

# barnard bulletin

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## Freedom and Responsibility

### N.Y. Times Editor Calls For Healthy Antagonism in Press

#### Holds Lecture, Discussions During Two-Day Residency

by Ellen McManus

"I think newspapers have been more aware of their responsibility to the people since the beginning of the Watergate revelations. There was quite a debate at the *Times* over whether or not we should impose our judgement on the public by revealing what we had found out about the Watergate affair. We finally decided that it was our duty to the people to reveal the information we had. Watergate conditioned the press to a new understanding of their function in society."

Harrison Salisbury, associate editor of the *New York Times*, discussed the role of today's press at an informal gathering in McIntosh lounge yesterday. Mr. Salisbury was in residence at Barnard Tuesday and Wednesday under the sponsorship of the McIntosh Activities Council.

The *Times* editor delivered a lecture Tuesday night in Lehman auditorium on the freedom and responsibility of the press. "The press has been propelled, lately, a great deal into the public consciousness, and its rights and responsibilities should be examined," said Mr. Salisbury. He went on to explain how these freedoms had been solidified and responsibilities shaped by the struggles and debates of the years following the framing of the Constitution.

"I would be the last person to suggest that the press uses its freedom with the greatest wisdom," he said. "The press today is criticized as being

partisan and capricious, but it always was this way and was even worse in the 1880s and 90s. At that time they thought nothing of using epithets to describe presidents and printing vicious cartoons that we could not even imagine. The people in the press also turned against each other sometimes in actual gun fights. They were men of blood and anger.

"I think there is a great deal to

say for that kind of journalism, for the ways of the old newspapers, which may sound funny coming from an editor of the *New York Times*," continued Salisbury. "I think this loss of vigour in the press reflects a change in society. The vicious rhetoric of the old press reflected the condition of the government, just as today the blandness of the government is reflected in the

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## Way of Life

### Writers Hold Panel on Career Options

by Nadine Feiler

The Career Workshops co-sponsored by the Alumnae Student Affairs Committee, the Office of Placement and Career Planning, and the Women's Center, for seniors who are considering alternatives to graduate or professional school, will continue next Wednesday, December 5, with a panel on "The Writing Option." The panel, composed of five published Barnard alumnae, will concern itself with "the written word as a living and a way of life," the similarities and dif-



Ellen Frankfort

ferences between various writing fields, and the opportunities and difficulties for women writers.

In a telephone interview, Nona Balakian '42, a veteran editor with *The New York Times Book Review*, told BULLETIN: "I think it's more important than ever to have women take up journalism, if we really want to change the situation of women in our society. Since the educative process is so closely linked to the news media, women will have to work from within as writers of news and opinion to make their influence, their ideas, and their ideals felt by the society at large."

Erica Jong '63, author of *Half-Lives* and *Fear of Flying* spoke with BULLETIN about the special problems women face in the literary world, "such as discrimination in reviewing, and difficulty in being taken seriously as writers in the male literary world." Ms. Jong would

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## College Mourns Loss of Dr. King

by Margaret Zweig

Dr. Edward Jasper King, professor of chemistry and chairman of the department at Barnard died November 24 in Newcastle, England, where he had been doing chemical research during a sabbatical at the University of Newcastle-on-Tyne. Dr. King was 57 years old.

A graduate of the University of Iowa in 1937 Dr. King received a Ph.D. degree from Yale in 1942. During World War II he served as a civilian with the Manhattan Project and the Office of Scientific Research and Development. He joined the Barnard faculty in 1946 and was named a full professor in 1959.

He is survived by his widow, the former Grace Wentworth; a son, Andrew W., and two brothers. A memorial service for Dr. King will be held in Riverside Church on Saturday at 2:00 p.m.



Dr. Edward King

In his 27 years of teaching at Barnard, Dr. King gave devotedly of himself. In the words of Dr. Bernice Segal, associate professor of chemistry at Barnard, "He was a careful, sound and competent scholar, a

good friend and a dependable hardworking colleague."

President Martha Peterson expressed sorrow at Dr. King's death, and spoke appreciatively of his services to Barnard. "From the point of view of the college there was no one who contributed more." As chairman of the chemistry department for the last twelve years, he is remembered for his quiet efficiency and his strength and purpose. He was intent that the chemistry department give students the opportunity to learn with the best teachers under the best circumstances.

"He had many excellent students and he was devoted to

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## Program of Arts Combines Performance and Theory

by Roberta Chiascione

With its next project coming up December 3. The Program in the Arts is, in the words of coordinator Ms. Jeanette Roosevelt, "alive and kicking" in its second year, with the hope of eventually developing to accommodate the growing number of interested students. The program, an interdisciplinary major, originated with the purpose of providing those students with a highly developed talent the opportunity to continue and enrich their art in an academic environment. It is not, Ms. Roosevelt stressed, a course of study for dilettante, but those "talented artists who want to use their heads a bit; who don't want to miss that particular aspect of their development," that comes with a liberal arts education.

Those accepted into the Program must have had previous active involvement in their field and the motivation to pursue it

as a career. In this sense, the major is for performers as a kind of outlet for continued practice and development of their talent. By combining it with the academic element, it is hoped that the artists will be more informed in their fields, its evolution and theory, and have an awareness of culture in general, both of which will enhance and strengthen their talent. As music major Joann Reif put it, "You have to know how a piece is put together to know how to perform it; knowing its theory and history helps you to know what's important and what's just fill."

What has evolved in some cases is a kind of combination of performance and academics that becomes a dual learning experience. This year the Introduction to the Arts course is concentrating on baroque art. One of the semester projects

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## EC Provides Integral Education

by Vicki Leonard and Sharon Schindler

*The Experimental College has been in the news a lot lately, due to its erection fight with Columbia. In this article, Bulletin reports on the workings of EC, and some of the projects of students involved in it.*

The EC program was begun in 1969, in wake of the 1968 campus uprisings. Hester Eisenstein, Coordinator of the College explains some of the reasons for starting it. "There seemed to be little scope for student growth within the strict academic system. This was particularly apparent after the 1968 strikes. The system seemed very authoritarian, and one's intellectual growth was separated from emotional growth. The Experimental College was set up to give students more freedom in working on their own, instead of being spoon fed. Students would get a chance to decide things for themselves, rather than just taking notes."

Ms. Eisenstein believes that the idea behind the program was basically twofold: to counteract both the authoritarian aspect of education, and the separation of intellectual growth from

emotional growth. "An independent study program puts the student in the position of being asked for the first time to decide on an educational goal, completely on her own." The house would be a center which would allow the students to grow as people. EC was to become "a safe place, removed from the cut-throat atmosphere of the traditional classroom."

