Mississippi," she began, "and I remember the big swing in the front yard where all of us (two sisters and three brothers) used to swing. There was an old sorghum mill near the swing. I remember, mule-drawn and attended by an old colored servant named Uncle Jim who let us take turns riding around on the back of the mule. When I was four, my father died and we moved into town. I don't know how my mother managed it alone, but she clothed, fed and educated all six of us. We had a comfortable home there on the edge of town and owned a family carriage and horse.

"It was a two-seated surrey," Miss Laney recalled with a smile, "which I soon learned to drive. I took pride in harnessing Dobbin, the gentle bay, too, and even endured the job of currying for the feeling of self-reliance it gave me. Our closest neighbors were the Stones and the Iversons. With the children of these two families we formed a sort of neighborhood gang, driving into town together in the surrey, exchanging parties, playing paper dolls, ball, jumping rope and climbing trees.

"But I suppose," Miss Laney continued, "the things I enjoyed most about my perfectly normal childhood were reading and exploring the woods and fields around home. My mother always went with us, no matter how much she had to do. She would be waiting for us when we came home from school and off we'd go to gather violets, dog-wood and sweet shrubs in the springtime or chestnuts and hickory nuts in the fall. The woods and the orchard with

its fragrant pear and peach trees were my favorite places.

"As for reading . . . well, I started to school when I was five and soon began to read everything I could get my hands on. I wept through all of the Elsie books, eagerly consumed Louisa M. Alcott, Dickens, Mark Twain, the novels of Hawthorne and Sir Walter Scott. I was thrilled beyond words when an aunt of mine gave me a copy of the *Leather Stocking Tales*. My mother must have supervised our reading because I remember devouring August J. Evans' *Thelma: Land of the Midnight Sun* behind a geography book at school rather than bringing this paperback novel home. But she found out about it, anyway, and agreed to let me finish the novel if I would look up all the long words."

English came naturally to Miss Laney, then, and so did the rest of her subjects. "Everything was easy," Miss Laney said with a sigh. "too easy. I sailed through everything and probably understood about half of it." In high school Miss Laney belonged to the literary society, entered actively into sports and, after considerable questioning on our part, finally recalled that she won a medal for the highest scholastic average in her class upon graduation.

College was the next step. And Mississippi State College for Women the logical choice because of its proximity, high scholastic rating, and the fact that Miss Laney's two sisters had finished there. Out of the two hundred in her freshman class, only twenty graduated. Needless to say, Miss Laney was one of these successful graduates. Her four years at M.S.C.W. were filled with fun and work. She became president of the Y.W.C.A., wrote essays for the college magazine, made the basketball team and the dean's list with equal ease, studied, among other subjects, English, analytical trigonometry, solid geometry, physics, chemistry, French, Latin (all four years) and managed to include courses in typing and shorthand which proved invaluable later on.

During her summer vacations she took odd jobs to help out with expenses. One summer she worked as a dentist's stenographer and the next, as a political campaigner's secretary. In the summer between her junior and senior years she suffered her first real illness when, on a conference to Asheville, N. C., she contracted typhoid fever. "My hair came out of course," Miss Laney reminisced, "and I hoped it would come back curly, but it didn't. The rest of the trip, however, was lovely. We had rooms in the old Kenilworth Inn, took long mountain hikes, and admired the daisies that covered the hillsides like snow."

Miss Laney's two fondest college memories are of an old house named the *Narwe Cottage* and a teacher named Miss Orr. By her senior year, the college had outgrown its boundaries and Miss Laney and her classmates were allowed to move across the street from the campus to a stately old house which had been reconverted into a dormitory. Here they lived in splendid independence, a merry

ongenial group, many of them English majors, and they borrowed the perfect name for "their house" from the *Sun's Priest's Tale*—

A povre wydwe, somdeel stape in age
Was whilom dwellyng in a narwe cotage,
Beside a grove, stondyng in a dale.

Miss Orr was the professor who first opened the gates of Chaucer, Beowulf, Browning and all English literature to Miss Laney. "She had the gift of arousing enthusiasm," Miss Laney commented, unconsciously describing her own great talent as a teacher. It had never occurred to us that our fountainhead had her source of inspiration, too. Suddenly we perceived the endless cycle of learning that has been passed from teacher to student down through the years. We wanted to tell Miss Laney how many of her own students remembered her as she was remembering Miss Orr at the moment; how many of us are reading more seriously now than we ever did in college; that we never come across a new poet or read a stirring passage without wondering what her reaction to it would be. We wanted to thank her for teaching us to read, to discriminate between the good and the worthless, for making us dissatisfied with the mediocre and, most important of all, for helping us relate what we read to our everyday living. But we were silenced by the realization that "swich flyng is nat worth a boterflye" to Miss Laney who is more impressed by deeds than words.

"The year after graduation," she continued, unaware of our inner struggle, "I went back to M.S.C.W. as an instructor in English. The following summer I began my graduate work at Chicago University and later came to Agnes Scott, the Academy then. After two years of teaching here I went to Queens College in Charlotte, then to Gallows College on the edge of the Ozarks and back to Agnes Scott in 1920. I've been here ever since," she concluded, except for a two years' leave of absence when I took my doctorate at Yale."

Today, at Agnes Scott, Miss Laney is as well known for her capable chairmanship of the Public Lecture Association as she is for her teaching. Through her efforts many leading men of letters have appeared on the campus during the past twenty-seven years. . . . Carl Sandburg, Vachel Lindsay, Mary Ellen Chase, Thornton Wilder, John Gunter and Robert Frost, to name only a few. Miss Laney became personally acquainted with all of these visiting lecturers, arranging for their rooms, keeping their schedules as simple as possible and even selecting, with unerring taste, the flowers and appropriate reading matter to be left in their rooms. The lecturers' gratitude to their hostess is evident in the many notes which they scribbled in the flyleaves of her books. John Galsworthy sent Miss Laney a letter which she is saving for posterity, while Robert Frost, a particular friend, gave her a collection of his first editions and original manuscripts which Miss

Laney has already turned over to the college library. Since the lectures of the Agnes Scott Lecture Association are now open to the public, Miss Laney's influence in securing year after year the leading authorities in the fields of art, music, literature, history and current events, cannot be overestimated.

In addition to her teaching and her work on the Lecture Association, Miss Laney has also served as faculty advisor to the Agnes Scott Poetry Club since its organization, is an honorary member and past president of Agnes Scott's Phi Beta Kappa Chapter, has served on the advisory boards of Mortar Board (three years) and of the Y.W.C.A., is a charter member and past vice-president of the Atlanta English Club. She has received the dedication of the college yearbook and has lectured to alumnae groups in Atlanta, Charlotte, Birmingham, and Washington, D. C.

With all of this, Miss Laney still finds time to play. Until recently, tennis was her choice of campus sports and the annual faculty tennis tournament one of her favorite projects. But golf holds her affections now. "There is something about the full sweep of the sky over a golf course," Miss Laney explains, "the sloping fairways, the sun and the wind, the change of seasons as you play that is very exciting. Everyone ought to play golf," she finished.

At the end of a busy school day, when there is not enough time for a game of golf, Miss Laney takes walks. This does not mean, as many of her companions have discovered, the circumventing of a few city blocks, but a real cross-country hike at a stiff pace. Walking with Miss Laney is an experience—an exercise. But if you can keep up with her, you will find at the end of these excursions, pictures of memorable beauty. A hillside covered with hepaticas, perhaps, or a section of the woods unnoticed until it comes alive, glowing like an ancient tapestry, in the fall. For wherever she is, Miss Laney knows the surrounding countryside like one of her own books.

In the summer when she isn't studying, Miss Laney travels and climbs mountains. She has scaled Pikes Peak twice and mastered many of the mountains in the lower Colorado Basin. Before the war, she made three trips to England, including a tour of Scotland and Ireland. "I have never been seasick," Miss Laney disclosed, "although we went through two terrific storms on different crossings. I attended plays in London, spent a week at Canterbury, stood on the shore where the Angles, Saxons, and Jutes first landed, walked through fields of lavender and watched the sea from the cliffs of Dover, reliving *King Lear* and the sonnets of Wordsworth. I would like to spend all my summers in England," she concluded.

This seemed to us little enough to ask in return for a lifetime of teaching. We were reminded again of the ironic lot of teachers everywhere who must give up many

things which would enrich their minds and the minds of their students in order to live within their salaries. It made us want to launch an alumnae campaign for a Faculty Fund on the spot. Buildings and the latest classroom facilities are necessary, too, but after all, a college can be no better than its faculty, we thought. Then, noticing the time on Miss Laney's clock, we rose regretfully to leave.

Our hostess went with us down the red brick path, beneath the lofty magnolias and across the moonlit campus. As she stood bidding us goodnight, we realized suddenly the impossibility of presenting all the facets of a single human personality—especially one well-known

and beloved. We knew then that our portrait of Miss Laney would have to be in chiaroscuro, with many qualities left in the dark for the few brought to light. Yet these few characteristics which we have uncovered, her determination and energy, her sensitivity to beauty and ability to transfer this appreciation to her students, her impatience with the lazy mind, her intellectual curiosity, her mature charm and consideration for others—these are enough to fill a book. Here, we thought, is a heroine worth reading about, one who, in striking contrast to the protagonists of today's psychoanalytical novels, dares to live by her ideals and has found happiness in serving others.



Eliza King Poschall '38, president of the Alumnae Association, greets the new Alumnae Secretary, Alumnae Fund Director and Quarterly Editor (in short, Director of Alumnae Affairs), Eleanor Hutchens '40, who will also be in charge of publicity for the College. Eleanor is editor of THE MORTAR BOARD QUARTERLY and until her resignation in July was City Editor of the HUNTSVILLE (Alabama) TIMES. She has her M.A. in English from the University of Pennsylvania. Emily Higgins '45 continues as Assistant Secretary in charge of files and is also House Manager-Hostess. June Thomason '47 joins the staff as Office Assistant for financial records. Miss Betty Hayes of Decatur will continue as Manager of the Alumnae Tearoom. Eugenia Symms '36 resigned July 1 as Alumnae Fund Director and plans to study for an M.A. in Education. Mary Jane King '37 resigned August 15 as Alumnae Secretary and Editor to do graduate work.

CLASS REUNIONS AT COMMENCEMENT

MAY 31 was a beautiful day and it started early! At the Alumnae House registration for rooms, meals, name tags, etc. was over quickly. Emma Pope Moss Dieckmann and Frances Willard Stukes greeted everyone and provided refreshments. During the morning, class and club officers discussed alumnae affairs and organized the Officers Council of which Frances Bradford Mauldin was elected Chairman. Members of the Granddaughters Club conducted tours of the campus. On the porch of Rebekah four hundred alumnae and trustees gathered for the Trustees' Luncheon served as a seated meal for the first time since the war. Classes were seated together. Two dining rooms were needed to seat everyone. (The new dining room is located in the old chapel.) The annual meeting of the Association which followed was held in Presser Hall and was divided into two sessions so that the trustees and the alumnae might be together for short greetings from Mr. Winthrop, Chairman of the Board of Trustees, the administrative officers of the College, and the presidents of the Alumnae Association and of the Senior Class. After the meeting, Tish Lockmore Lange invited the alumnae to a Coca-Cola party at the Alumnae Garden to which the faculty had been invited. That night the reunion classes had dinner together in the Alumnae House where almost a hundred were seated. Liberman '36 was the wandering mistress of ceremonies who made announcements and accused the class of '37 of using unfair means to gather the largest crowd of any class. A group of thirty-odd sophomores led by Reese Newton came in to sing four of the songs written by students for the song contest last year. On the walls of the tearoom the work of alumnae artists, designers and photographers belonging in the new Alumnae Art Collection had been arranged by Leone Bowers Hamilton. Each class elected a new secretary and discussed class business or just talked. The House was open during the weekend for informal groups. Some alumnae stayed over shop in Atlanta on Monday. Most of us were surprised to see everyone so unchanged since the last time, and all of us discovered again how much fun it is to get together. News individuals will be found in the regular Class News sections.

stitute

Miss Louise Harrison Waterman, special correspondent, spent a few days on the campus just before commencement but had to leave on business just before Alumnae Weekend. About twenty Institute alumnae were on the campus during the weekend. Lula Kingsberry Wilson was at the reunion dinner. Pauline Johnson Muirhead sent beautiful gladioli and purple and white statis from Jungle Farms, which her husband and she operate in Florida. Wires were received from Louise Davidson and Effie Means McFadden. A very interesting collection of pictures was assembled from those sent by Annie Louise Harrison Waterman, Marie Gower Conyers, Leona Wright Hardman, Katherine Reneau Alley, Susie Fairbanks Caffee, Laura Haygood Roberts, Hattie Erwin Perkins, Emma May Robertson, Lucile Shuford Bagby, Mary Payne Bullard, Ella McFadden Berry and Stella Austin Stannard. Letters of greeting came from Mayme Parrott Wood, Mary Lovice Simpson, Annie Bachman McClain, Lillie O. Lathrop, Emma Kew Clark, Lallie Calhoun Kent, Ella Smith Durham, and Marriette Winn Revere.

ademy

A large group of the Academy alumnae attended the Trustees' Luncheon. Reservations for the Reunion Dinner came from Miss Whitner Lee, Hallie Tumlins Jones and Marie Johnson Hart, who arrived Saturday morning after a trip over Georgia which she lectured to garden clubs on horticulture and sewer arrangement. Elsie Lutz Lee wired regrets. Greetings

came from Ruth Jordan Garlick, Elise Crouch Maxwell, Clarice Chase Marshall, Marion Curry, Josephine Erwin and Louise Archibald Gillespie.

Reported by Isabel Dew

Ten members of the class attended the Trustees' Luncheon and elected Augusta Skeen Cooper life president of the class. Mary Eakes Rumble, former president, had died since the last reunion. Jane Harwell Rutland, Frances Thatcher Moses, Katherine Simpson, Regina Pinkston, Georgiana White Miller, Willie Belle Jackson McWhorter, Augusta Skeen Cooper, Maude Shute Squires, Mynelle Blue Grove and I were present. After the luncheon most of us enjoyed the garden party because it gave us a chance to see the faculty, especially Dr. McCain, Dr. Sweet and Miss McKinney, all of whom seemed quite well. Augusta invited us all to a beautiful luncheon at the Piedmont Driving Club on Sunday but only six of us were able to get there—Augusta, Jane, Katherine, Willie Belle, Maude and I. Jane Rutland was elected secretary of the class and plans were begun to interest everybody in getting back to our next reunion in 1952. With an alumnae register to guide us, we asked about every member of the class, their accomplishments and their children! Willie Belle was made chairman of a committee to see if the gifts of the class to the Alumnae Fund might be put together to furnish some room in the Alumnae House. We missed those "seventeeners" who couldn't be with us and we were saddened by the death of Mary Eakes Rumble and May Smith Parsons. Telegrams of greeting were received from Vallie Young Hamilton, Gjertrud Amundsen Siqueland and Spott Payne.

1918

Caroline Larendon, Hallie Alexander Turner and Eva Maie Willingham Park represented the class at the Reunion Dinner. Suggestions were made for a new class secretary. When the acceptance is received, this will be announced.

1919

Blanche Copeland Jones, Elizabeth Dimmock Bloodworth and Llewellyn Wilburn were present at the Reunion Dinner. Blanche was elected secretary of the class and will serve for five years.

1920

Elizabeth Marsh Hill and Margaret Shive Bellingrath attended the dinner for 1920. Julia Hagood Cuthbertson was suggested for class secretary and she has agreed to serve. Elizabeth Moss Harris attended some of the commencement activities.

1936

Second in attendance at the reunion dinner, 1936 was represented by both of its class officers and eighteen others. Merial Bull Mitchell, Floyd Butler Goodson, Alice McCallie Pressly, Ann Bernard Martin, Myra O'Neal Enloe, Ori Sue Jones, Jean Hicks, Eugenia Symms, Ellen Johnston, Virginia Gaines Ragland, Sara Lawrence. Lib Forman, Dean McKoin, Sara Frances Estes, Mary Margaret Stowe Hunter, Kitty Cunningham Richards, Marjorie Hollingsworth, Ruby Hutton Barron, Sarah Frances McDonald and Catherine Bates. Lib proudly boasted that '36 had more out-of-town girls back than any class. Frances Miller Felts had reservations to come but was prevented by illness in the family. She sent pictures of Julie (born in December) instead. Mildred Clark wrote a long letter of greeting to the class from Nuremberg, Germany. Sarah Frances McDonald was elected secretary for the next five years.

1937

Twenty-one members of the class had dinner together and enjoyed the still simple, subtle wit of Nellie Margaret Gilroy Gustafsen who was at the time en route to Texas. Those present were Martha Summers Lamberson, president, Kitty Daniel Spicer, secretary, Molly Jones Monroe, Martha Head Conlee, Vivienne Long McCain, Frances Steele Gordy, Faxie Stevens Preston, Jane Estes, Cornelia Christie Eldredge, Ora Muse, Mary Jane King, Laura Steele, Nellie (see above), June Matthews Blackwell, Marie Stalker Smith, Lucile Dennison Wells, Fannie B. Harris Jones, Mary Kneale Avrett, Florence Lasseter Rambo, Mildred Tilly and Sarah Johnson Linney. Annie Laura Galloway Phillips sent a letter to the class and a picture of Rebecca Anne and herself. Hannah sent pictures of her two children and word of her disappointment in not coming. Mary Johnson, Chelle Furlow Oliver and Mary Willis Smith sent letters. Frances Wilson Hurst sent a special gift representing part of the cost of railroad fare and suggested that all members of the class who could not come do likewise. Dot Jester sent a gift to this fund known as the 1937 Reunion Endowment Fund. Willie's gift was designated for the Louise G. Lewis Art Collection. After a heated campaign, the class elected Alice Hannah Brown and Frances Wilson Hurst secretaries for the next five years.

1938

In spite of the fact that husbands were expressly invited to

'38's table, none appeared. Eliza King Paschall, president, Jean Chalmers Smith, Laura Coit Jones, Lib Blackshear Flinn, Jane Cuthrie Rhodes, Gladys Sue Rogers Brown, Mary Elizabeth Galloway Blount, Ola Kelly Ausley, Jeanne Matthews Darlington, Jane Turner Smith, Ann Worthy Johnson, Jean Austin Meacham and Elizabeth McCord Lawler had fun anyway. In fact they stayed at the table hours after everyone else left. Jeanne Matthews Darlington was elected secretary for the next five years.

1939

Elizabeth Furlow Brown, Julia Sewell Carter, Catherine Ivie Brown, Rachel Campbell Gibson, Virginia Kyle, Aileen Shortley Whipple, Mary Frances Thompson, Elinor Tyler, Alice Cheeseman and Cary Wheeler Bowers, president, kept things lively in the '39 corner. Virginia and Elinor stayed on campus. Elinor was elected secretary of the class for the next five years. Jacqueline Hawks Alsobrook had reservations to come but had to change her plans at the last minute.

1946

Margie Naab Bolen, president, Anne Noell, Peg Perez, Eleanor Reynolds, Pattie Dean, Vicky Alexander, Lucy Turner, Helen Pope, Betty Weinschenk, Eva Williams and Millie McCain had lots of news to swap about jobs. They had been scattered from Miami to New York. Those left were still going strong at lunch Monday. The next five years would be a long time. Ton long!



Dean Dick Scandrett '24 talks with Letitia Rockmore Lange '33, chairman of Alumnae Weekend, and Margie Naab Bolen '46 (center), president of one of the reunion classes, during the Faculty-Alumnae party on Alumnae Day.

CAMPUS CARROUSEL

APPLAUSE FOR THE FACULTY. Dr. McCain was Aerial Stout, psychiatrist, complete with white coat, analytic couch and a slightly weary nurse, Miss Fitz (Laura Steele). The deluded patient, Susan, professor of geology at a small woman's college, thought that she was in a shell and called herself the Chambered Nautilus (Ellen Douglass Leyburn). This was *Shellbound*, all-faculty production of last April. Typical scenes (dream sequences) showed Dr. Hayes teaching art with literary allusions, Maestro Stukes directing the special chorus, and a quiet nook in a hall in Rebekah where Dick Scandrett "hung" on the telephone, freshman Hanley and her pals stayed bridge and various "students" crammed for a test in the middle of the confusion. Susan's complete freedom from her shell came with a visit to the Purple Ostrich "where the life meet to retreat." Prize scene was a classroom where Miss Christie sought to teach *The Chambered Nautilus*. Lucile Alexander thought that the theme of the poem was a housing shortage. Miss Laney brought the audience to their feet when she answered "Cut" to the roll call. Miss Laney entered noisily in the middle of the period, carrying a suitcase, and displayed her new diamond to all in the class. Standard classroom costume included saddle oxfords, bobby socks, head scarf and wilted orchids. Books fell to the floor at intervals. The tone of the entire play was that of gentle satire based on careful observation and friendly understanding. Students were enthusiastic. Chief credit is due Roberta Winger, director of the show. Jane Guthrie Rhodes '38 wrote the excellent dialogue for the main scenes. Others too numerous to list helped in the writing or production.

ALUMNAE ART COLLECTION. Alumnae artists, designers and photographers are invited to give a piece of their work to a permanent collection to be kept at the Alumnae House. The collection will be on exhibit on special occasions and items on it will be used in the Quarterly from time to time. Contributors to the collection so far include Mary Wallace Kirk, Margaret Weeks, Judy Blundell Adler, Louise Taylor Turner, Mae Mitchell, Betty Abernathy and Peggy Van Hook.

EDUCATIONAL GUIDANCE. Alumnae speakers for the 1946-47 educational guidance series for students were: Jean Chalmers Smith, newspaper work (special student request); Eleanor Hutchens, Rosalind James Williams, journalism and public

writing; Mary Louise Palmour, Carolyn Strozier, merchandising and personnel; Frances Messer, Virginia Herrin, teaching and educational administration; Evangeline Papageorge, Eloise Lyndon Rudy, science; Adah Knight Hereford, Henrietta Thompson, social work and religious education. Eleanor, Virginia and Henrietta came to Atlanta at their own expense to participate in these conferences. All of the alumnae gave considerable time and effort to the project. Frances Messer brought booklets on the teaching profession for distribution and Henrietta Thompson brought an exhibit of literature on recreational, organizational and church work. A number of the speakers were able to offer jobs, and all were qualified to answer questions about job opportunities, salaries and training.

PERSONAL. Mary Beth Little, Agnes Scott senior, was chosen to be one of the guest editors for *Mademoiselle's* August issue. This fall Agnes Scott will have the first foreign student since the war, Eva Finkelstein from Poland. Eva is a graduate of the University of Warsaw and is studying here on a Hill scholarship. Miss Kathryn Glick of the Latin Department was awarded membership in Phi Beta Kappa at Commencement. Several faculty members received research grants this year. Miss Laney is studying the poetry of Robinson Jeffers at the Huntington Library. Mr. Posey is gathering material in Montreat, N. C. for a study of Presbyterian influence. Miss Trotter spent several weeks in Washington, D. C. and at Harvard working on the influence of Italian books in 16th century England. Miss Barineau went to Paris to examine Victor Hugo manuscripts. Ellen Douglass Leyburn worked on satire and allegory at Yale. Mr. Forman painted water-colors in Canada. Mr. Frierson and Mr. Cox did scientific research. Mr. Tart's secretary, Helen Finger, married William Thrasher, brother of Elizabeth Thrasher Baldwin '35, in August.

AT OUR HOUSE. Fresh paint, new rugs and other redecorations made possible by a gift of \$637 from the Atlanta and Decatur clubs and other designated gifts have given the downstairs of the Alumnae House that "new look." Furniture and redecorations upstairs are greatly needed. The Alumnae Tearoom has been in operation this summer. The Manager is available for special orders, dinners, teas or other entertaining by alumnae.

ALUMNAE HERE AND THERE

ANNIE LOUISE HARRISON WATERMAN, Inst., has been too modest all these years to let the alumnae know that it was through her influence that the first Juvenile Court in the South was established. Before she was married she started the Boys Club of Mobile in 1904. Her father bought and gave her the property which she selected across the street from a saloon. The saloon eventually had to close. Through her contact with the boys Annie Louise saw the need for a juvenile court. She went to Denver to investigate Judge Ben Lindsay's court, the most successful in the U. S. at that time. She brought back a copy of the Colorado law to be used as a model for Mobile. In 1907 the first law was passed. Annie

Louise paid the salary of the probation officer for the first year until public support could be secured. In 1915 Alabama led the South in establishing a juvenile court entirely separate from the other courts. In 1932 Annie Louise joined in a successful struggle to save the court from merger with the regular courts. With the full support of her husband, she continued to be interested in anything affecting the welfare of children. When Mr. Waterman asked her to marry him, she told him that he would also have to marry the Boys Club! She still supports a day nursery in Mobile which has been named the Annie Louise Harrison Children's Center. Another of her interests is the education of ambitious young students.

MARIE GOWER CONYERS, Inst., became chairman of the board for the Girls Protective Bureau organized by the government in Greenville, S. C. in 1917. After the war, the organization became the Juvenile Protective Association, a Girls' Home was bought and later sold to help purchase a Children's Home, and a juvenile court was established in Greenville. Marie, as chairman of the Association for 17 years, led in the splendid work accomplished. In 1906, she led in the organization of Greenville's Music Club and became its first president. Last December she was honored when the club celebrated its fortieth anniversary.

ELMORE BELLINGRATH BARTLETT '31 and her husband, Dr. Haywood Bartlett, opened their new modern hospital and office building in Montgomery, Ala. in June. Every room has a private bath, telephone and indirect lighting. The entire building is air-conditioned. The walls are a soft blue and the furniture was chosen to blend. In the germ-proof "Stork Club" the walls are peach blue and fat pink babies dance across them with elves, spray blossoms and forget-me-nots. The Nurses Home adjoins the hospital. Elmore's job has been "eye-appeal." She selected china, drapes, kitchen equipment and furnishings. Congratulations!

ROSEMARY MAY KENT '33 is Educational Director of the new Education Office established at the University of N. C. by the American Cancer Society. Last August she received her MPH, a professional degree in public health, from the University of N. C. where she studied on the Nourse Fellowship granted by Vassar. She is working on her Ph.D. while she directs the cancer prevention work at Chapel Hill. Rosemary urges alumnae to become interested in establishing cancer prevention clinics in their communities.

ETHEL WARE '22 has written a book on Georgia's constitutions which was published by the Columbia University Press last spring, *Constitutional History of Georgia*. She has received her Ph.D. from Columbia and is teaching at Hunter College in New York.

MAGGIE TOOLE '46 is working for the *London Daily Mail's* New York Office doing secretarial and research work for Mr. Isben, top English columnist. She is practically speaking Southern with a British accent after working with the London correspondents. She sends and receives teletype messages from London and calls all sorts of famous people for information. A woman correspondent from England wrote the story of Maggie and her two roommates recently for her young English readers. More news of this when we see the article!

ANABEL BLECKLEY BICKFORD '45 has proof of her husband's appreciation. His newspaper carries her name and "His Inspiration" on the masthead.

RACHEL HENDERLITE '28 was elected to Phi Beta Kappa at Agnes Scott's commencement this year.

FLORENCE BRINKLEY '14 was invited by the British Broadcasting Corporation to speak on their "American Guest Night" broadcasts last March 28 and 29.

SARAH GOBER TEMPLE '11 is a student of 17th century English history and of Georgia history. She has been doing intensive research for the past two years in preparation for a piece of work. She has written *The First Hundred Years*, a book on Cobb County, Ga. She was on the Georgia Library Commission for a number of years and is greatly concerned with the library service in the state. Her husband, Mark Temple, is a special writer on labor and management for *The Atlanta Journal*.

JEANNETTE BROWN PARSONS '08 says that she is "retired" now. Jeannette was listed in the 1946 *Who's Who in the East*. She was listed for a number of years in *Who's Who in Education*, *American Women*, *Who's Who in Pennsylvania*. She did country library work for a number of years

and worked with the Army, Navy and Marine Corps in both wars, providing library service. Jeannette is still following as a hobby her interest in pre-Roman British mythology which began at Agnes Scott when she wrote a Shonts prize paper on the subject.

LEONE BOWERS HAMILTON '26 is practically always at the center of a busy creative group. She is employed two afternoons a week by the Decatur Recreation Board to direct elementary age groups in applied design at the Teen-Age Canteen. She has thirty children in these groups. Her thirteen private art pupils range in age from eleven-year-olds to adults. She was a Camp Fire Girls Guardian for the past year and assisted with Children's theater work in Decatur. The national board of Camp Fire Girls in N. Y. employed her to direct the creative arts and craft work at the National Workshop of Camp Fire Leaders held at Toccoa, Ga. in July. She spent the month of August this summer on paintings of her own. She has a private studio in her home.

BETTY BATES '43 represented Agnes Scott at Rockford College's centennial in April. Betty spent last summer in Mexico and has been at home in Rockford, Ill. since. She went to business school to brush up on shorthand and typing and soon found herself teaching there.

LILLIE BELLE DRAKE '40 was appointed one of 100 outstanding U. S. teachers to study at the Spanish Language Seminar in Mexico City this summer. The Seminar is sponsored by the U. S. Department of State and Office of Education, the National University of Mexico and the Mexican Ministry of Public Education.

ELIZABETH McCALLIE SNOOTS '27 was one of the official hostesses of the national convention of AAUW in April and served as official delegate of the Agnes Scott Alumnae Association.

MARGARET SHIVE BELLINGRATH '20 is Director of Adult Women's Work at Rabun-Gap Nacoochee School in north Georgia where her husband is President. The school is the only one in the country which takes whole families (rural, tenant families) and attempts to educate the parents as well as the children. The families live on model farms for a period of five to ten years. They arrive at the school burdened by debt, too many children and ignorance. The school performs miracles in returning these families to normal life, economically, educationally and spiritually capable of a better life.

MARIE STONE FLORENCE '18 owns and operates the Dr. Pepper Bottling Co. of Athens, Ga. She is Secretary-Treasurer of the company and acts as general manager.