There are three courses in the Experimental College program. 1.2 is basically independent

study. As stated in the Barnard catalogue, it is "an experiment in self-structured learning. Evaluation of the learning process, through the creation and execution of a program of independent study." Students submit their project proposals to a committee made up of the Coordinator of the Experimental College, three members of the faculty, and three students. Once the project is approved the student usually meets with his or her sponsor during the year, and

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## BULLETIN Changes Hands

"Where's my staff?" Becky Waters cried on first stepping into the BULLETIN Office just one short year ago. She will no longer have to worry her pretty little head about such messy matters, for as Ms. Waters revealed in an exclusive mid-night interview, she is resigning as editor of the BULLETIN with this, the last issue of BULLETIN for the 1973 Fall semester. Ms. Waters reassures us that the BULLETIN will continue to run

smoothly in the able hands of Ellen McManus, who succeeds her as editor for the 1974-75 season. The editorship traditionally changes hands at the semester break.

BULLETIN staff wishes Ms. Waters infinite success in all her future endeavours, journalistic and otherwise. BULLETIN would also like to wish all Barnard students luck on their exams, and Holiday Cheer to the entire Barnard community.

# Salisbury . . .

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press."

Mr. Salisbury talked about the most vital era in the history of journalism, which came just after the turn of the century—the age of the muckrakers. He described the work of Ida Tarbell, Upton Sinclair and Lincoln Steffens as "a perfect example of the press fulfilling its role as the fourth arm of the government. This was an era in which the press went out into America and sought out the social, economic and political evils and exposed them. The unique thing about these journalists is that they brought about tangible reforms—they changed social directions and had a widespread effect on the country—which is the role par excellence of the press."

Mr. Salisbury lamented the fact that the age of the muckrakers soon came to an end. "After that one splurge of muckrakers, things tended to go back to their old status. The keen edge of the press was lost. Journalism then went through a period of destitution with the press going along with the status quo—not challenging the government, not stimulating the people, not living up to its responsibility."

"Still, I think it is fair to say that the relationship of the press to presidents was never good," he continued, "and a healthy antagonism between the press and the government is the best situation which can exist."

Mr. Salisbury later expressed hope that the country might be now returning to something like the age of the muckrakers, with reporters exposing the corruption of the government and refusing to take anything for granted any more.

"The situation has changed since Nixon has come into office. The great divide was with the Pentagon Papers," he explained. "We felt it was our right and duty to report the facts as we learned them. We couldn't understand at the time why the Pentagon Papers provoked such an unusual action by Nixon, since all the things revealed in the Papers were things which concerned Kennedy and Johnson. I thought Nixon would like seeing the blame put on the Democrats. But now I realize that the actions which were brought against the *Times* by the government were not against what we *did* publish but against what we *might* publish in the future. It's obvious now that Nixon feared that if the press

could find out about the Pentagon Papers, they could also find out about Watergate, the plumbers and everything else that was going on. So he wanted to tie the hands of the press before they had a chance to investigate the situation at all. "But the press fought for the right to publish *first* what they found out and to face suits afterwards. There has been some great investigative reporting done in the last several months, especially by the young reporters of the *Washington Post* who uncovered the Watergate affair and stayed with it when everyone else thought that things had dried up."

Mr. Salisbury concluded that his greatest criticism of today's press is not that it is too critical of the government, but that it is not critical or suspicious enough. "For example, the press was so slow in getting on to what was happening in Washington, because there was still the hangover from that period when it was felt that in situations of national peril, the press must support the president, no matter what. The lesson we should learn from this is that nothing in the government should be taken for granted. The people must demand more of their press."

# College Mourns King . . .

(Continued from page 1)

them," Dr. Segal said, "he would often come to work before six in the morning, making sure the experiments were ready."

Dr. King carried, while chairman of the department, a full teaching load, including freshman chemistry. "Practically everyone at Barnard for the past 15 years who has gone to medical school has known him," Professor Segal, who will succeed Dr. King as chairman, noted.

Dr. King conscientiously served on many of Barnard's committees. According to President Peterson, "He has been a member of every important committee in the college." He served on the faculty executive committee, the committee on instruction and the committee on tenure and promotion. He was also the chairman of the parking committee, the chairman of the search committee and the Barnard representative to a Columbia advisory committee. President Peterson spoke for many when she said, "In teaching, scholarship and service, Dr. King was a faithful and thoughtful contributor."

In his own field of specialization, Dr. King was

primarily interested in solution chemistry and theories of acids and bases.

"He was my ready reference chemistry encyclopedia," Professor Donald Ritchie, chairman of the biology department, said. "He had an amazing knowledge of the specific kinds of structures and reactions that would be of interest to a biologist. And he also had an interesting approach to a biologist's asking a chemistry problem," Dr. Ritchie recalled. "He would always try to deprecate his knowledge of chemistry, saying, 'I don't know anything about that,' and then would proceed to tell you everything you needed to know."

A practicing research chemist, Dr. King was the author of several books on chemistry, including *Qualitative Analysis and Electrolytic Solutions*, which represented a culmination of many experiments done while teaching at Barnard. He had also written an encyclopedia of acids and bases and was selected as an expert in that field.

Dr. King and his wife, Grace Wentworth King, also a chemist and a lecturer at Barnard, and pre-med student advisor, conducted much of their research together. They were engaged in research in England at the time of Dr. King's death. Mrs. King will continue the research they have undertaken and will publish the finished piece in both their names, Dr. Segal reports.

Dr. King had many interests outside his career in chemistry. He was a voracious reader of both fiction and non-fiction. He had recently been rereading George Eliot, and, Dr. Segal added, especially enjoyed books on history, archaeology, and geography. He liked to read about other parts of the world and was, himself, fond of travelling. On his sabbatical seven years ago his research brought him and his family to Australia.

His interest in music and orchestration was profound. An accomplished musician, Dr. King played the French horn in the Columbia orchestra and is remembered carrying his horn to faculty meetings on his way to practice. His love for music was so intense that in college he was undecided between music and chemistry. He finally decided that he could still have music while a chemist but that it wouldn't work the other way around.

"He was probably the most fun-loving person around here," Professor Ritchie said. Dr. King is remembered by administrators, faculty and students for his "great sense of humor." He loved to play with words, President Peterson remarked, and was an avid punster. His annual reports were written with rare good humor. He talked about the chemistry department as if it were an orchestra with cymbal crashes and drum rolls included in the text.