ALICE WEATHERBY INZER '16 is now the wife of Lieutenant-Governor of Alabama since her husband was sworn in January 20. They are still living in Gadsden. Her daughter is married to Doctor T. C. Donald Jr., and her son, James, married last December and is studying law in Tuscaloosa.

ELLA SMITH DURHAM, Inst., began reminiscing when she read the fall issue of the Quarterly. "You made no mention of the laying of the cornerstone in Main Building. That was a great day. I remember when my name was called. I went and placed a brick by directions, and it lingers in my memory that it was the 108th brick. I suppose the faculty and trustees had a hand in it, too. I don't remember! Nearly all of Decatur was there. How excited we were that our beloved Blue Lists were placed in the cornerstone." She remembered being sent by Miss Hopkins to get the dinner bell from the dormitory across the railroad when some of the seniors hid the bell that "George" always rang to mark the class periods. "If I had gone on an errand for the president of the United States, I couldn't have felt more honored."

MARY ANN McKINNEY '25 represented Agnes Scott at the inauguration of President W. V. Houston at Rice Institute on April 10.

LUB NEWS

ATLANTA, GA. The club has held monthly meetings at the homes of the members. The unusually good program series arranged by Grace Ball Sanders '28 included lectures on education, books, flower arrangement, interior decoration, government, and the divorce problem. The club joined with the Decatur club to honor Henry Scott, piano humorist, in a concert on April 17 for which Sally Brock Hansell '23 and Mary Warren Reed '24 were co-chairmen. The project made a profit of \$637 for redecoration of the alumnae House. Myrtis Trimble Pate '40 was reelected president for next year. Betty Fountain Edwards '35 will be first vice-president in charge of programs, and Elizabeth Reid Le Bey '20, second vice-president in charge of hostesses. Laurie Stubbs Johns '22 is recording secretary, Alice Glenn Lowry '29, corresponding secretary, and Mary Caroline Lee Mackay '40, treasurer.

ATLANTA JUNIOR CLUB. Regular monthly meetings were held. Good attendance resulted from the use of postal card announcements of each meeting sent to all local alumnae who graduated since 1910. The Atlanta and Decatur clubs and Essar alumnae were invited to the February meeting when Dr. Henry Noble Maccken spoke on "The Ethicisms Program at Vassar." Officers for next year are: Beth Daniel '45, president; Bess Shepherd '45, vice-president; Mary Neely Norwood '45, secretary; Leona Leavitt Walker '45, treasurer.

AUGUSTA, GA. Seventeen alumnae met at the home of Sallie Carrere Bussey for a Founder's Day tea. Three recent graduates lead a discussion of "The Value of a Liberal Education." New officers elected were Louise Buchanan Proctor '25, president; Harriet Clifford Kilpatrick '28, vice-president; Susan Richardson '46, secretary; and Jane Cassels Stewart '35, treasurer.

DAKOTA ROUGE, LA. Lib Heaton Mullino '35 entertained eight alumnae representing classes from 1906 to 1945 at a "Tet" supper at her home on Founder's Day. Julia Elizabeth Coleman '21 was co-guest. Lib's husband rigged up a special broadcast from WSB. The group discussed the value of their education in the light of their experiences since graduation. They planned a luncheon meeting May.

BIRMINGHAM, ALA. Twenty-one alumnae met for a Founder's Day luncheon at the Highland Terrace Garden. Liberman '36 introduced Dr. W. H. Frazer, resident emeritus of Queens College, who spoke on "Christian Education in the Post-World." Mary Bryan Winn '16 was elected president and Sidney Morton Montnery '24, vice-president and secretary.

CHARLOTTE, N. C. The number of meetings was increased to seven this year, beginning with a luncheon at the Chez Montet Restaurant in September at which plans for the year were made. Thirty attended this first meeting. In November the club had a weiner roast in Cordelia Park, in December a tea for Agnes Scott students home for the holidays and for high school students interested in attending Agnes Scott. The tea was held at the home of the president, Martha Young Bell '36. About seventy-five guests came. Ten were present for luncheon at the Hotel Charlotte in January at which time plans for Founder's Day were made. Dr. McCain was the Founder's Day speaker at a banquet at Kuester's which eighty alumnae and their husbands attended. The April meeting was a picnic at the home of Ruth Smith Lucas '21. Forty members were present. Ruth had the old mill on the plantation running for the club to see and each person received a pound of corn meal as a souvenir of the picnic. Final meeting of the year was a luncheon at the Mecklenburg Hotel. Ruth Slack Smith '12, Associate Dean of the Undergraduate Work at Duke, spoke on "Current Trends in Education" and "A Glimpse behind the Iron Curtain." New officers elected were Mary Brock Mallard Reynolds '19, president; Sara Sloan Schoonmaker '39, vice-president. A secretary will be named later. After the luncheon Martha Bell entertained the club at a tea at her home.

CHATTANOOGA, TENN. Twenty-four alumnae and three prospective students enjoyed a luncheon at the Read House on Founder's Day. At each place was a program tied like a diploma with purple ribbon. The invocation was given by Alice Sharp Strang, Inst. Georgia Hunt '40 read greetings from Dr. McCain, and Anne Woodward '48 played a piano solo. Shirley Christian Ledgerwood '36 gave a talk on the local club, and Margaret McCallie '09 spoke on "Our Alma Mater." The program included the playing of some of the records made by campus personalities and the singing of the "Alma Mater." There were name tags with Agnes Scott stickers for all and a Directory of alumnae in the Chattanooga area, giving names, addresses and telephone numbers of sixty-two alumnae. Martha Buffalo Rust '42 was elected chairman. Georgia Hunt '40 was appointed chairman of a group to work on organization of a Junior Club to meet three or four times a year.

CHICAGO, ILL. The president of the club, Martie Doak Michael '42, moved to Honolulu this year, and the club did not have a meeting. We hope that Chicago can reorganize soon.

COLUMBIA S. C. Hilda McConnell Adams '23 entertained a dozen alumnae at her home for a tea on Founder's Day. They reported excellent radio reception of the program from WSB.

COLUMBUS, GA. The Founder's Day dinner at Cherokee Lodge planned by Louise McCain Boyce '34 and Kitty Cunningham Richards '36 had to be canceled, but the Columbus alumnae hoped to have a tea later.

DALLAS, TEXAS. Sarah Cooper Freyer '33 invited Dallas alumnae to a tea April 14 in honor of Miss Elizabeth F. Jackson, Agnes Scott's official delegate to the national convention of AAUW. Charis Hood Barwick '16, president of the Cheyenne branch of AAUW, also attended the tea. Lib Heaton Mullino '35 was at the convention and had breakfast with Miss Jackson. Miss Jackson reports that Helen Hood Coleman is interested in getting the Dallas alumnae together again.

DALTON, GA. Twelve alumnae attended the Founder's Day tea at Martha Lin Manly Hogshead's (25) home. This was the first time that the club had met in several years. Martha Lin read greetings from Dr. McCain. Emily Higgins '45, member of the alumnae office staff, spoke on campus activities and gave news of the Association's progress. Lulu Smith Westcott '19 was elected chairman of the club.

DANVILLE, VA. The Association welcomed this new club of six members organized in the midst of a snow and sleet storm last February. The meeting was a tea at the home of Elizabeth Johnson Thompson '34. Elise Nance Bridges '42 was elected president. A spring tea for high school students interested in Agnes Scott was planned. The group discussed the Agnes Scott curriculum and recommended "compulsory home-making subjects."

DECATUR, GA. The club had eight meetings at the Alumnae House, with good attendance for all of them. Gene Slack Morse '41 provided a series of lectures on conditions in various foreign countries. The president, Jo Clark Fleming '33 served as ticket chairman for the Henry Scott concert at Glenn Memorial Chapel sponsored by the Decatur and Atlanta clubs. The concert was one of the largest reunions of local alumnae and their husbands ever held. The clubs plan to cooperate again next year on some entertainment which they hope to have on the campus. Sara Shadburn Heath '33 was elected president of the club for next year. Gene Morse was re-elected vice-president, and Marion Fielder Martin '31 re-elected secretary and treasurer.

GREENSBORO, N. C. Anne Frierson Smoak '43 moved to Greensboro this year and tried to arrange a meeting for Founder's Day. We hope that a club can be organized next year for Greensboro and vicinity. Alumnae interested are requested to contact Mrs. H. A. Smoak, 306 N. Spring St.

GREENVILLE, S. C. The club met in October at Marjorie Wilson Ligon's ('43) home with eighteen present to hear

Dr. Hayes from Agnes Scott speak on "The Value of a Liberal Arts Education." The Founder's Day luncheon at the Pointsett Hotel brought together twenty-two alumnae including several from surrounding towns. Dorothy Keith Hunter '25 gave a sketch of Col. Scott and his mother, and Jean Hood '45 spoke on the Alumnae Fund. Mary Ann Cochran Abbott '43, president, announced a seated tea to be held in April for the election of new officers.

LEXINGTON, KY. A tea for high school students planning to attend college was held January 31 in the parlor of the Sayre School. An exhibit of Agnes Scott bulletins was arranged by Sarah Walker '46, club secretary. When Ruth De Zouche '24 died during the year, Mable Marshall Whitehouse '29 became president. The Founder's Day meeting was a luncheon at the Phoenix Hotel. Fourteen alumnae from central Kentucky were present.

LYNCHBURG, VA. Dorothy Jester '37 entertained ten alumnae at her home February 23 at a coffee party. Lynchburg was still white with the nineteen-inch snow that came with a blizzard earlier in the week. The Alumnae Secretary met with the club and gave news of the campus and the Association. The very lively discussion of Agnes Scott memories and present progress of the college which lasted until almost midnight left the secretary just time to catch the train to Atlanta with Spott Payne's ('17) welcome help. Harriet Smith '31 entertained the club on May 17 at a tea.

MACON, GA. Eight alumnae enjoyed the Founder's Day meeting with Ruth Johnston '25 and Sara Johnston Carter '29. Virginia Herrin '32, dean of Wesleyan Conservatory, spoke on the need of vocational counseling and services in the liberal arts college and the practical values that should be the results of a liberal education.

MEMPHIS, TENN. Anna Leigh McCorkle assembled ten alumnae for a Founder's Day luncheon at the Hotel Gayoso. Three new members of the club were introduced. Those present discussed the most interesting event in their Agnes Scott experience and talked of the college as it is today. The president hopes to have another meeting this summer.

MIAMI, FLA. The club could not hold its annual Founder's Day meeting, but members hoped to get together later in the year.

MONTGOMERY, ALA. Olive Weeks Collins '32 arranged a Founder's Day luncheon at the Blue Moon Inn. Netta Jones Ingalls '43 was in charge of the program, and Jessie Mac Guire '42, publicity. Genie Blue Howard Matthews '22 read greetings from Dr. McCain. The club entertained a prospective student for Agnes Scott at the luncheon.

MONTREAT, N. C. The Founder's Day meeting was a dessert party at Margery Moore Macaulay's ('20) home. Several alumnae and three daughters of alumnae braved the snow to listen to the radio broadcast together. Margery served Agnes Scott's traditional cherry pie with ice cream and coffee. The new officers elected were Annie Webb '13, president; Florence Stokes Henry, Inst., vice-president; and Julia Stokes, Inst., secretary.

NEW ORLEANS, LA. Mardi Gras kept the New Orleans alumnae too busy to get together Founder's Day, but they hoped to meet later in the year. Lily Weeks McLean '36 sent a list of twenty prospective students to the college.

NEW YORK, N. Y. Founder's Day was celebrated by a dinner at Allerton House which seventeen alumnae attended. Ruth Pirkle Berkeley '22 made a talk on her experiences as a doctor. New officers elected are Mary Hamilton McKnight '34, president; Polly Gordon Woods '34, vice-president; Laura Marbut '22, secretary; and Annie Laura Galloway Phillips '37, treasurer. The Club plans to change the time of its annual meeting from February to May because of weather. The New York club wired greetings to the college on Founder's Day.

NEWPORT NEWS, HAMPTON, VA. Margaret Hartsook Emmons '42 and Billie Davis Nelson '42 got nine alumnae together for a Founder's Day tea at Hampton Institute. Records made by campus personalities were played and greetings and announcements from the college were read. Elizabeth Grier Edmunds '28 read Psalm 103. The groups discussed sending their seven daughters to Agnes Scott and planned to have a picnic this summer with the children included. Margaret Emmons was asked to keep the members of the group in touch with each other, and Billie Davis Nelson was given the responsibility of acting as liaison between the group and the alumnae office.

OXFORD, MISS. Several alumnae met with Mamie Lee Ratliff Finger '39 to look at recent bulletins of the college and hear news from the campus on Founder's Day. Included in this group was Mrs. Calvin Brown, a non-alumna who taught Latin and Greek at Agnes Scott before Miss Lillian Smith.

PHILADELPHIA, PENN. Norma Faurot Oakes '38 gathered five other alumnae for dinner at the Homestead Restaurant. Three members of the class of '46 told the others about recent changes at the college and answered questions for those who had not been back for a number of years.

RICHMOND, VA. The Alumnae Secretary met with a group of eight other alumnae for dinner at the Pantree Restaurant in December. Afterward the group gathered at Kate Richardson Wicker's

('15) apartment in the Prestwold to discuss news of the college and plans for getting the Richmond alumnae together for Founder's Day. The club held an afternoon meeting on Founder's Day in the church house of the Second Presbyterian Church with thirteen present and discussed reorganization of the club. It was decided that the club would meet again informally in May and Page Ackerman '33 was elected secretary. The members are interested in the alumnae developing a project to beautify the front campus of Agnes Scott. They wish to take some part as club in Richmond civic affairs. Harri Williams '30 discussed plans of the Association and news of the college.

ST. LOUIS, MO. Mildred Davis Adair '38 lets no grass grow under her feet who she moves to a new city. In the few days between February 15 and 22 she arranged a Founder's Day meeting of seven alumnae. They began an interesting discussion of what Agnes Scott has meant to each. Mildred commented: "What a variety of opinions we had in our small group." The group adjourned with a promise to meet again soon to continue the subject at Christine Evans Murray's ('23) home. Florence Preston Bockhorst '34 is to notify the members of the meeting.

TALLAHASSEE, FLA. Five alumnae and Hazel Solomon Beazley's husband had dinner at the Florida Grill on Founder's Day. Although they were unable to hear the radio broadcast they enjoyed "good food and good fellowship." Ad Steves Ware '36, former member of the club, wired greetings to them. Elizabeth Lynn '27, leader of the group, and Kitten Phillips '44 planned to visit some of the alumnae who could not attend the dinner.

TAMPA, FLA. Rosalind Wurm Council '20 presided at the reorganizational luncheon meeting of twelve alumnae at the Ritenclif Cafeteria on Founder's Day. Margaret Deaver '32 was in charge of decorations. Nell Frye Johnston '16 was elected president, Doris Dalton Crosby '44 vice-president, Helen Ford Lake '36, secretary, and Ethlyn Coggin Miller '44, a student secretary and publicity chairman. The group discussed the importance of alumnae being on the alert for students of superior ability to recommend to Agnes Scott. The alumnae questionnaire was also discussed.