In the words of LeRoy C. Breunig, Dean of Faculty, "Ed King always added a smiling sun to his signature. He was full of sparkle and possessed a rare fusion of humor and wisdom. There are few members of the faculty who worked so hard to maintain the integrity of Barnard and to shape its present structure."

# Experimental College . . .

(Continued from page 1)  
submits a final report.

Experimental College 4 is a seminar, more traditional than 1,2 in the sense that there are grades and a paper. Ms. Eisenstein, who teaches the course, says that it's "a theoretical investigation into the ideas the program has generated."

BULLETIN interviewed a number of students enrolled in EC 1,2 to discover the kind of projects being done this year. Nancy Brockelhurst, Barnard 1976, is one of our students working in community law offices. The students basically deal with welfare cases. Nancy says of her job: "We're called paraprofessionals, but I haven't done any research yet. I've been talking to clients, and learning how a law office works. Basically I serve as a kind of communication between lawyers and clients. For example, if someone came in with a child abuse case, I might be asked to interview witnesses. Generally though, I help clients through paper work they may not understand, like getting documentations, or helping them get public assistance."

She says of her participation in the EC program: "I'm really impressed with the experience, but I still have a lot to learn. But the point is that I am getting an opportunity to learn through doing and seeing. It was a unique experience to actually have to stand on a welfare line."

Martha Torres, a sophomore, is also working in a community law office. She is interested in becoming a lawyer and her Experimental College project enables her to gain experience. "I help interpret. Many clients are Spanish speaking people who first come because the welfare department has reduced their grants." As a legal assistant, she acts as a third party and sees clients. If a case shows the client to be living in substandard housing, she writes a letter to the Housing Division, cutting out much paper work for the lawyers themselves. Martha first found out about EC last spring. "I

talked to Peter Juviler of the political science department and then to Hester. I handed in an informal resume and at the end, I'll submit a paper and go over my project." A sponsor may request a talk or a paper concerning each individual project.

Her experience has been more productive than she expected.

"I thought I would be sitting down, filling out forms, but I was really surprised. I really am a 'legal assistant.' We give the lawyers more time to get information together on each case. It's really a great service to the community."

She has found her hours quite flexible, working about 8 hours a week. Martha feels very positively about the premise of the Experimental College, calling it "a place where you can do a project out of the ordinary and get credit for it. It's a great place to find out what you want to be. I would have gladly paid for such experience."

It is very easy for every EC non-resident to keep in touch with the other projects the students are involved in because of the Wednesday night meetings held to discuss each person's progress. The meetings are held in the EC house. Asked to comment on the importance of the house to the Experimental College itself, she said: "The house goes with the college. Meetings there are not structured. There's no classroom atmosphere." The cooperation and cohesion that does exist has enabled her to share her experience with others and define her career goals. "The lawyers give you so much confidence, besides, we volunteer to help out the cost of gathering information. It's a great way to find out what you want to be."

Ruth Susser, Barnard class of 1976 is working on a dance project under Linda Lerner, a physical education instructor at Barnard. She first became interested in the program through a friend who participated in it last year. She worked with a dance group which gives performances in schools, hospitals,

and day care centers.

Ruth feels that her experience with the EC has been a good one. "I'm interested in dance - it's something I've always wanted to do. By doing it this way, through the Experimental College, it's more of a learning experience, since I'm able to concentrate on my dancing."

Ellen Woodman, a Barnard senior, is investigating characteristics of all leaders particularly valuable to the study of leaders in encounter groups. "My project is really more academic. Before I attended an encounter group, I spent a lot of time doing research so I had an idea of what I was looking for." She now attends the encounter sessions as part of her project and notes: "People who are leaders are more perceptive of others' feelings. People who go to them go for a variety of reasons; many for companionship because they've been isolated. The leader must pick up trends in the general discussions, bringing out the special themes."

Ellen also has positive feelings about EC. "The thing that is so appealing is that it is a community."

"Probably the reason that EC is so criticized is that many projects are not so academic." Yet, Ellen has found this project on the sociology of encounter groups extremely beneficial because she hopes to go into social work.

Research into music projects always uncovers interesting information often lost to the ancients—for example, E sharp excites cats. For his Experimental College project, Darius Klynes is concentrating on more serious facts than those. A musician himself, Darius is doing research into the origins of music. He is interested in the effects of chanting or unison singing. As he explains: "After a certain period of time unison singing, a person begins to feel as if the other people are singing through his mouth. This feeling is produced by the resonance from outside, almost

as if someone is breathing through your lungs. Unison chanting was used as one of the first forms of communication over great distances."

Besides planning to do some study of music and dance of Indonesia next year, Darius is also composing music. "I'm writing a piece for 24 alarm clocks in geometric progression, five stages of movement. The second piece is a piece for computerized laughter. There's a number of types of laughter...all of which I discovered while sitting outside the computer center."

He plans to give a concert on December 6 including his piece for the computer and the piece for the alarm clocks. He has promised that the "clocks will be there." All of these things which may seem avant-garde really represent his basic theory on music. His use of the computer reflects this change towards a computerized world. The first instruments were tuned to the tone of the human voice, now the voice is tuned to the tone of a computer. He is interested in the reaction to this reversal.

The Experimental College seems to be a positive and constructive type of learning experience. In light of the EC's troubles with Columbia, and its impending eviction from its residence, Ms. Eisenstein feels that the College, and its larger significance in relation to education, raises some real questions about college atmosphere in general.

She said, "The Experimental College is a product of the '60's, but is still presently constructive. Today, people seem more frightened of innovation, and want to turn the clock back. There seems to be a conscious move towards a revival of the '50's." The fact that EC is working in this atmosphere raises the question of what the '70's are really going to be like, and how education will have to change to unify different approaches to it. EC is one kind of answer, but others will be needed for the future."

# Barnard Bartenders Build Prestige and Clientele

by Jill Jonnes

The Barnard Bartending Agency was officially founded in August, 1972. Dissatisfaction with the Columbia bartending Service was a primary factor in its formation. The Columbia Service has been around about ten years. Both it and the new Barnard Agency are student run organizations which provide students as bartenders for private parties and functions around New York. Bartenders make \$5 an hour with a four hour minimum. Students who have access to the choice jobs are in a position to make a considerable amount of money.