WASHINGTON, D. C. Founder's Day found Washington blanketed in eight inches of snow, but the invitations sent to over one hundred and fifty alumnae brought twenty-four from Washington and vicinity and two from Baltimore to the luncheon at the Kennedy-Warren. A second meeting was held May 10 for the election of officers. Maude Foster Jackson '23 was elected president, Suzannah M. Whorter '42, vice-president, and Ann Coffee Packer '36 was re-elected secretary and treasurer. Mary Maxwell '44 has served the club as president for the past

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FALL 1947

ALUMNAE
QUARTERLY

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THE ALUMNAE ASSOCIATION OF AGNES SCOTT COLLEGE

Officers

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|---------------------------|------------------------------|-------------------------------|----------------------------|
| ELIZA KING PASCHALL '38 | <i>President</i> | EMMEE BRANHAM CARTER '16 | <i>Residence</i> |
| ARAMINTA EDWARDS PATE '25 | <i>First Vice-President</i> | MOLLY JONES MONROE '37 | <i>Tearoom</i> |
| KENNETH MANER POWELL '27 | <i>Second Vice-President</i> | NELL PATTILLO KENDALL '35 | <i>Garden</i> |
| CHARLOTTE E. HUNTER '29 | <i>Third Vice-President</i> | LETITIA ROCKMORE LANGE '33 | <i>Special Events</i> |
| JANE TAYLOR WHITE '42 | <i>Secretary</i> | ALICE McDONALD RICHARDSON '29 | <i>Entertainment</i> |
| BETTY MEDLOCK '42 | <i>Treasurer</i> | MARY WALLACE KIRK '11 | <i>Education</i> |
| | | MARY GREEN '35 | <i>Vocational Guidance</i> |

Trustees

| | |
|-------------------------------|-----------------------|
| MARGARET McDOW MACDOUGALL '24 | <i>Alumna Trustee</i> |
| FRANCES WINSHIP WALTERS INST. | <i>Alumna Trustee</i> |

Staff

| | |
|-------------------------|------------------------------------|
| ELEANOR N. HUTCHENS '40 | <i>Director of Alumnae Affairs</i> |
| EMILY HIGGINS '45 | <i>House and Office Manager</i> |

Committee Chairmen

| | | | |
|-------------------------------|--------------------------|-------------------|-------------------------|
| JANE GUTHRIE RHODES '38 | <i>Publicity</i> | JUNE THOMASON '47 | <i>Office Assistant</i> |
| HATTIE LEE WEST CANDLER INST. | <i>House Decorations</i> | BETTY HAYES | <i>Tearoom Manager</i> |

MEMBER AMERICAN ALUMNI COUNCIL

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THE

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Agnes Scott College, Decatur, Georgia

Vol. 26, No. 1

FALL 1947

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Today

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Illustrations and layout by Priscilla Lobeck, Instructor in Art

ELEANOR N. HUTCHENS '40, EDITOR

THE PRESIDENT'S LETTER

Dear Agnes Scott Alumnae:

In August I appeared before the city commissioners of Decatur to ask permission to move seven of our cottages across Candler Street, from the main body of the campus, and to arrange them in the form of a court on some vacant property which we have recently bought. In supporting the request, I found it necessary to outline something of our present plant, some details of our immediate building plans, and some ideas for future development. The figures quite astonished the commissioners and the audience which was present, including newspaper representatives; and so it occurs to me that some of you may be interested, too.

Agnes Scott now has about fifty acres of land and some forty-two buildings. The plant and equipment are valued at about two and a quarter million dollars; but it would take several times that amount to replace what we have. We have on hand about \$800,000 for the erection of new buildings, and it will take at least a million more to complete the buildings which we very much need in order to round out our plant.

One of the first undertakings will be to remodel the interiors of Inman and Rebekah Scott dormitories. This will be in line with what we have done in Main, but we hope to add hot and cold running water in each room. We will proceed with this work as soon as materials and workmen are available.

We are planning to put a new infirmary, which is the gift of Mrs. George C. Walters, facing the driveway between the gymnasium and Candler Street. Hopkins Hall, which will be a new dormitory, will stand where our present science hall is located and will be erected in an ell shape, facing on both drives. A new central dining room and kitchen would occupy the entire space between Ansley cottage and Gaines cottage, and its main entrance would be on the driveway running in front of Inman.

In order to make room for these new buildings, we will eventually need to move Lupton cottage, Ansley, Gaines the infirmary, and the houses which many of you will remember as being occupied by Dr. Sweet, Mr. Cunningham and Mr. Tart.

The new science hall will be erected just south of Buttrick and Presser halls and will form a beautiful quadrangle with these two buildings. In order to make room for it, we will need to move West Lawn, the Rivers cottage South Side, and the house occupied for a long time by Mr. Holt. We think there will be room for these cottages in the woods where the carline now runs but is to be replaced with buses running on other streets.

We hope to build faculty apartments on McDonough Street, and perhaps a couple of cottages will need to be moved at that time; but this may be several years away.

We have been earnestly hoping to start our building program during the current session, but prices are too high and materials and labor too uncertain to undertake the program yet. I would certainly like to do some of the building before my retirement, but we are anxious to get our full money's worth when we do undertake the work.

We are hoping very much that many of you will visit our campus and look over the interesting development plans which have been drawn.

Cordially.



President



A preliminary survey of answers to the questionnaire sent out several months ago indicates that many alumnae have lost touch with the most important phases of development at the College and would like to be brought up to date. Here a member of the Curriculum Committee writes of advances in the academic program over the years.

FLEXIBLE CONSERVATISM

by Lucile Alexander '11
Professor of French

As an alumna of long standing and a landmark on the campus of the dim and distant past I have been asked to project you recent alumnae into the curriculum of the past so that you may see how far we have traveled, and to bring up to date you who have not had the opportunity to observe late developments. In the journalistic fashion I have interviewed the president, the dean of the faculty and the chairman of the Honors Committee to get an answer to my question: What, in your opinion, have been the most striking changes in the Agnes Scott curriculum in the past three decades?

I should use the phrase "flexible conservatism" to characterize in general Dr. McCain's answer. When Harvard University published in 1945 *General Education for a Free Society*, the result of two years of study by twelve of her professors who met once a week with added periods of seclusion for sessions of several days' duration, Harvard College publicly abandoned its time-honored tradition of free electives without required courses and advocated instead a program of general education with prescribed work for the freshman and sophomore years and concentration in the junior and senior years only. This radical change, which set educational circles agog, caused hardly a ripple at Agnes Scott. Since 1918 about one-half of the hours required for the B.A. at Agnes Scott have been prescribed and must be taken in the first two years in order to leave the last two years free for concentration.

In spite of our conservatism Dr. McCain feels that the curriculum has gradually become more flexible. At entrance we still require the same orthodox units, but there is more freedom in the selection of subject matter (in the classics read, for example) and in the method of presenting it. The language requirement has been lowered—unfortunately—because the high schools, grown large and numerous and powerful, now compete with the colleges; gone are the days when the high

schools prepared their students for college! In 1932 Agnes Scott began to accept "two vocational units of non-technical character not listed in the catalog" and the College reserved the right "to accept a very few promising students of high rank from the best schools with some variation in the prescribed units." Ten years later the "conditioned freshman" disappears from the Catalogue and from the campus; and so the freshman is freed from the millstone of a condition to be worked off before the beginning of the sophomore year.

Since the number of applicants has for many years exceeded our physical capacity, it is possible to select freshmen of higher attainment and greater promise. In consequence there are fewer automatic exclusions, fewer transfers from other colleges and larger senior classes; from sixty to sixty-five per cent of those who enter are now graduated, and Dr. McCain feels that our recent graduates are better rounded than formerly and have a broader outlook.

For the past two years the College during the summer has mailed to each prospective freshman a printed list of courses, required and elective, open to freshmen, the page of the Catalogue on which each course is described, and the request that each freshman check her choices. Thus the entering student is induced to study the Catalogue in order to choose for herself her program and is made to feel her personal responsibility for her education. This plan is helping to develop a mature attitude toward college work.

To develop further this sense of personal responsibility a new plan of class attendance is in operation for the current session. In 1937, a cut system replaced excuses for absence for all classes except the freshman, three cuts each quarter being allowed for a three-hour course. In time students came "to feel it necessary to take the maximum number of cuts allowed in each course and in this way abused the privilege of cutting. It is felt that the adoption of the regulation will prevent such abuses" (*Agnes Scott College Bulletin*, Sept. 1947). These new regulations are as follows: "Attendance at all academic appointments is required of

freshmen during the first and second quarters, and of students on the ineligible list, and of those who for any reason are on academic probation. . . It is expected that other students will keep all academic appointments and will not be absent without just cause. The responsibility for any work missed because of absence rests entirely upon the student. . . Students who are doing unsatisfactory work or who are endangering their grades by repeated absence will be placed on academic probation" (*Agnes Scott College Bulletin*, Sept. 1947).

The dean of the faculty feels that we have made distinct progress in the conception of the major. At one time it was the ambition of the student who intended to graduate to "work off" her major as soon as possible in order to leave the senior year rather care-free with plenty of time for social distractions. She was absolutely innocent of any idea that the senior year is the time for mature study and steady intellectual growth. But 1922 changed this situation by requiring that the major be selected in the spring of the sophomore year in consultation with the major professor and that it be continued throughout the junior and senior years. The seven groups of 1927, from five of which subjects had to be chosen, made an elaborate and complicated scheme with so many checks and balances that to the unwary it became a game of choice and chance. This group system has been simplified by the use of the three broad fields: literature-language, mathematics-science, social sciences.

More concentration is now possible in the major field, although the number of hours that may be taken in any one department is limited to one-third of the hours required for the B.A. degree. The major is enriched and broadened by related hours in fields that touch the major, or two majors in unrelated fields may be chosen. In this way the major work is deepened and narrow specialization is avoided.

We are resolved that we will not be "thoroughly departmental" like Robert Frost's ant on his "duty run", unimpressed by anything that is not his particular affair. Departmental lines are being crossed in the three interdepartmental majors arranged three years ago: in the natural sciences to facilitate the work of the pre-medical student or to prepare the future science teacher who must face the inevitable and be ready to teach at least two sciences; in psychology, economics, and sociology to meet the popular demand for the social sciences and the need of training for social service after college; and in classics, with emphasis on Greek or Latin as the student may wish.

Thumbing Agnes Scott Catalogues from 1915 to the present has been interesting and rewarding: it has refreshed my memory and given me a realization of substantial progress in certain fields. Back in Miss Cady's day, history received her best efforts and "political economy" and sociology were the step-children of the history department. Nineteen twenty-three finds a full-time professor of sociology and economics. Today the field is expanded and enriched, increased in numbers and blessed with one full-time and one part-time professor. History, freed from other subjects, has expanded its offering by the study of the civilization of nations that for the first time have risen above the American horizon; the offerings in political science are greatly increased and are doing their part in forming interested and enlightened future citizens.

Philosophy has never gotten her dues with us. First history, freed from sociology and economics, took philosophy under her aegis; a few years later it was psychology that performed this protecting service and philosophy has found itself in need of a modern Descartes to free it from all that is not itself that it may grow and fructify. Our hope is for a department of philosophy in the new scheme of progress. Music and art have come into their own in the liberal arts curriculum; a major is now offered in each of these departments.

In 1936 the long cherished dream of a great university center equipped to offer to students of the Southeast the opportunity of graduate work of high quality began to take shape. The educational institutions in the vicinity of Atlanta were challenged to show that they could cooperate by pooling resources and eliminating costly duplication of courses; the reward held out was financial aid from the General Education Board—and a campaign! Agnes Scott changed from the semester to the quarter system, with no enthusiasm for the latter but with the resolute purpose of doing her part toward the establishment of the University Center. The campaign was successful and since 1941 practical cooperation with Emory, our nearest neighbor, has begun on the junior-senior level. Courses not given at Agnes Scott may be taken by juniors and seniors and a major in journalism or in business economics may be done at Emory.

In 1932, directed study courses were introduced in several departments and opened to students who had given evidence of ability to do independent work: this was the departmental forerunner of the honors program sponsored not by departments but by the College



will not merely do *more* work than before but also work of far superior quality and significance. She will bring her studies to a head instead of leaving them as mere *disjecta membra* of courses and credits. And she will discover, in the words of Janef Preston, "intellectual and spiritual allegiances which will continually renew the life within."

Honors students who have subsequently done graduate work testify that this program has been their best preparation.

Alumnae Fund gifts are needed now

and here I shall let Professor Hayes, present chairman of the Honors Committee, speak of the honors program:

In accordance with the practice in many other colleges Agnes Scott has for the past decade been experimenting with an honors reading program. The students, approximately ten per cent of the senior class, carry on or twelve hours of regular academic work each quarter and devote the remainder of their time to the honors program. They meet weekly with the professor supervising their work. The results which they achieve are embodied in an honors paper, which is filed permanently in the Library, and in oral and written examinations in May.

The general idea behind the program is to free the gifted student from petty day-by-day assignments; give her an area of knowledge to work up for herself, an area which she has chosen as one suited to her individual interests and aptitudes; give her a sense of freedom, of intellectual adventuring "on her own" and invite her to accept intellectual responsibility; let her set her own pace, define the limits of her subject and work up what she thinks important, give her time for quiet brooding and leisurely assimilation, time to center her powers upon a single subject; encourage her to think for herself, to develop a critical and independent bit of mind and to express herself effectively and as possible with some distinction—do these things, and when the student will find that true study, like the best teaching, is *action* and is fired with passion. She will devote herself to struggling with great tasks. She

ALUMNAE MADE TRUSTEES

Two Agnes Scott alumnae became members of the Board of Trustees of the College this year, filling synodical vacancies from Alabama and Florida.

Annie Louise Harrison Waterman, Institute, and Mary West Thatcher '15 were elected at a meeting of the board last spring and confirmed by their respective Presbyterian synods this fall. The terms of both extend to 1948.

Mrs. Waterman, whose home is in Mobile, Ala., replaces the Rev. Ansley Moore upon his moving out of the synod of Alabama to become pastor of a large church in Pittsburgh. She has taken an active interest in College and Alumnae Association work, visiting the campus several times in the last few years, awarding a prize and a scholarship to one of the students for summer study, and writing to other Institute alumnae to inform them of reunion and Alumnae Fund plans.

Mrs. Thatcher, a former president of the Alumnae Association, lives in Miami. When her home was in Atlanta she was a stalwart of the Association, serving on committees and contributing news to the Quarterly as well as taking the president's gavel for a time. She replaces Francis M. Holt, who died last year in Jacksonville.

It is an honor for alumnae and for the Association that these two members have been named to the governing body of the College.

Today's Agnes Scott student rounds out her college life with an amount and variety of social activity unknown to the campus two decades ago. The author of this article is her friend and guide in this field.

Balanced and Happy

By Carrie Scandrett '24
Dean of Students

I have been asked to tell you about the changes in the social life at Agnes Scott. I am glad to do this. Some of you will think there has been a revolution on the campus and others of you will think of us as relatively conservative. I shall let you date yourself.

The Agnes Scott "girls" of the twenties and earlier will see great change, those of the thirties will see some change, and you of the forties will wonder why we don't move faster.

Even though you all may detect change, general policy underlying the social regulations and the social life at Agnes Scott today is the same as it always has been. We still cling to the basic principle so often expressed by Miss Hopkins: "We strive to make the social life at Agnes Scott as nearly as possible like that found in a well-regulated home". We try never to vary from the bases of reason and good taste. Any variation, such as routine and detail, comes from the fact that we are a family of three hundred and sixty daughters—boarding students—which each year has to adjust to the loss of older sisters and the acquisition of new ones. We wouldn't have it any other way. It keeps us from getting into a rut.

At first the freshmen do not always agree with this policy. They have been abruptly shifted from a senior level to a freshman level and from a one-daughter family to one of many daughters. They soon, however, take their place and fit into their new life with a spirit of understanding and cooperation. Naturally, the freshmen begin their life at Agnes Scott with more restraining influences (rules to them) thrown around them than do the upperclassmen. They are required to sign in and out of the office for their off-campus social activities, they have very limited riding privileges unless accompanied by a senior or some older person. Chaperon is still more than just a word in their vocabulary. They turn lights out at a designated time each night. They are limited in the number of times

they can go into Atlanta during a week and in the number of evening social engagements they can have each week. Written permission from parents for freshmen to enjoy their social privileges must be on file in the office of the dean of students. We feel these restrictions are right. Freshmen are away from home for the first time and are called upon to make many decisions for themselves. They need and appreciate guidance and direction.

As a student learns what is expected of her as an Agnes Scott girl and as she proves herself ready to use wisely greater social freedom, it is granted. Social privileges for each class increase until, during her senior year, a student is relatively free to direct her own social activities—but always with that care and protection of a well-regulated home thrown around her. We still hold to an afternoon time limit and we still hold to our policy of requiring each student to let us know her plans for any social activity and, if possible where she can be reached at any time she is away from the College.

After Christmas freshmen can double-date without other chaperonage, using trolley or feet as modes of transportation! This is an earned privilege which is granted if the class proves itself ready for it. Each quarter a student who is getting along all right in her work is granted either an additional number of social engagements each week or more freedom in the use of her engagements. This progression continues until a senior making the required academic rating is granted freedom to control the use of her time outside of organized class work.

During her sophomore year, a student can ride in an automobile on daylight social engagements or when she is double-dating on an evening engagement. A sophomore can single-date at night, a-foot or a-trolley returning by eleven.

As I have intimated before, juniors and seniors in good academic standing have a great deal of freedom in the use of their free time.

My office is open and some member of the staff is there and available to the students from nine in the morning until every student is in at night. We do close for meals and for sleep! From Monday through

Thursday the office is open until 11:45 P.M., and closing time is 12:30 on Saturday night. We allow late permission on Friday night for dances and planned parties, the office closing anywhere from 11:45 to 2:30. These hours may seem late to those who do not stop to think of our location and that we have to plan for time to go to and from Atlanta. They have been set to take care of the social life as it exists here. They allow adequate time for a student to go into Atlanta for a show in the evening, they allow for a student to go to a dance from the College and return.

This schedule has decreased by a great degree the number of students who spend a night away from the College. We do not take the position that a student cannot spend a night away from the College, but we do make provisions—and gladly so—for her to enjoy a normal social life on and off the campus, going and returning as she would from home, where someone is awake until the daughter comes in!

We now permit three or more juniors or seniors to go to a movie in Decatur at night without a chaperon, or a senior to chaperon three or more underclassmen to a show, football game or lecture in Decatur. Three or more seniors can go into Atlanta for the evening—restricted to a certain area—and return by ten o'clock. This allows for dinner and a show in town. We do require this group to be dressed for the city: stockings, etc. Of course students are free to go into Atlanta and Decatur at any time in the day.

The use the students have made of their freedom has justified its existence. They appreciate and cherish the confidence placed in them and they are fully aware of the fact that the abuse of any privilege will reflect adversely on Agnes Scott students and will rightfully result in its termination. We try at all times to stress the responsibility of the individual for the group.

So far I have told you only of the ways in which students can enjoy social activities away from the campus. This is certainly an important part of present-day social living and it does take care of such activities as special weekends, rush parties at Emory and Tech, picnics, football, shows, musical events, formal and informal dances, and the many other social activities the students are invited to in and around Atlanta. And, I can assure you, Agnes Scott girls do not lack invitations. Even so, I hope you are just as interested in hearing about the social life on the campus.

Throughout the year we try to provide for a well-rounded social program *at home*. During the opening weeks informal parties are given for the freshmen. We

continue to enjoy the formal reception given on the first Saturday night of each session. We appreciate the interest and the participation the alumnae take in our year's social program. They start the year with a beautiful tea for new students and close it with a delightful party honoring the seniors and their guests at commencement time. Special dinners are arranged for us on such occasions as Thanksgiving. There is always a Christmas party planned by and given in each dormitory and cottage, with all the decorations, food, and frequently Santa Claus. Organizations, such as the Athletic Association, give a party each year for the college community. There are the receptions that follow the lectures, there are the senior coffees given in Murphey Candler immediately after Sunday dinner, there are the Wednesday night after-dinner coffees which vary in number from year to year.

Ever available is the large room at the east end of first floor Main where one, with or without date, may choose to play ping-pong or bridge, to dance, or to sit in a very comfortable corner for conversation. If one has remarkable powers of concentration she may even spend some time with books or magazines she will find there. Provisions are made, too, for the student who wishes more active entertainment. Through



the collection of Blue Horse wrappers, the student body has acquired several bicycles, which are kept in the basement of Murphey Candler and are always accessible. There is even one man's bicycle, just in case. The tennis courts are in constant use and the swimming pool is quite popular each afternoon at plunge period.

Opportunities are made each year for the freshmen to meet men. Parties to which men are invited are sponsored by Mortar Board and executed by the juniors for their sister class. If the sophomores during any year want such parties planned for them the seniors are ready and glad to take care of a similar project. There is the annual Junior Banquet, followed last year by dancing, games, and a Glee Club concert, to which juniors invite men; and last May the seniors had themselves a party (men invited and orchestra engaged). The Granddaughters take care of themselves each year, and Cotillion Club gave a tea dance last year and is planning for a formal dance this year—again with men invited. The fact that I am trying subtly to convey is that we now dance on the campus with men.

As students see and feel the need for social activities, we strive to provide them, within reason.

There are two groups on the campus so closely tied into the social program that I should like to mention them. One is the group of senior chaperons. Each spring the rising seniors are invited to a meeting at which the plan of senior chaperonage is explained and the duties and responsibilities of a senior chaperon are outlined. A senior who feels that she is competent and willing to take part in the plan is asked to write me a letter before College opens the following September stating her willingness to accept the responsibility of being a senior chaperon and asking for the privilege. The plan has been proven helpful and good. I feel secure in the plan because it means that each chaperon knows what is expected of her in that capacity and I feel that a senior who cherishes all good things for Agnes Scott can best give to an underclassman the right attitude toward her own responsibility in upholding the standards of the group.

The other is the Social Standards Committee. This committee is composed of a senior, as chairman, elected each spring by the student body, and representatives from each dormitory and cottage and the day students. The committee has the responsibility for creating a good social atmosphere, for providing instruction where needed and advice when asked. Their program is set up at the beginning of the year to meet needs as they

arise. Our hope is that each student will benefit from opportunities thus provided her for social experiences *at home and away from home.*

The day students, I hasten to say, do not lack our interest and attention. The social program as set up on the campus is for their enjoyment as well as for that of the boarding students. They are cordially invited and even urged to come to the parties, and special parties are even planned for them. There are rooms and a bath reserved for them and equipped ready for them to use when they spend nights on the campus. There are two lounges—one in Buttrick and one in Main—for day students' use. Rarely do you go to one of these rooms without finding groups studying, talking, perhaps playing bridge, or taking time out for a nap. One member of my staff has the day students as her primary interest. They plan together to meet any needs or to promote any pleasures. Our ultimate goal, of course, is to be a real Agnes Scott community and never, in spirit, a boarding group and a day student group.

One reading this account without realizing that I was asked to tell only about the social life of the students and to give a general, over-all picture of that might wonder, and even be concerned, about whether there is time and place left for a student's real job—the *academic*. I can assure you that the academic standards of Agnes Scott are cherished and guarded by both faculty and students. The *job* comes first in all of our thinking and planning, with the social and extra-curricular taking their normal and rightful places in making for a balanced and happy college life.

IT'S TIME

to send in your contribution to the Alumnae Fund, unless you have already given since the books opened for the fall program. The new fiscal year began July 1, and alumnae in charge hope the Fund effort can be completed by December.

Student organizations have always been an important factor in Agnes Scott life, and a great number of alumnae consider their training in democracy of prime value among the College's offerings.



by Mary Ann Craig and Betty Jean Radford Class of 1947

In the past two decades many needs have arisen and many changes have been wrought with each year. Through the prosperity of the twenties, the depression of the thirties, and the world war of the forties, Agnes Scott students have felt the impact of each era upon their lives on the campus and have adapted their student activities to each new change.

Many organizations have remained basically the same, but each one of this group has done its part in leading the students' viewpoint through each year. Mortar Board continues to serve the campus by broadening the student understanding of the world, bringing leaders in the fields of science, poetry, politics, philosophy, and world affairs to the campus. Blackfriars entertains the college audience and furthers our knowledge of drama and creative acting with each year. May Day presents the loveliest among the college community each year, and yet each presentation has been in tune with the times. One year the theme centered around the American Scene; another reflected the influence of the war years with the presence of service men. Bible Club has kept the center of our attention upon a fundamental part of our ideal and has reflected the change of emphasis in the field of

THE IMPACT OF EACH ERA

religion. In 1946-47 this group called attention to the recent translation of the New Testament. The Chemistry Club and the Agnesium Math Club have maintained their interests as Chi Beta Phi, becoming a part of this national organization in 1933.

The major organizations have undergone many changes to meet the needs of each college generation. Two of these groups, Christian Association and Mortar Board, used contrasting methods to adapt their programs. Until 1939 Christian Association had been incorporated with the national Y.W.C.A., but during that year the Agnes Scott group dropped this tie and organized on a local basis. In doing this the students believed they could best meet the college needs. Thus Agnes Scott's Y.W.C.A. became Christian Association, better known as C.A. With a cabinet of officers to direct the religious life of the campus, C.A. has been very successful in broadening their outreach by narrowing their scope to fit the campus. On the other hand, Mortar Board has been equally successful in serving the campus by nationalizing its organization. From its beginning in 1916, this group of campus leaders was Hoasc, a local honorary society. In 1931 Hoasc was accepted into Mortar Board, a national honorary society for senior women. Today Mortar Board continues the tradition of emphasizing leadership, scholarship, and service. Agnes Scott's chapter president last year attended a conference of Mortar Board representatives from all over the country in Denver, to discuss plans for future activities. Through such a national affiliation, our Mortar Board can utilize suggestions and projects which have helped other colleges

to solve campus problems. In return the Agnes Scott group is able to contribute from its store of "problem solvers" and helpful hints.

Perhaps Student Government has grown more—at least numerically—than any other organization. As always the whole student body is a member of the association but the '47 executive committee is a far cry from that of '28. In that year the committee consisted of a president, three vice-presidents, a secretary and a treasurer plus a council of two representatives from each class. Today the executive committee has 21 members, including president, one vice-president, secretary, student treasurer, student recorder, house presidents, orientation chairman, ad infinitum. The functions of this group are executive, legislative, and judicial. In addition another body of some 30 members form Lower House, which functions as an intermediary between exec and the student body. Another innovation since '28 is the presence of day student representatives on both exec and Lower House, as there is no longer any separate day student organization. Student Government continues to stress the importance of learning democratic methods and procedures and the value of self-government and self-discipline. No doubt this vital organization will always be changing and expanding as its responsibilities increase. Of course, the honor system is still a cherished part of Agnes Scott self-government—a point of pride with students and alumnae alike.

By far the most interesting pattern of progress and permanence is found in those clubs concerned with national and international events. In 1921 the first International Relations Club was born on the Agnes Scott campus, prompted by the world-awakening following World War I. By 1926 an awareness of local and national governments, economics, and politics gave rise to the Citizenship Club, which reorganized three years later as part of the National League of Women Voters. Just to prove how history repeats itself, the

main subject of research and discussion for I.R.C. in 1932 was Russia!

Merging their resources and interests, these two clubs became the Current History Forum in 1938. Four years later the group changed the name back to International Relations Club and that is the way it stands today.* I.R.C. has found a revival of interest in world affairs, especially during the war and post-war years. Who knows? The theme may be Russia again in 1947!

When Governor Ellis Arnall of Georgia signed a law allowing 18-year-olds to vote, almost immediately a League of Women Voters sprang up on the Agnes Scott campus. Before the famous Talmadge-Thompson gubernatorial election of '46 the campus league saw that all eligible girls registered to vote and obtained absentee ballots. The league has kept the campus informed on political issues, elections, and candidates, striving to awaken intelligent active voters.

When Agnes Scott reached the war years of the forties, there was a feeling throughout the campus that something should be done toward unifying the war effort of the student body. A council consisting of student and faculty representatives was organized to fill this need and was called War Council. Beginning its work in 1942, War Council directed First Aid courses, sponsored Red Cross work, and conducted a war fund made up of individual student pledges. In 1946 this council became the World Service Council, continuing to unify such drives as the Red Cross, the World Student Service Fund and the Cancer Foundation, and coordinating all service projects on campus. The Agnes Scott ideal has recently been broadened to include the idea of service, and with this inclusion the function of the W.S.C. has become more and more important.

So it is that Agnes Scott moves forward with each passing year and constantly adapts her student program to fit the needs that a changing world demands.

The Winter QUARTERLY will include reports by members of the Alumnae Association Education Committee on results of the questionnaire sent to alumnae early in 1947. After carefully examining every questionnaire returned, the committee is prepared to reveal what alumnae think of their Agnes Scott training after one year or forty years away from the College. Your gift to the Alumnae Fund, if made before Fund solicitation ends in December, will bring you the Winter issue and the succeeding ones for 1947-48.

ANNUAL REPORTS

of the Alumnae Association

The annual meeting of the Agnes Scott Alumnae Association was held on Saturday, May 31, 1947 in Gaines Memorial Chapel.

The meeting was called to order by the President, Eliza King Paschall.

She announced that Dr. McCain had been elected by the Board of Trustees and had consented to serve as president of the College for one more year.

Of interest to alumnae was the announcement that Mary Cox, who died this year, left \$5000 to Atlanta University. Ella Carey is doing well.

Our budget this year was the largest that we have ever attempted to raise and we have collected almost enough money to meet it.

A complete revision of the Constitution and By-Laws of the Association was announced by Elizabeth Winn Wilson. She made a motion that the Association accept this revised form as a provisional constitution for one year. This motion was passed by the members.