It has only been in the last few years that Barnard students began, so to speak, to "get in on the action." Two years ago, Fredda Ackerman '73, who had worked for two years with the Columbia Agency, got disgusted with what she saw as discrimination against Barnard women by the Agency. They explain, "The Columbia Agency is nepotistic, not sexist. If the guy in charge doesn't like or know you, you won't get many jobs. But that's not sexism... A third of the bartenders are women and they get jobs the same as anyone else."

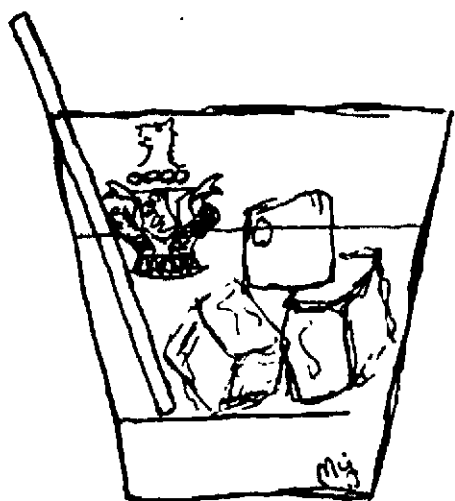
In any case Fredda was disgruntled enough to want to start another Agency exclusively for Barnard women. The advantages of bartending as a means of making money are obvious. In four hours of bartending you make at least \$20. By baby sitting, (the traditional Barnard money earner) it would take ten hours to make the same money. Also, as anyone who has waitressed can tell you, when people drink, money is much freer. In most cases a bartender will also get a few dollars as a tip. In addition, bartending gives you the freedom to choose when you want to work.

Aside from their hurt feelings, it turned out that the Columbia Agency was worried that the new Barnard group would cut into their field, taking away jobs in a fairly tight market. Inflation has resulted in a definite decline in fancy parties.

Once Lynn Stephens, head of Barnard Placement, convinced the administration it was a good thing, the Bartending Agency got moving. A small loan was advanced to buy liquor for a rudimentary bartending course and to finance a few ads in New York Magazine and the Saturday Review. The course was a short five week affair teaching the basic "science of mixology." It was taught by a man from Drive Liquor and a local bartender. In one minor set-back all the liquor for the course disappeared and everyone figured somebody had really lived it up. Fredda had to put up her own money to restock but eventually the liquor reappeared, having only been misplaced.

With the completion of the basic course, twelve people were taken on and the Agency began business. They had already had some good free publicity when the three major networks came to film the bartending course and do stories on this new phenomenon—the female bartender. One network wanted to do the complete story by also filming one of the bartenders on the job. It was all arranged and Jane Schachat '73 was chosen to be filmed. As Jane tells the story she spent hours preparing

for her debut on the 11 o'clock news, not as a mugging victim but as someone vaguely glamorous. She called everyone she knew to tell them to watch. However, as the party dragged on Jane watched the door open again and again and still no TV crew appeared. "It began to dawn on me that the news people were not coming. All I could think of were all my friends sitting in the lounge waiting to see me on TV. So as it got later and later, I got drunker and drunker." Drinking, according to Ave Maria Brennan '74, the head of the Agency this year, is one thing a bartender is not supposed to do on the job.



To avoid the kind of favoritism that disgusted Fredda so much at Columbia, Ave is using what she refers to as the roster system. Everyday she goes to the Barnard Placement office where the bartending jobs are called in (280-2033) to pick up any new jobs. Then she personally calls the client and explains Barnard's terms (\$5/hrs., 4 hr. minimum—same as Columbia). She then calls whoever is next in line on the list of bartenders and offers them the job. For every job worked, \$3 must be paid to the Agency. This money is used for advertising. The Agency plans to have around twenty people on its roster this year. The main problem at this point is to build up the volume of jobs and the agency name. Ave lamented that the Barnard community has given little support to its own Bartending Agency. Right now parties for Barnard College are catered by the Food Service. The hope is that the Food Service will employ the Barnard Agency at parties it does for Barnard.

Talking about the agency's plans, Margaret Stahl, '76, a regular bartender said, "We're doing pamphlets which we're going to distribute at Zabar's and Bloomingdale's. We're trying to hit that East side crowd. That's where the money and fancy parties are." In response to queries about the uniform she said, "We wear all black. It's formal and elegant. We would never wear something like a maid's uniform." Margaret recollected her first job with a grimace. "It was in a rich section. They had pre-mixed watery martinis which I had to serve and everyone was complaining. Then, just as the party started getting crowded, their dogs began chasing each other and I had a tray of drinks. Well, I ended up on my ass, the walls were covered, people were splashed. I just wanted to melt away."

Bartending allows students to experience first-hand the glamorous social life many of us read about but rarely see. Most

jobs are private parties given by well-to-do people who don't want to be bothered by serving drinks themselves. Other jobs include gallery openings, office parties, testimonial dinners, fund raisers, political gatherings and publication parties. Ave bartended for the birthday party of a Harper's Bazaar editor. The east side apartment was decorated in what she described as tasteless chic. "I'll never forget it. The color scheme was red, blue and yellow, with smooth shiny floors, red patent leather walls and mirrored ceilings. It was a very hip model crowd but they were only serving cheap red and white wine. Suddenly this guy walked in. It was Mick Jagger. It was a very cool crowd but when he walked in, they fell apart. I know I couldn't believe it. There he was, walking around, drinking wine and smoking a joint. But even in that scene, there was no doubt, he was THE super star."

Ave is also planning to send pamphlets to UN missions, catering businesses and the University faculty. She reiterated her previous comment, "Our main problem now is to get a regular clientele and that takes time. People still regard us as a novelty. They think it's cute. You get a lot of cute remarks... but I want to build up this Agency so I don't care if they hire us because we're a conversation piece. It's one more job. Ideally every woman should get a job every two weeks with extra jobs around Christmas I think we're going to make it. We've had a lot of help, particularly from Lynn Stephens. Just tell everyone around Barnard: hire Barnard Bartenders for their parties and functions! We need the support."

## Women Writers . . .

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like to talk with Barnard students about her experience "trying to make a living as a writer, and whether it's possible to do so." She said: "Independence for women will really come with economic independence; even if you're married, it's absolutely essential to feel you can make your own living." When asked about the problems of reviewing work by women writers, Ms. Jong said, "We have a situation where women writers are judged by the male establishment. Men sometimes review books by women as if they [the books] were women, by whether the book jacket is attractive." Although women reviewers tend to be more sympathetic, Ms. Jong cited the danger of a predicament in which men dominate to such an extent that "women are tempted to support other women just because they're women."