Margaret McDow MacDougall presented the list of names chosen by the nominating committee. The following officers were elected for the new term: First Vice-President, Araminta Edwards Pate '25; Recording Secretary, Jane Taylor White '42; Constitution and By-Laws, Kenneth Maner Powell '27; Publicity, Jane Guthrie Rhodes '38; Grounds, Nell Pattillo Kendall '35; Second Floor, Emmee Branham Carter, Academy and 16; Tea Room, Molly Jones Monroe '37.

Mary Jane King gave an interesting report urging the support of education by alumnae. She announced that the American Alumni Council had awarded first prize for typography to *The Agnes Scott Alumnae Quarterly* for the second time.

Mary Wallace Kirk announced that the Committee on Education which has recently been organized would work through standing committees, alumnae clubs and alumnae week-end programs. It would also make use of the *Alumnae Quarterly*.

She announced that the Carnegie Foundation had given awards to the Agnes Scott faculty: Mr. Posey, Miss Barineau, Miss Laney, Miss Trotter, and Mr. Forman. The University Center with funds from the General Education Board has granted \$500 to Mr. Frierson and Mr. Cox for study.

Mary Green reported on the work of the Vocational Guidance Committee for the year.

Myrtis Trimble Pate reported successful co-operation of alumnae and students through the Alumnae-Student Council.

Eugenia Symms, Fund Director, gave the financial report of the Alumnae Association for the year.

The president, Eliza King Paschall, announced the resignations of Mary Jane King, Alumnae Secretary, and Eugenia Symms, Fund Director.

She introduced the new Alumnae Director, Eleanor Hutchens, who will also be in charge of Publicity for the College.

Emily Higgins will supervise the office and will be manager of the Alumnae House.

Another secretary will be appointed to help in the Alumnae Office.

Alice McDonald Richardson, chairman of the Entertainment Committee, invited the members to a Coca-Cola party for faculty and alumnae in the Alumnae Garden after the meeting.

There being no further business, the meeting was adjourned.

Respectfully submitted,

Elizabeth Flake Cole '23

Secretary

REPORT OF THE PRESIDENT

The program of the Alumnae Association this year has emphasized two concepts: (1) Alumnae have a literally unique contribution to make to the development of any college. Better than anyone else, they can evaluate their individual college educations in terms of actual experience in working and living. (2) One of the primary jobs of the Alumnae Association should be that of providing a means of contact between the individual alumna and the college. These could really be considered as steps in the same process, for either is of little value without the other. For example, a questionnaire was sent to all alumnae asking for their evaluation of their Agnes Scott educations, in terms of

their individual experiences. The results were used to help build up a Vocational Information and Guidance program for alumnae and students, but at the same time, it was obvious that some machinery was necessary for passing on to the college administration a responsible brief of these evaluations. So an Education Committee, which will concern itself not only with passing on suggestions from alumnae to the college but also keeping alumnae informed about education, was established. These two new committees, Vocational Guidance and Education, will fill needs which no mature alumnae program can ignore.

In line with the policy of providing more contact between alumnae and the college, the Student-Alumnae Council was established, to consider matters of joint concern and to provide a means for personal contact between the two groups.

The following reports of the Executive Secretary and the Committee Chairmen indicate the fine work done by staff, board and committee members and give the highlights of the year's activities. One of the biggest jobs was a complete revision of the constitution of the Association.

Next year we shall continue along these lines, with an increased effort to make more individual alumnae and more alumnae clubs become concerned with and active in the work of the Association as a whole.

Eliza King Paschall '38
President

SECRETARY-EDITOR

This report is not comprehensive and does not mention activities included in other reports.

Membership. Our active membership goal this year was to double the previous year's record of 1108. We fell short of this but made a 71% increase with 1901 members.

Class Organization. To stimulate class spirit, the life-presidents were asked to write a letter to their classes. The office attempted to secure special correspondents for classes without elected presidents. Some class secretaries wrote the letter. Special correspondents for the Institute and Academy were appointed. The office sent a letter to all non-graduates, explaining their alumnae privileges and inviting their membership. The presidents, secretaries and special correspondents wrote excellent letters. The response was overwhelming. More news than ever was received in the office. Counting graduates and non-graduates, thirteen classes made

100% or greater increases in active membership. Typical increases were: Ins., 148%; Academ., 135%; 1908, 300%; 1909, 800%; 1916, 140%; 1920, 220%; 1921, 127%; 1925, 172%; 1938, 104%. Class reunions were resumed this year for the first time since the war. All Institute and Academy alumnae and nine other classes were invited back. About one hundred alumnae attended a general reunion dinner at the Alumnae House. About twenty spent the weekend in one of the dormitories. During the weekend, an Advisory Council, made up of class officers was organized with Frances Radford Mauldin, president of '43, as chairman. The officers present discussed the problems and progress of the Association and ways of increasing class participation. The Council, made up of the officers of all classes, will meet annually at the college. One member of the class of '37 who could not attend the reunion suggested a '37 Tenth Reunion Fund. In a letter to the class she asked those who could not attend to contribute a part of what they would have spent. Two gifts were made to this fund. One was designated for the Louise Lewis Art Collection, and the other was added to the Association's general endowment fund, the interest of which goes annually into the Alumnae Fund.

Clubs. Club activities were increased this year. There were eight more clubs than last year. Several clubs met more frequently than before, and several elected definite officers for the first time. The office sent fifty clubs and groups a booklet containing greetings from the college, announcements from the Association, a suggestive Founder's Day program and suggestions for club organization and projects. Clubs in twenty-eight cities met at least once during the year. Staff members or representatives from the college visited five groups during the year besides the local clubs which were visited regularly. The Chattanooga club prepared a directory of alumnae in that area for general distribution. Several clubs entertained prospective students, a number of whom were recommended to the college. One of the greatest needs of the Association is for the expansion of club work. A budget to enable the Alumnae Secretary to visit the clubs every year is strongly recommended.

Student Work. The Alumnae-Student Council is working on a new type of campus celebration for Founder's Day. Several meetings were held during the year to discuss possible plans. Members of the Granddaughters Club responded enthusiastically when they were asked to help in the Alumnae Office. They worked on class scrapbooks, helped stuff questionnaires

in the envelopes and escorted alumnae about the campus during the commencement reunion. New students received a personal greeting from the Association in September. The one hundred twenty-one members of the senior class were entertained by the staff in the Alumnae Office during April and May in ten small groups. Their new life-president and first five-year secretary assisted the staff in explaining to the new alumnae the purposes and activities of the Alumnae Association. Ten class agents were elected to assist the officers. Before graduation the class agents reported 100% active membership of the class of '47.

Equipment. During the year the following pieces of major equipment were purchased: adding machine (secondhand), envelope sealer and fireproof files.

Files. New cards were prepared for the entire geographic file which had become inaccurate. A vocational and graduate study file is being prepared from the questionnaires that have been returned. Vocational cards have been coded by the Dictionary of Occupational Titles in use by the U. S. Employment Service. New files for correspondence with class officers have been set up, but the office does not yet have personal folders on each alumna.

Quarterly. The budget for Quarterly printing was increased this year, but printing costs have increased over 50% in the last eighteen months. This year the magazine was cut to three issues in order to maintain the size and quality. The fall issue was sent to all alumnae free and the other issues to active members. All issues were sent free to the Agnes Scott faculty and administrative officers. The 1945-46 Quarterly won a first place award in typography for the second consecutive year from the American Alumni Council. The editor wishes to thank Leone Bowers Hamilton '26 for professional assistance in typography which has been generously given through another year.

Mary Jane King '37
Alumnae Secretary-Editor

FUND DIRECTOR

Just four years ago, the Association adopted a streamlined program and began the annual Alumnae Fund. The developments of the new program might be represented by a streamlined train. Let's call this train the Alumnae Fund Special. The train departs every fall from the campus. Last fall it began its third journey and the mail car carried 45,000 pieces of mail for alumnae all over the world. This mail took information about the college and news of classmates to over 6,000.

On the coaches we find that 30% of the total alumnae boarded this streamlined Special for the 1946-47 journey. Class agents and officers sold many of the tickets by personal solicitation. This accounts for the fact that 50% of the graduates of the college are on board. The fares paid by these passengers varied from 10c to \$200, as everyone is given an opportunity to help regardless of means. Any gift enlarges the total receipts which were \$8,060.73 this year representing 1830 gifts. Forty-nine of these were designated and amount to \$1,600.48.

There are 28 club cars. The Atlanta and Decatur clubs united efforts to sponsor a concert and raised \$637.62 for redecorating the Alumnae House.

In the observation car, we take time to notice the results of Alumnae funds at sister colleges: Goucher 39%; Wellesley 51%; Sweet Briar 44%. We consider how we shall increase the passengers for the next journey, how the class and club agents can help, and how we shall spend the receipts of the Alumnae Fund.

With a staff of three people, a more adequately equipped office and an enlarged budget, the foundations for a strong Association have been laid. Perhaps we are ready to step up with other colleges and provide annual gifts for our college. An annual gift of \$5,000 would be worth almost \$200,000 of endowment at present rates. Our 1946-47 gifts to the college include:

1. Twenty-three designated gifts direct to the college amounting to \$646.84.
2. Alumnae Loan Fund transferred to College with cash assets amounting to \$761.09 and notes for outstanding loans amounting to \$450.40. This fund is to be used primarily for alumnae who wish to do graduate work.
3. Services of Alumnae House and Office now open all year.

Eugenia Symms '36
Alumnae Fund Director.

CONSTITUTION COMMITTEE

Mimeographed copies of the Constitution and By-Laws were made available to all Board members early in the year.

The committee met at frequent intervals and worked on a general revision of the Constitution and By-Laws. Two members of the Board, Margaret Ridley and Lucile Wells, joined the committee for this special work and rendered valuable assistance, as did the Alumnae Secretary and the Alumnae Fund Director.

The revised Constitution, as approved by the Executive Board, was presented to the membership at the annual meeting. It was recommended and passed that it be used as a provisional constitution for the year 1947-48. At the end of next year, the new Constitution and By-Laws, either in present form or in an amended one, may be adopted permanently.

Lucy Johnson Ozmer '10

Kathleen Daniel Spicer '37

Elizabeth Winn Wilson '34, Chmn.

SECOND FLOOR COMMITTEE

Receipts:

Appropriation\$ 50.00

Expenditures:

12 sheets\$41.88

Furniture repairs 9.50

\$ 51.38

Nelle Scott Earthman Molton '38

Chairman

HOUSE DECORATIONS

Receipts:

Balance from last year.....\$156.81

Appropriation 50.00

Designated Gifts 200.00

\$406.81

Expenditures:

Repair of lamps.....\$ 8.00

\$ 8.00

Balance\$398.81

Hattie West Candler

Chairman

ENTERTAINMENT

Receipts:

Appropriation\$ 85.00

Expenditures:

Freshman tea\$ 23.00

Senior parties 12.05

Faculty-alumnae

party 3.50

Senior dessert

party 49.72

\$ 88.27

Alice McDonald Richardson '29

Chairman

GARDEN COMMITTEE

We should like to express appreciation to Mrs. S. G. Stukes for her valuable help in keeping the garden in order during the summer of 1946.

The garden was cleaned in the fall by volunteer labor and a gardener who came each Tuesday through October and the first week in November. During October the Queen of May lilies in the four beds against the big planting of shrubs were taken out, the beds fertilized, and the lilies thinned and replanted. The buying season for lilies is in September, so the surplus plants were heeled out back of Boyd Cottage. The college was given one load of lilies to use around buildings. These were set out temporarily back of East Lawn. Candy tuft and other small plants were thinned and reset. Pansies—giant variety—were planted in all the round and crescent-shaped beds.

In the spring the garden was again cleaned through volunteer labor. The chairman is deeply grateful for those willing student workers! The one-day-a-week gardener did not manage to materialize until May, for the scheduled Tuesdays were unfaillingly rainy. The pool was cleaned in May.

Orders have already been given for the summer's pruning and for the spraying of the arbor and the gardenia bushes.

During the absence of the Garden Chairman the last of May, Mrs. Lapp kindly accepted the responsibility of seeing that the garden was in order for the closing of school and was made ready for the garden parties that invariably are given in this season. We are deeply grateful to Mrs. Lapp.

It is recommended that the small surplus in the garden committee's allotment be used to start a fund for the purchase of a new figure for the fountain. Perhaps this beginning might serve as an incentive for others.

Receipts:

Balance from last year.....\$ 7.20

Appropriation from budget..... 100.00

Sale of lilies 3.00

Total\$110.20

Total Expenditures for labor and supplies\$ 72.01

Balance\$ 38.19

Charlotte E. Hunter '29

Chairman

TEAROOM COMMITTEE

On the resignation of Mrs. Marie P. Webb as manager during the summer, 1946, Miss Betty Hayes was engaged as Manager under a rental agreement for the tearoom space, with a provision for sharing profits between the Manager and the Association. Breakfasts and lunches were served to the college community throughout the year. Special parties and dinners were served by arrangement. As food prices and other costs were high and as food service was available at three other places on the campus, the committee was satisfied that the tearoom produced a small profit and \$150.00 in rent to the Association. We have had a most cooperative and hard-working Manager this year and hope that we can keep her services.

Receipts:

| | |
|--|-----------|
| Balance from last year..... | \$111.40 |
| Appropriation from budget..... | 75.00 |
| Total | \$186.40 |
| Total Expenditures for equipment and linens .. | \$ 94.48 |
| Balance | \$ 91.92* |

*The balance of \$91.92 was transferred to the House Maintenance Committee to be used for painting the tearoom. The tearoom was painted during June and July 1947.

Lucile Dennison Wells '37
Chairman

WEEKEND COMMITTEE

The Alumnae Weekend Committee reports a radical change in schedule for 1946-47, with the observance of this yearly event being held during commencement weekend. It was felt by the dean of women, the committee members and the Executive Board of the Alumnae Association that the holding of Alumnae Weekend at this time would not only coincide with the annual Trustees' Luncheon and annual meeting, but would also result in the attendance of more out-of-town alumnae than at any other time during the year. The change seemed to meet with enthusiasm and provided a more complete program of activities.

The schedule included workshops for class officers Saturday morning, May 31; the Trustees' Luncheon at one o'clock; the annual meeting of the Alumnae Association at three o'clock and a coca-cola party in the Alumnae Garden for alumnae and faculty members at four o'clock. It is recommended by the committee that this program be further enlarged by the addition of a speaker of note at the alumnae meeting.

Respectfully submitted,

Letitia Rockmore Lange '33
Chairman

LIVE IN ATLANTA?

DECATUR?

OR VICINITY?

IF YOU DO, YOU HAVE NO ENTERTAINMENT PROBLEM. MISS BETTY HAYES, MANAGER OF THE SILHOUETTE TEA ROOM IN THE ALUMNAE HOUSE AND A SKILLED CATERER, WILL ARRANGE LUNCHEONS, TEAS, DINNERS OR SPECIAL PARTIES TO THE LAST DETAIL FOR YOU. HER WEDDING RECEPTIONS ARE BECOMING A TRADITION IN DECATUR. CALL MISS HAYES AT CRESCENT 5188 AND BE A GUEST AT YOUR OWN PARTY, IN THE PERFECT SETTING OF THE REDECORATED ALUMNAE HOUSE.