"I'm against polemicism in the arts, and I think this can be worked out," she added.

The panel will be rounded out by Vicki Cobb '58, author of juvenile non-fiction and educational material, such as *Science Experiments You Can Eat*. Ellen Frankfort '58, author of *Vaginal Politics* and columnist for the *Village Voice*, and Norma Klein '65, author of juvenile and adult fiction, such as *Mom*, *The Wolfman and Me*, which was excerpted in *Ms.* magazine's

More Than Stomping

## Folk Dancing Offers Sense of Tradition

by Kate Chambers

Columbia University houses one of the most prominent centers of folk dancing in the United States. Barnard greatly contributes to the effectiveness of this center as the principle organizer of folk dance events. The Folk Dance Club offers numerous activities and workshops, and employs instructors of great distinction.

The club has been active at Barnard for at least twenty years. It originated out of interest generated in P.E. classes of Greek and Israeli dance. In the last five years the club has mobilized, and planned exceedingly interesting, varied activities and guest speakers. It is comprised of an enthusiastic group of community members, and students who view folk dancing as more than stomping, swinging, and reveling in the decadence of the Barnard Hall Annex, (although these aspects are admittedly extremely important).

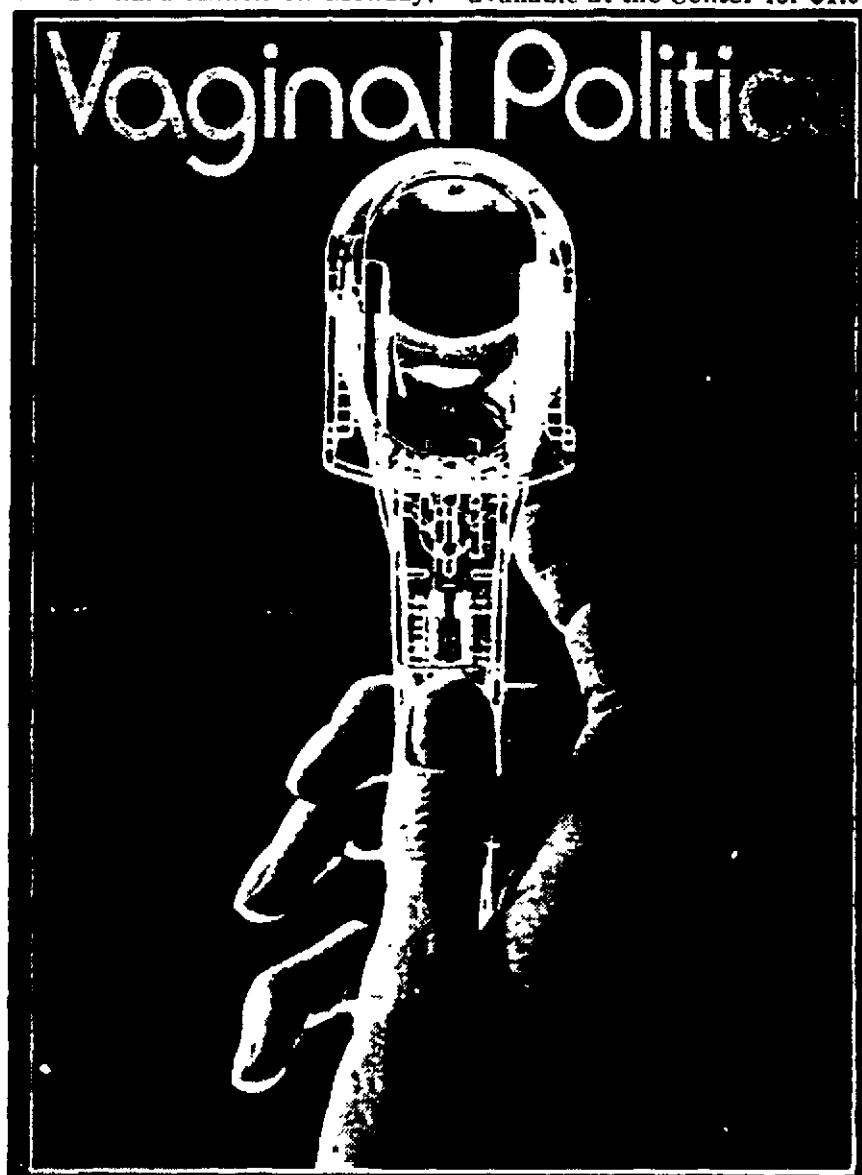
Folk dancing at Barnard is extremely popular. Perhaps one of the reasons for this is the interest and attitude of those centrally involved in the organization of events. David Henry, Faculty advisor to the Folk Dance Club, views dancing as a recreation which can play an important role in anyone's life. "It affords people a lasting form of satisfying, physical activity." He also stresses the social aspects: "Dancing does not involve deep contact with other people, but a manageable amount of exposure. In this way it is great for many people." He feels that it is, most importantly, a very enjoyable, de-inhibiting, and entertaining thing to do.

These views are shared by many of the people who regularly attend the dances.

Meg Chernack '75, finds the fraternity rewarding. "Dancing with other people, co-operating and working with other dancers is very enjoyable, and expressionistic. It gives me a sense of community, and in the alienated world of ours to be able to get involved with other people is a privilege." She also points out that it identifies a folk heritage, an essential tradition which can be enjoyed by all.

The festivities organized by the club naturally reflect this enthusiasm. They are open to everyone, co-ordinated, unco-ordinated, novice or expert. All take part in the dances and a conscious effort is made to introduce new people. Enjoyment, rather than excellence of style, is stressed. The dances most popular, and thus most often performed, are Greek, Balkan, and Israeli.

The club sponsors Greek Dance on Thursday, 6:00-7:30 P.M. (free), and a request dance Friday 7:30-11:30, (Barnard I.D. free, C.U.I.D. 50 cents, community, \$1.00) in the Barnard gymnasium. During the first one and one-half hours of Friday's festivities David Henry instructs, while the rest of the evening is spent dancing whatever is requested. Special workshops given by prominent folk dancers are also planned for fall, 1973. November 9 and 10 a Polish woman, Ada Dzegwanowska, will demonstrate Slavic dances and show films. On December 7 and 8 Ralph Page will dance New England Contras, and Lancers, Eugene O'Donnell will perform traditional Irish Turning and Set dances, and Marrianna Taylor will teach English, Scottish, and Welsh works. All interested people are encouraged to attend!