Intellectual Opportunities

Dear Fellow Alumnae:

Your newly created Education Committee had as its first duty the examination of the suggestions for improvement of the College in the questionnaires sent out to all alumnae last spring. The task (for there is no disguising the fact that the scrutiny of hundreds of answers, however interesting, did seem a large undertaking) proved to be anything but a dull chore. The liveliness of some of the responses evoked the vivid sense of the personalities which lay behind them. We had the feeling of encountering real people, many of them old friends, who were honestly reckoning up the adequacy and inadequacy of their college training as it was being tested in occupations ranging from farming to feature writing. One strong impression we received was that the alumnae felt cut adrift from the intellectual life of the college. Again and again there was praise for the quality of work done at Agnes Scott in conjunction with the criticism that the college let its responsibility toward the minds of its students stop short with graduation. In response to this criticism, which seems to constitute a demand, the committee makes two suggestions to local clubs or to groups within clubs, or to any two or three alumnae gathered together in a community without the formality of an organized club.

One is the study of the Great Books on the list made famous by Hutchins of Chicago, the founders of St. John's, and the innovators at Columbia College. If you like the idea of starting with Plato and grappling with the answers offered by the great thinkers of subsequent periods to the ever more pressing question, "What is a good life?" write to the Great Books Foundation, 20 North Wacker Drive, Chicago, Ill., for help in planning the study and for books on the list, which the Foundation provides at sixty cents a copy.

The other suggestion we can make because of the kindness of our own faculty. If you want to pursue thoughtful reading in a more limited field, and if you like the idea of doing it under the guidance of your old teachers, we have reading lists and suggestions for study in the following fields, made by Professors:

| | |
|----------|--|
| CALDER | Astronomy |
| DEXTER | Philosophy |
| GLICK | Greek Drama |
| HAYES | Shakespeare |
| JACKSON | Russia |
| LANEY | The Novel |
| LAPP | Modern Poetry Children's Exercises and Music for Dancing (Mrs. Lapp is not suggesting subjects for a study group, but material that will be helpful to alumnae conducting dancing or exercises. She will be glad to meet with interested alumnae in the neighborhood of the College.) |
| MELL | Race Relations and Minority Groups |
| PHYTHIAN | The French Novel |
| POSEY | American History American Government |
| PRESTON | Nineteenth Century English Poetry The Writing of the Short Story |

- ROBINSON Statistics, Finance, other fields of Mathematics (Professor Robinson has not prepared lists, but offers consultation in these fields to alumnae who write to him.)
- SIMS Current Affairs
(Mrs. Sims has not prepared lists in advance since the material constantly shifts. She will be glad to suggest reading that is immediately pertinent if groups will write to her about topics they wish to investigate.)
- SMITH Comparative Government
 American Government
- WINTER The Theatre

The Alumnae Office will supply copies to groups or to individuals if you will write directly there instead of to the professor concerned. The professors will, however, be happy to answer letters about the study as it progresses and to make further suggestions. The committee, too, is eager to be of use and welcomes communications. If local groups will participate actively in these projects, there is no reason why we cannot have a real "alumnae student body."

Under one or the other of the two plans, the committee hopes that every interested group of alumnae will find a way of pursuing studies that will keep vivid the "vision of greatness" glimpsed perhaps in undergraduate years and possibly seeming now somewhat dimmed by the ugly smoke from the explosions of a fantastically cruel war and by the sinister fog of a confused and selfish peace. We need no reminder that we live in desperate times, times when it grows increasingly difficult to live the "life proper to man." We do perhaps need to be reminded that the life of the spirit is still possible and that the sources of the renewal of this life are still available to us in the midst of disaster. Perhaps from the stimulus of shared study we can receive not only enrichment of our own inner selves, but the encouragement we need for the imperative task imposed upon all responsible people, and in a peculiar way upon college people. We are confronted whether we will or no with the just not impossible undertaking of putting life at a really human level within the power of all men if we wish the life of Man to survive. We hold precariously a moment of reprieve from oblivion. Whatever we can do to increase our own understanding will fortify us just that much for what we must accomplish.

Concerning this larger problem of how to work effectively to make our community, the world community, a brotherhood of free men, and especially how to make our whole educational system a training for freedom, the committee hopes to make definite suggestions in future. We shall be very grateful for any help you can give us about specific tasks that you think alumnae as groups should undertake in improving educational attitudes and about established channels through which you think alumnae could profitably work.

Faithfully yours,

ELLEN DOUGLASS LEYBURN '27

Member of Education Committee.

Dear Alumnae Club Members:

There is gathering throughout the country a movement by college alumni to make themselves felt as a thinking force in the present confusion and specifically to apply themselves to the preservation and further development of education for a free society.

Those of us who studied at Agnes Scott are a part of this movement. In the last year a new note of vigor and of resolution to undertake constructive projects has been heard from our scattered alumnae clubs and from individuals in communities where clubs do not exist. Perhaps the reason is that in these days of doubt we tend to think of the firm foundations upon which our lives have been built and to desire to work from those foundations to bring some order and improvement into the jumble of affairs.

The alumni club is one instrument by which college men and women can bring their education to bear on society. The least it can do is to bring educated minds together for fellowship and mutual stimulation. At its best, it can provide a program of further intellectual development for its members, it can support the college directly by raising money and by recommending promising students, and it can exert the kind of influence upon community life that a group of thinking people should.

As Alumnae Association Vice-President in charge of Agnes Scott alumnae club promotion, I am ready to do all I can to help you in your undertakings. I feel that we Agnes Scott alumnae can do as much as any people in the world for the improvement of modern life. If we, with all our discipline in mind and conscience, do not accept a share in the work, who can be expected to?

Loyally,

ARAMINTA EDWARDS PATE '25
First Vice-President
Agnes Scott Alumnae Association

Faculty Summers

Research, writing, teaching and travel took Agnes Scott faculty members as far afield as France and California this summer, sending them back ready to enrich classroom offerings and dinner-table conversation with their experiences.

ELIZABETH BARINEAU, instructor in Spanish, spent most of the vacation weeks in Paris working on the manuscripts and early editions of Victor Hugo's *Orientales* for a critical edition she is preparing. The trip was facilitated by a research grant from the Carnegie Foundation.

ANNIE MAY CHRISTIE, assistant professor of English, pursued research in the Library of Congress.

MELISSA CILLEY, assistant professor of Spanish, taught both summer sessions at George Washington University and did research. The fruit of her study, a paper on Portuguese ideals expressed in Brazilian literature, will be published in *Hispania*, journal of the American Association of Teachers of Spanish and Portuguese.

REBEKAH McDUFFIE CLARKE, instructor in music and director of the choir and the Glee Club, studied oratorio and voice teaching in New York with Henry Pfuhl, managing to see eight plays and hear eight Philharmonic concerts in the course of her stay there. Later she attended the Professional School at Westminster Choir College, Princeton, N. J.

DR. H. T. COX, associate professor of biology, used University Center of Georgia grant-in-aid to do research at various biological institutions in the East. For a series of studies presently to be published, in the stem anatomy of several groups of plants, he collected plant specimens at the Mountain Lake Biological Station of the University of Virginia, gathered preserved plant specimens at the Herbarium of the New York Botanical Garden, and made short trips to the Herbarium of the University of North Carolina and to the Tropical Woods collection of the Yale University School of Forestry.

DR. EMILY S. DEXTER, associate professor of philosophy and education, taught at Piedmont College until July 12, spending the rest of the summer visiting various branches of her family in Wisconsin and touring that state and upper Michigan with a friend.

C. W. DIECKMANN, professor of music, gave private instruction during the summer.

EUGENIE DOZIER, instructor in physical education, after two months of teaching regular classes in her

Atlanta studio spent August doing dance study in New York with Angel Cansino for Spanish and George Chaffee for ballet. She attended the convention of the American Society of Dance Teachers there and was elected chairman of its educational committee for the coming year.

DR. H. C. FORMAN, professor of art, worked on a Carnegie grant in landscape painting in New England and Quebec.

DR. W. JOE FRIERSON, professor of chemistry, taught the general chemistry courses at Emory University through the eleven-week summer term and conducted some research on a problem he began last year, The Boiling Points of Pure Organic Compounds. He went to his home in Batesville, Ark., for a week at the close of the session.

DR. PAUL LESLIE GARBER, professor of Bible, was one of twelve commissioners from Atlanta attending the General Assembly of the Presbyterian Church, U. S. For five Sundays he commuted from Atlanta to preach at Government Street Presbyterian Church, Mobile, and later supplied at Druid Hills and North Avenue churches in Atlanta and Second Presbyterian Church in Charlotte, N. C. He attended the meetings of the Presbyterian Educational Association of the South in Montreat as chairman of student work for the Synod of Georgia and as a member of the Bible teachers' section. To the Southeastern Hazen Conference on Student



Counselling he went as a delegate, program committee member and vesper leader, and during a Home Missions Conference at Montreat he gave five Bible hours under the title "Devoted to the Community of Free Men". In the meantime he did research looking toward the building of a model which is to incorporate the latest archaeological findings concerning the architecture and structure of Solomon's Temple.

FRANCES K. GOOCH, associate professor of English, taught seven weeks at the University of Georgia on a full and overflowing schedule made particularly interesting by the holding of a small clinic in connection with her speech correction course. Returning to Decatur, she then set forth for Kentucky and Tennessee and a pleasant time with members of her family and old friends. When she reached Decatur in September, she says with justifiable pride, "I had driven over two thousand miles without acquiring a new dent in my car."

EDNA HANLEY, librarian, visited bookstores in New York and Boston and made a trip to Carleton College in Northfield, Minn., where a new library building is being planned. Her summer included also a motor jaunt through New England and into Canada.

DR. GEORGE P. HAYES, professor of English, taught at Emory for eleven weeks, giving a graduate course in Elizabethan drama and one for undergraduates in the short story. He and Mrs. Hayes later spent two weeks in Pennsylvania with his parents.

DR. ELIZABETH FULLER JACKSON, associate professor of history, spent a quiet summer in South Weymouth, Mass., seeing Juanita Greer White '26 in a visit on the way up and again for a night en route back to the College.

DR. EMMA MAY LANEY, associate professor of English, journeyed to the West Coast to read in the Huntington Library on Robinson Jeffers. Traveling by air and rail, she saw the major sights of the West, visited many alumnae and capped the trip with a stop in Chicago to see the collection of modern French painting there.

HARRIETTE HAYNES LAPP, assistant professor of physical education, spent the summer at a girls' day camp in the beautiful Berkshire Hills in Massachusetts, near the site of the Music Festival where Koussevitsky was conducting the Boston Symphony. She and her husband had a week in New York on the way home.

DR. ELLEN DOUGLASS LEYBURN, associate professor of English, used a Carnegie grant to read in the Yale Library in the field of satire and allegory.

PRISCILLA LOBECK, instructor in art, drove up from Miami to Martha's Vineyard, Mass., where she painted, carved and postered. "Missed hurricane," she adds with satisfaction.

DR. MARY STUART MACDOUGALL, professor of biology, finished her second book, a zoology text called *Fundamentals of Animal Biology*, and packed it off to the publishers, who expect with good luck to bring it out in about a year. Her paper "Cytological Studies of Plasmodium: the Male Gamete" appeared in the June number of the *Journal of the National Malaria Society*, embracing work done during and since the war, partly at Agnes Scott and partly in the U. S. Public Health Laboratory at Columbia, S. C. In August she worked at the Marine Biological Laboratory, Woods Hole, Mass., making use of the best biological library in the world and having conferences with cytologists there. Her research, on the subject "Formation of the Female Gamete and Fertilization in Plasmodium," was done under a Carnegie grant.

DR. KATHARINE OMWAKE, associate professor of psychology, was visiting associate professor of psychology at George Washington University for the first and major part of the summer. Two weeks in New York and Boston followed.

DR. WALTER POSEY, professor of history, used a Carnegie grant to pursue elusive primary sources concerning the Presbyterian Church as a factor in the social history of the Old Southwest. One month was spent at the Historical Foundation at Montreat, another in the libraries in Philadelphia. The remaining time was divided among New York, Washington, Richmond, Charlottesville, Louisville and Frankfort.

JANEF PRESTON, assistant professor of English, read, walked and rested in North Carolina and Decatur.

DR. HENRY ROBINSON, professor of mathematics, was released from the Army in May and spent the summer in Hendersonville, N. C. He has returned to the College this fall after an absence of almost seven years.

DR. CATHERINE SIMS, associate professor of history and political science, passed a pleasant summer divided between work and play in Atlanta, plus a trip by car to New York, via Myrtle Beach and Virginia Beach on the way up and central Virginia on the way back.

DR. MARGRET TROTTER, assistant professor of English, did research in the Folger Shakespeare Library, Washington, and at Harvard, on a Carnegie grant. She taught veterans for the summer quarter at The Ohio State University, continuing research as time permitted.

LEWELLYN WILBURN, associate professor of physical education, was hostess at the Highlands Country Club, Highlands, N. C., for the summer. Her work involved a goodly amount of golf mixed with indoor games.

ROBERTA WINTER, instructor in speech, studied in the Department of Drama at Catholic University in Washington for six weeks. The rest of the summer was spent in Berryville, Va., with her mother.

DR. ALMA SYDENSTRICKER, professor of Bible, emeritus, is living at 541 West 113th Street, New York 5, where she shares an apartment with her daughter-in-law, widow of Vivian Sydenstricker. Both are taking courses at Columbia University and will be in New York all winter. They have seen Miss Daugherty, former head of the Infirmary at Agnes Scott, and give good reports of her.

DR. CATHERINE TORRANCE, professor of classical languages and literatures, emeritus, is enjoying tutoring and literary work at her home in Decatur. She is

scheduled to read a paper at the meeting of the Southern Classical Association in Birmingham Thanksgiving weekend.

Correction

It was stated in the Fall 1946 issue of the Quarterly that Miss Louise Lewis threw a pitcher of water on Miss Hopkins' head in an April 1st mixup once long ago. Miss Lewis deposes that the water was thrown from her transom but not by her. She relates that the students were tying the teachers in their rooms so that there would be no classes that day. (The article in which the narrative appeared was entitled "The Good Old Days"). While Miss Lewis pleaded with her not to do anything undignified, Miss Phillips, another member of the faculty, readied a pitcher of water to cast upon the pranksters when they should come to tie Miss Lewis' door shut. When Miss Hopkins came to the door, Miss Phillips mistook her for the students and let fly her ammunition.

ADDITIONS TO COLLEGE STAFF

An unusually large number of additions to the college staff was announced this fall as registration began.

Two of the new arrivals head departments: Dr. William A. Calder, professor of physics and astronomy, and Dr. Eugenia C. Jones, resident physician and professor of physical education.

Dr. Calder, formerly professor of astronomy at Toward University and Knox College, succeeds Dr. Chuyler M. Christian, who resigned last spring to enter research work with Radio Corporation of America. Dr. Calder is a member of the American Astronomical Society and a fellow of the Royal Astronomical Society, London. Dr. Calder taught and did research for the national defense and war programs at Pennsylvania State College, Carleton College and Harvard University from 1941 to 1946. He has a master's degree in physics from the University of Wisconsin and the master's and doctor's degrees in astronomy from Harvard. He and Mrs. Calder and their two children are living on South McDonough Street.