# barnard bulletin

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## Lilliput And Brobdingnag

Harrison Salisbury has in the past few days insisted on the importance of a diversified, free and critical press. As dutiful English students will know, nothing makes an already small thing look more petty or ridiculous than describing it in terms of the epic - something much larger than itself - but though the BULLETIN isn't the Times, or the concerns of the College, the national interest, Mr. Salisbury's words may apply here.

Recently, BULLETIN has been criticized for being too narrow in its interests and too restrictive in its approach. It compares, they say, unfavorably with the grandiose achievement of that news daily from across the street.

Whether by Barnard's good luck or misfortune, however, the College exists in New York City next to Columbia University. In town with the Times and the Voice, for BULLETIN to cover the city would be superfluous, and when such an admirable job is done by our colleagues at Spec to do most aspects of university affairs would be obviously pointless. One can read about the mayor or about old movies practically anywhere, but you can only read about Barnard in the BULLETIN.

No matter how good the Spectator, in this little society of ours diversity of opinion and a multiplicity of outlets is crucial. This is one force that will keep the university a vigorous community.

What is being strived for then is a newspaper appropriate to Barnard College. What is most appropriate are subjects directly related to the College, that is, both 'Barnard' news and news that concerns the woman student, since Barnard is a college of women students.

Within Barnard the biggest threat to the College's vigour and flexibility is that, as a small place within a large place, events here tend to get passed over. The insular atmosphere imposed from without seeps down into College life until the residents themselves become convinced that nothing is going amiss here.

If a society's health is guaranteed at least in part by a critical, active press, and since this is what is needed at Barnard, a press that deals substantially with the College specifically must first of all be established. Barnard students are most affected in their lives here by decisions made at Barnard. These decisions will reflect their desires more if they are told what is happening here. The opposite threatens from within. Barnard is a very small place and its intimacy necessitates politeness so that issues are often obscured again as a result of its size. Students must resist insularity from the events at the College created by Barnard's place in a university and Barnard itself should rely less on pressure from its own pleasantness.

It is not frivolous to have interest in women or in Barnard or to publish a newspaper which concerns itself with both. If Barnard is to survive interest, criticism, and change must come from within through the members of the Barnard community itself. If insularity within persists, change will finally be imposed from without to a resisting little College.

A Barnard newspaper functioning even within all the restrictions and contradictions inherent in its nature can reflect and create positive change.



Yeats' "The Player Queen" is at Minor Latham Playhouse through Friday. (photo by Gerry Goodstein)

## College Memo Outlines Measures To Reduce Energy Consumption

In a second memorandum concerning the predicted energy crisis President Peterson outlined this week a number of specific steps that will be taken at the College this year.

In the November 27 memo to academic and administrative heads, President Peterson announced the following decisions:

*Thermostats in all buildings will be kept at 68 degrees.*

*During Winter Recess (December 22 through January 20) heat in unoccupied buildings will be kept at the minimum level to prevent freezing of pipes.*

*There will be no Christmas trees outside on the campus and decorations inside buildings will not have lights.*

*During Winter Recess administrative offices in Milbank Hall will remain open with thermostats set at 68 degrees. All other offices, including those above the first floor in Milbank, will have minimum heat.*

*We will reduce, as much as possible, the level of lights in all offices, classrooms, labs and the library, thereby reducing the kilowatt demand.*

*One of the three elevators in Altschul Hall will be closed*

*down.*

*The north elevator in Barnard Hall will be closed down after 3 p.m. each day.*

*The Security Office is evaluating the amount of outdoor campus lights that are necessary for safety purposes and any campus lighting deemed unnecessary for safety will be turned off.*

President Peterson reported that the energy situation at the College will be reevaluated at the beginning of the second semester when later statistics on the current situation are known.

## Letters:

### Breunig's Baby

Both the article and the editorial on the Four Course Plan in your last issue are based on a serious misunderstanding of the formula for the payment of student exchange between Barnard and Columbia. Payment is not "per credit" as claimed and has nothing to do with points. It is calculated on the ratio of Barnard to Columbia students in a course. The Columbia ad-

ministration has exerted no pressure on us to return to a point system. This is our baby.

The text of the new Barnard-Columbia agreement was published in the February 1973 issue of *Barnard Reports*, a copy of which was sent to each student. *Barnard Bulletin* also carried a report of the agreement on February 8, 1973.

The Committee on Instruction incidentally is not "immobilized." It is simply making a thorough study of the issue before formulating a resolution.

Leroy C. Breunig  
Dean of the Faculty

## Senior Medicals

Senior medicals are optional, but highly recommended as preventive medicine. All seniors planning to attend graduate school and need to have forms filled out must have their examination completed in the first semester. Deadline has been extended to December 21, 1973.

## Gynecologist

Dr. Lopez, female gynecologist, will be available for appointments on Wednesday and Friday mornings, starting Wednesday, November 28.

## Renaissance Studies

December 4 at 5 p.m. in the Salone of the Casa Italiana, a lecture by Robert Lopez, Professor of History and Director of the Medieval Institute at Yale University, will speak. Sponsored by the Medieval and Renaissance Studies Program of Barnard and the Casa. All welcome.

## Internships

A detailed listing of January internships will be available on Monday, December 10th at locations listed below. To apply for an assignment, it will be necessary for students themselves to contact the alumna sponsor by mail or telephone. Locations where listings will be found are:

Office of Placement and Career Planning, 11 Milbank College Activities Office, McIntosh Center  
Women's Center, 100 Barnard Hall  
Ms. Palony's Office, Plimpton  
Ms. Weikert's Office, "616"  
Ms. Zadra's Office, BHR

## In memory of Prof. Edward J. King

Chairman  
of the  
Barnard Chemistry Department

with respect and gratitude

the students

# WOMEN'S COLLECTIVE NEWSLETTER

In sisterhood: Ann Caplan-Weltman, Jennifer Fox-Shults, Mary Graves, Jean Lichty, Terry Lowe, Rosalyn Richter, Susan Rosenberg, Elizabeth Saenger, Kim Scheppelle, Peg Wright. Published Bi-weekly.

## Removing Barriers

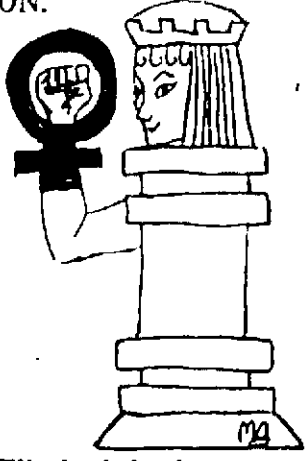
## Passivity Checkmates Women

"They're all weak, all women. They're stupid compared to men. They shouldn't play chess, you know. They're like beginners. They lose every single game against a man. There isn't a woman player in the world I can't give knight-odds to and still beat."

Bobby Fischer

Nona Gaprindashvili, current women's world champion, challenged Bobby Fischer with this handicap, and he declined to play her. While there is comfort in this, it is true that women are not very strong chess players, however it is not because they are stupid or weak. The traditional conditioning of women to be passive invariably shows up in their chess games. To play chess well in tournaments, a desire to win, and aggressive, offensive tactics are necessary. If chess mirrors one's personality then the lack of these qualities would be one reason so few women play chess. Elizabeth Saenger, the only female member of the Columbia University Chess Club comments, "Last spring I realized that I was playing passively, and that I wouldn't try the King's Gambit and Danish Gambit which are very risky chess openings. I was playing conservatively; in fact mostly defensively. When I realized this, the next time I played chess I consciously decided to choose

the most aggressive continuations available....and I WON."



Elizabeth further explains the female psychology that works against a woman's winning: "I was trained to play chess at my best and to win, but when I won I felt sorry for my male opponents. They took losing to a woman so hard; it was a blow to their ego and a shock to them. Also their friends would tease them because they had lost to a woman.

"Because the expression of original ideas and the creative interpretation of old motifs were what made chess aesthetically and intellectually pleasing to me, whether I won or lost did not seem to matter. In fact, losing to superior opponents—despite "putting up a good fight"—seemed to offer the most satisfaction, and it kept everyone's feelings from getting hurt as well.

"When I realized I was playing

chess passively I wondered whether it was a reflection of my personality. This worried me because I considered myself a liberated woman and being unnecessarily passive is a serious defect in any person. After I started playing aggressively I thought, "You're playing chess like a man. No, you're playing chess like a person. The chess that wins is aggressive and whether you're a man or a woman to excel in chess you have to be aggressive."

Once a woman decides to enter chess tournaments she encounters further difficulties by being female. In many chess tournaments there are prizes for the best women in the tournament. One of the reasons for this prize is to counteract the sanctions society places on women entering competitive sports and to attract women to these predominantly male events. But "Best Woman" prizes are frequently won by the only woman in the tournament: a woman could lose all her games and win this trophy. This isn't even a consolation prize. This prize becomes the best you can try and get, the prize to strive for and since it is easily obtained you don't have to work or struggle. "Women's prizes" are a mixed blessing: they encourage women to play but not to excel.

—Elizabeth Saenger and Mary Graves

## Sexism in the Classics

"Women in Antiquity" is a course taught by Professor Ann Sheffield and attended twice a week by seven Barnard students. The reading material includes most of the classical Greek and Roman fiction and non-fiction which mentions women in any way, thus making the course historical as well as literary. It will consequently be cross-listed with the History Department when it is given again, probably in Spring of '75, at which time it will include additional material on art and archaeology. Written assignments have taken the pattern of students choosing a topic related to women (e.g., adultery, desirability, female stereotypes, mother goddesses, marriage), and writing on how it is treated by the different authors.

So much for vital statistics. "Women in Antiquity" has been to be a valuable, fascinating course from which I hope many more women will benefit—which is one of the reasons why I am writing this article! It seems to me sad and a waste that the various women's studies courses at Barnard, which has a dubious reputation for feminism, are not better attended, considering the tremendous contribution they can make to a woman's sense of herself and of her place in history, regardless of her chosen field and politics. If a woman decides to attend this liberal arts college, it means among other things that she chooses to make her studies a pattern of courses which are not necessarily of immediate remunerative value, and there should be room in most people's programs for courses in which they can essentially study themselves as well as lab sciences and foreign languages. For a woman, this doesn't mean your typical American History or Religion course, a fact of which most women college students are hopefully aware these days. Discerning women's roles in

various time periods and activities takes concentration, special attention, and digging, since of course they have generally been ignored until recently. The information to be gained can give women a more comprehensive picture of where they are coming from, and if they are feminists, of what they are fighting against.

"Women in Antiquity" is an excellent example to be cited in support of the above pep talk on women's studies. In studying the classics, one sees what those (men) who shaped the foundations of western thought and civilization had to say on the subject of women, an influence not to be sneezed at. The attitudes revealed can be infuriating, amusing, surprising, or altogether what one expected, depending both on one's analysis of the situation of women and knowledge of classical mythology. For instance, one finds that there are no examples in Greek literature of women who are at once independent and respected: the role models are either destructive, raging Medeas or weepy, dependent Penelopes. Another illuminating piece of information to be found, one not incorporated into our culture, is that the Greeks and Romans considered women to derive much greater enjoyment from sex and to consequently be more inclined towards promiscuity than men.

Many of the comments by the predominantly male authors and their characters are irresistible, as they are usually deliciously blatant in their misc gyny—not for the ancients delicately veiled sexism, for it was not a complex issue to them. In the Greek creation myth *Theogony*, Hesiod curses "the damnable race of women—a plague which men must live with." Aeschylus has his Apollo say in *The Oresteia* that, "The mother is no parent of that which is called her child, but

only nurse of the new-planted seed that grows. The parent is he who mounts." Sophocles has his Electra told to "Be sensible, you, and, at long last, being weaker, learn to give into those that have the strength." Euripedes says in *Medea* that "It would have been better far for men to have got their children in some other way, and women not to have existed. Then life would have been good." Aristophanes asks, "Of all the beasts that God hath wrought, what monster's worse than women?" Xenophon says in his *Oeconomicus* that women should be "brought up to see as little as possible, to hear as little as possible, and to ask as little as possible." Plato asserts that "a woman's natural potential for virtue is inferior to a man's" (*Laws*). Ovid advises to "Let the man be the first one to make the approach and entreaty, let the girl be the one willing to wait and be kind," while Catullus admonishes, "You've a good husband, girl; now don't resist him. You mustn't resist; your father gave you to him, father and mother, too; you must obey them." None of these quotes are isolated examples, but all have been chosen from many similar, typical comments.