Among his plans is the organization of a regional section of the Amateur Astronomers League in the Atlanta area, for which he is now seeking persons interested in participating. He expects to send out invitations for an evening of fun in astronomy soon and will be glad to have the names of Agnes Scott

alumnae or others to whom the idea is attractive.

Dr. Jones will be remembered by alumnae who were at the College from 1940 to 1943, when she occupied the physician's office. Since then her husband has complete his studies in dentistry, a son has arrived to enliven the family, and she has spent some time in private practice in Atlanta. She is the holder of B.S., M.A., and M.D. degrees from George Washington University and of a D.Sc. from Johns Hopkins.

Other faculty and staff appointments:

Bible: The Rev. D. J. Cumming, B.A. Kentucky Wesleyan College, B.D. Louisville Presbyterian Theological Seminary, M.A. Columbia University, D.D., as acting associate professor of Bible. Dr. Cumming has been engaged in educational work in Korea and is at present on furlough.

Sociology: Floyd Hunter, B.A., M.A. University of Chicago (Social Service Administration), as lecturer in sociology. Mr. Hunter has done public welfare and psychiatric social work and is at present the executive director of the Community Planning Council of Metropolitan Atlanta.

Classics: Elizabeth Zenn, B.A. Allegheny College, Meadville, Pa.; M.A., Ph.D. University of Pennsylvania, as instructor in classical languages and literatures. Dr. Zenn taught at Swarthmore College last year.

Biology: Nancy Groseclose, B.S., M.S. Virginia

Polytechnic Institute, as instructor in biology. For the past two years Miss Groseclose has been an instructor at Hollins College, Virginia.

Betty Jean Radford, '47, will return to the college as an assistant in biology; and Genet Heery '47 will return as a fellow.

French: Mary Johnson '37, M.A. Middlebury College, assistant in French.

Physics: Eloise Lyndon Rudy '45, as an assistant in physics. Mrs. Rudy has previously assisted in the physics laboratory here, and for the past year has been a technician with the Kraft Foods Company.

Physical Education: Margery Lyon, B.S. Pennsylvania State College, as an assistant in physical education. Miss Lyon has been health education director for the Y.W.C.A. in Savannah, Georgia, for the past two years.

Chemistry: Mrs. Floyd Heckard, B.S. Limestone College, Gaffney, S. C., as an assistant in chemistry.

Mrs. Heckard assisted in the chemistry laboratory work at Limestone last year.

Publicity: Eleanor Hutchens '40, M.A. University of Pennsylvania, director.

Library: Phyllis Downing, B.S. Simmons College; Marjorie Karlson '46, B.A.L.S. Emory University, Virginia Dickson '47 and Eleanor Calley Story '47, as assistants to the librarian.

Bookstore: Carroll Taylor '47, as manager of the bookstore and assistant in the post office.

Dietetics: Mrs. C. L. Sanders as assistant dietitian. Mrs. Sanders has been supervisor of the Marietta, Georgia high school cafeteria for the past two years.

Dormitory Supervision: Mrs. Marie P. Webb as assistant to the supervisor of dormitories. Mrs. Webb was in charge of the tea room at Agnes Scott several years ago.

Office of the Dean of Students: Marie Adams '47 as assistant to the dean of students.

AS WE GO TO PRESS

Lecture Association announces its series for the 1947-48 season:

October 31—Kurt Schuschnigg, former chancellor of Austria, speaks on "The Problems of Central Europe."

January 27—Vera Dean, research director of the Foreign Policy Association, lectures on Russia.

February 23—The Barter Theatre of Abingdon, Virginia, presents *Twelfth Night*.

March 31—George Chaffee discusses and demonstrates modern ballet.

All presentations are scheduled for 8:30 P.M. in Presser Hall. Silhouette Tea House has tentative plans for serving dinner before each presentation, tables to be reserved.

The Art Department lists its exhibits for the year:

October 22 to November 5—Scharf Collection of Modern French etchings and lithographs. Original prints by Manet, Picasso, Daumier, Matisse, Renoir, Lautrec and Kollwitz.

November 17 to December 1—Illustrations for children's books, from the Museum of Modern Art.

January 15-29—Modern American houses.

April 7-28—New water colors and gouaches from the Museum of Modern Art.

A display of Japanese prints, some of which may be purchased, is planned for an unannounced date between the January and April exhibits. The Agnes Scott student exhibit will be held in the late spring.

LOOKING BACK

To
the
time
when
we were

"Beholding the bright countenance of truth
in the quiet and still air of delightful studies"



we see that we have not so much changed as developed, since we left college, and that the best of our growth has been from the seeds of those years; that the doors through which we have walked to find self-realization were opened in our minds at Agnes Scott.

As this Quarterly shows us, the College has grown and developed, too—partly because we once were there, partly because some of us have gone back to teach there, partly because as alumnae many of us have watched and helped.

The Agnes Scott student of today is as we were. She lives in our rooms, walks across our Quadrangle, hears our professors and studies at our tables in the Library. She makes the jokes we made and thinks our thoughts. The young mind, the book and the teacher form a combination that endures because it is always old and always new. . .

a combination made possible
by the gifts of people
who knew its power for good.

LOOKING FORWARD

we see that we who have been the receivers are to become the givers if the Agnes Scott student of tomorrow (who will be as we were) is to exist. To make sure that she does, and that the values and insights she takes into the adult world continue to be grounded in the Agnes Scott tradition of excellence we have known, is

part of our role in society
as college people.

Our contribution to the Alumnae Fund is the amount we feel we can give from a year's income to support Agnes Scott and the kind of education the College offers.

1912's HOUSEPARTY REUNION

By Cornelia E. Cooper

The old wish, "Backward, turn backward, O Time in thy flight," came true as Ruth Slack Smith waved a magic wand and made the 1912-ers Agnes Scott lassies again for six glorious days. They dressed and went, and dressed and went again. Between times they talked of all that has happened since they were at A.S.C. Janette Newton Hart won the prize with six children; Julia Pratt Smith Slack and Mary Champe Raftery came second with four. Julia Pratt has most grandchildren, while Martha Hall Young has the oldest grandchild. May Joe Lott Bunkley, Ruth, Annie Chapin McLane, and Cornelia Cooper have given their time to education—administration or teaching.

Everything passed off as in a fairy tale. Ruth planned and executed perfectly. As the seven guests entered, they found a copy of the morning paper with an account of the reunion—a copy for each; post cards ready to be written, initialed napkins at their places, and a photographer to take their pictures for the paper. Then began the program of activities.

The idea of the reunion had started in the spring when Ruth had written each of the class suggesting that the reunion be held with her this year. She said it was difficult for some of the class to get to Agnes Scott at Commencement, and she wanted them for a longer time anyway. Eleven of the twelve graduates accepted at once, and in spite of a wide variety of responsibilities eight members (six graduates) actually gathered at Durham July 16.

The pleasantest part of the week's experiences was meeting old Agnes Scotters. Katherine Merrill Pasco, who had attended Agnes Scott some of the time they did—and more when they were not there—invited them to Raleigh, where she showed them the sights and had them to lunch in her delightful home. Dr. and Mrs. Rankin drove them to see Chapel Hill (Dr. Rankin taught math at Agnes Scott 1921-'26). Ruth Anderson O'Neal came over for one of the parties; Mary Whitaker Flowers, Academy 1908-'09, entertained them at dinner at the New Hope Country Club.

Frances Brown, Ph.D., A.S.C. '28, who is teaching chemistry at Duke, entertained them at supper Sunday night. While they were at her house, an Agnes Scott sophomore, Nancy Parks, dropped in with a friend to show them an Agnes Scott annual of today. She knew all their nieces who are there now, so it was hard for her to break away from all the questions. She bade them goodbye with the line, "When far from the reach of her sheltering arms."

Betty Brown Sydnor, whose sister Helen had been at A.S.C. when the 1912-ers had been, came to one of the parties, and brought Dr. Sydnor over later for a delightful visit. The one regret about seeing old Agnes Scotters was that the group did not get to see Florence Brinkley, B.A. of Agnes Scott, who won a Ph.D., was head of the English department at Goucher, and had not yet taken up her new duties as dean of women at Duke University. Besides the Agnes Scotters, Ruth's many other friends showered the house party with attentions. The reunioners enjoyed the letters that had come from the absent members—Nellie Fargason Racey, Antoinette Blackburn Rust, Mary Crosswell Croft, Marie McIntyre Alexander, Fannie G. Donaldson, Carol Stearns Wey; they giggled over scrapbooks of old days.

They enjoyed Duke University—the East or Women's Campus in Georgian architecture, the West Campus in Gothic; the cathedral-like chapel; the colorful gardens. They peeked into the sanctum where Ruth functions as dean of undergraduate instruction of the Woman's College.

As they packed to return home, they were lamenting the fact that the house party had to end. Julia Pratt discovered that her ticket was good for three months. May Joe went her one better with a six months' ticket. There was a silence. Mary burst out laughing,

"I bought a one-way ticket!"

'Twas the end of a perfect week.

NECROLOGY

Harry Alexander, brother of Ethel Alexander Gaines, Inst., and Lucile Alexander '11, and father of Elizabeth Alexander Higgins '35 and E1oisa Alexander Le Conte '37, died in April.

Institute

Cléo Mable Cates died in June.

Virginia Wells Logan's husband died March 25 in Chattanooga.

Lilah Schwing Wiselogle is deceased.

Lucile Faith Foddrill died January 11 at a hospital in Atlanta.

Ada Pearl Hervey Jones died in 1945.

Selene Hutchinson Dalton died December 2, 1941.

Enla Stanton Duval died in June at Emory University Hospital of heart trouble.

Gertrude Ausley Kelley died at her home in Atmore, Ala., on July 12.

Academy

Laura Belle Gilbert Eaton's father died last spring.

Mary Allgood Jones Purse died in 1945.

1916

Josie Jones Paine died June 8. Josie graduated cum laude in law at the University of Florida in 1946. She had practiced law from 1926 until 1942. Her family requested that no flowers be sent to her funeral but that contributions be made to the American Cancer Society.

1921

Vienna Mae Murphy died in June.

1927

Elizabeth Dennis Nowell's husband died of a heart attack in December.

1929

Helen Brown Williams died very suddenly after a heart attack June 20. She was buried in Roselawn Memorial Park in Little Rock. She was president of the class of 1929.

1932

Sarah Lane Smith Pratt's mother died in March.

1933

Marie Moss Brandon's husband died in April after a long illness.

1935

Laura Whitner Dorsey's mother died in April.

1937

Peggy Alston Refouel died May 14 at her home in Atlanta.

1941

Louise Meiere Culver's son, Emory, died in June. He was one of the twins who had just celebrated his first birthday.

1944

Eudice Tontak's father died in March.

Madeline Rose Hosmer Brenner's mother died recently.

1945

Jodele Tanner died in April and was buried in West View cemetery in Atlanta.

1946

Jane Smith's father died in March.

Pattie Dean's father died August 24, after a short illness.

Special students

Anne Tyler Sutcliff died in May in Durham, N. C. She was a niece of Miss Annie May Christie.

SUMMARY OF 1946-47 AGNES SCOTT ALUMNAE FUND

| | | |
|---------------------|-----------------|--------------------------|
| 1781 gifts totaling | \$6460.25 | UNDESIGNATED |
| 20 | 501.84 | SEMI-CENTENNIAL PAYMENTS |
| 29 | 1098.64 | DESIGNATED |
| <hr/> 1830 | <hr/> \$8060.73 | |

CONTRIBUTORS BY CLASSES

| CLASS | Contributors Graduate | | Contributing Non-Graduates | CLASS TOTAL |
|-----------|-----------------------|-----|----------------------------|-------------|
| | No. | % | | |
| Institute | 19 | 35 | 103 | \$ 489.00 |
| Academy | | | 33 | 101.10 |
| College | | | | |
| 1906 | 1 | 20 | 1 | 10.00 |
| 1907 | 2 | 40 | 1 | 29.00 |
| 1908 | 1 | 17 | 3 | 9.00 |
| 1909 | 6 | 60 | 3 | 37.00 |
| 1910 | 4 | 31 | 11 | 64.50 |
| 1911 | 5 | 42 | 7 | 70.75 |
| 1912 | 8 | 67 | 6 | 44.00 |
| 1913 | 8 | 57 | 5 | 60.50 |
| 1914 | 14 | 64 | 7 | 77.50 |
| 1915 | 6 | 27 | 9 | 64.00 |
| 1916 | 17 | 55 | 7 | 97.50 |
| 1917 | 23 | 64 | 12 | 145.50 |
| 1918 | 17 | 57 | 7 | 92.00 |
| 1919 | 17 | 47 | 9 | 163.00 |
| 1920 | 25 | 61 | 7 | 270.50 |
| 1921 | 26 | 46 | 15 | 150.00 |
| 1922 | 28 | 48 | 12 | 147.50 |
| 1923 | 26 | 43 | 17 | 249.00 |
| 1924 | 22 | 39 | 17 | 193.50 |
| 1925 | 35 | 47 | 14 | 274.00 |
| 1926 | 21 | 28 | 11 | 133.00 |
| 1927 | 39 | 38 | 6 | 315.00 |
| 1928 | 37 | 37 | 9 | 185.10 |
| 1929 | 45 | 47 | 6 | 288.00 |
| 1930 | 32 | 34 | 7 | 228.50 |
| 1931 | 36 | 48 | 4 | 134.00 |
| 1932 | 12 | 15 | 6 | 85.50 |
| 1933 | 40 | 41 | 6 | 164.00 |
| 1934 | 26 | 30 | 7 | 173.50 |
| 1935 | 34 | 40 | 5 | 194.00 |
| 1936 | 47 | 46 | 5 | 150.50 |
| 1937 | 41 | 48 | 4 | 197.30 |
| 1938 | 41 | 49 | 10 | 184.50 |
| 1939 | 40 | 44 | 6 | 185.00 |
| 1940 | 43 | 44 | 12 | 199.50 |
| 1941 | 49 | 49 | 6 | 151.00 |
| 1942 | 43 | 46 | 10 | 223.00 |
| 1943 | 44 | 56 | 9 | 292.50 |
| 1944 | 47 | 50 | 16 | 223.00 |
| 1945 | 69 | 68 | 14 | 264.00 |
| 1946 | 32* | 26* | 17 | 155.00 |
| 1947 | 114 | 100 | 12 | 160.80 |
| 1948 | | | 9 | 15.00 |
| 1949 | | | 3 | 12.00 |
| Spec. | | | 8 | 54.00 |
| Others | | | 34 | 853.98 |
| Totals | 1242 | | 548 | \$8060.73 |

*Class 100% before graduation. These figures represent second gifts.

THIS YEAR 50% of the living graduates of the College were active members. . . . 13 classes had 50% or more members who contributed to the Alumnae Fund . . . Association had 1901 members including life members. 100% of the Class of 1947 in attendance for the 1946-47 session joined the Association before graduation.