The study of classical literature with an eye to the treatment of women is also interesting in the degree that it documents the age and persistence of the same stereotyped view of women which is held today. In the Roman poet Ovid's *The Art of Love*, he tells Roman women the same things SEVENTEEN told me a number of years ago: Be passive, plucked, perfumed, and pursued; fake orgasm if you don't get it; don't ever show anger, but be sweet and gentle. As today, women in classical literature are only after men's money, like to be forced, are representative of sexuality/uncontrolled passion and irrationality, haven't much

I chose to attend Barnard College because it is one of the few remaining women's colleges. This was extremely important to me because I hoped to find a strong feeling of sisterhood on campus. I knew that my aspirations to a full-time career would come under considerable questioning: by me, by the people I come in contact with, and by a society which thinks of woman's primary role as that of wife and/or mother. I wanted to be in an institution where I could talk to other women students and faculty about our common experiences as academically oriented women, seeking to find a place in society. With a woman president, and many women professors, Barnard seemed a likely place to find a strong, supportive feminist spirit.

My desire to attend a women's college was motivated by many factors. I wanted to attend classes which had a majority of women so I could feel very comfortable in them. I had heard that women were often slighted in classes when they were in the minority. Their seriousness as students is often questioned. What I hoped to find at Barnard were teachers and students who take the idea of women in academia very seriously and who would offer to share their individual insights about what we face as women. I hoped to find the strength and guidance I need to achieve my full potential despite the limitations society places on women.

One sure way for this mutual sharing to occur is through a system whereby students meet informally with their professors. Barnard is a small enough school that interaction between faculty and students could be a standard part of our education. It is not uncommon at many colleges and universities for students to be invited to meet with teachers in an informal setting. Such informal meetings would greatly change the system of education at Barnard. Instead of following the traditional philosophy that all learning between teachers and students takes place in the classroom, a new philosophy would develop, that is, that we

have more to learn from each other than dry facts.

Many Barnard women aspire to careers which require leadership and self-expression. They will need to have confidence in themselves, their beliefs, abilities, and potential in order to succeed. If Barnard women are to gain this self-confidence they have to begin to express themselves somewhere. If teachers eliminated some of the barriers that now exist, students would learn more than just course material. They would have the chance to test out their theories and ideas. Students would get to know our professors as individuals, as women who have done what we are just setting out to do. Our teachers would come to know us a little better, and perhaps through this mutual awareness, a stronger and more positive classroom atmosphere would develop.

I am not suggesting that teachers devote many more hours to their classes. I also do not question the current dedication of teachers and students at Barnard. What I am suggesting is a reappraisal of the rigid division which exists between teachers and students. I believe that an informal class meeting, off campus or anywhere outside of the classroom, would greatly enhance students' interest and desire to learn. It is important for women to know that their ideas have merit and should be shared and expressed. If this sharing was encouraged, the transition from student to teacher, from undergraduate to professional would be greatly facilitated.

The Barnard experience could be a unique one. If we succeed in removing some of the barriers between women students and the women they are learning from, we would enlarge our education to include the invaluable information women can give women. We share the common experience of our collective womanhood, and we will eventually share the joys and difficulties that that brings. The sharing and strength could begin now. It is certainly not too early; let's hope that it's not too late.

—Anne Caplan-Weltman

## Women's Events

Nov. 29 - Asian Women's Coalition Meeting; 199-McIntosh, 4:00 PM.

- Juliet Mitchell, Student Lounge, Staten Island Community College, 7:15 PM.

- Women's Collective Meeting, Rear Lounge of McIntosh, 6:00.

Nov. 30, Dec. 1, Dec. 2 - Feminist Conference, S.U.C. at New Paltz, Flo Kennedy will speak. Call 257-2237 for more information.

Dec. 3 - Self Defense for Women, Barnard Annex, 5:30-7:30.

Dec. 5 - Career Workshops with Barnard Graduates: The Writing Option, Lehman Aud., 3:30.

- Lecture by Dr. Edward Stim on "Early Clinic Abortions", Eastern Women's Center, 14 E. 60th, 8th floor, 7:30.

intellect or capacity for learning, are gossipy man-chasers, and should stick to their weeping and weaving. All of these nuggets of "truth" are revealed as quite

time-honored and more solidly rooted in the foundations of our civilization than most people are willing to admit.

—Peg Wright

# Barbara Miller: Translator of Tradition

by Jill Jonnes

This is another in a series of interviews with interesting and noteworthy members of the Barnard community.

Professor Barbara Stoler Miller, chairwoman of the Barnard Oriental Studies department is Barnard's one and only Sanskritist. She is also the sole woman Sanskritist at Columbia University.

Briefly explained, Sanskrit is an ancient Indo-Aryan language dating back to the fourth century BC which is rarely spoken

various interests led her to be more and more curious about India.

When she enquired about perhaps taking some graduate level courses she was told, "If you want to do anything, you have to take Sanskrit." "So," she recalls, "I took Sanskrit my Senior year. When I took it I decided that it was sufficiently fascinating to want to study it a little more. It seemed to combine the interests I had, also it was sufficiently interdisciplinary so that it would permit me



Barbara Miller and daughter Gwen

in present day India, being used primarily by Brahmin priests in religious rituals. However, all the great ancient texts of India (e.g. The Bhagavad Gita, The Ramayana, the Kama Sutra, etc.) are written in Sanskrit. Gramatically it is the most sophisticated and complex language in the world and because of this it is particularly fascinating to linguists.

Somehow the idea of Sanskrit conjures an image of a dusty old professor hunched over a pile of dusty books. Perhaps this is why people are surprised when they meet Professor Miller. She said with a laugh, "The favorite line for people who don't know me when they meet me is, 'My! I expected you to have a long beard.'"

When asked to explain how she, an American, born and raised in Great Neck, N.Y., became interested in Sanskrit, Professor Miller attributed it to "a confluence of events."

In her freshman year at the U. of Michigan she was particularly interested in modern English poetry. This led her to "Yeats and Eliot's Four Quartets" and allusions to things Indian." At the same time she was taking various languages and became interested in linguistics. It was in a German course that Professor Miller began to see what she explained as "the importance of understanding Indian influence on western literature, be it Goethe (who at the beginning of Faust quotes and makes allusion to Shakuntala, a play of Kalidasa) through Thomas Mann (there was) the importance of appreciating the Indian background... yet it seemed the material just wasn't readily available in general books... I became increasingly interested actually in language and philosophy and the importance of language study and linguistics for literary criticism."

Her sophomore year Professor Miller transferred to Barnard College. Here she took her first course in Oriental Studies, the newly organized Oriental Humanities course. "I think I was partly impressed with the teachers, by the fact that you were in a colloquium as an undergraduate with professors of really such eminence that they were producing the translations you were reading... I think that was part of what attracted me to it... I became rather interested in the Indian material again for another peripheral reason, my uncle had married the daughter of the man who designed Chandigar (a city in India)." At the same time Professor Miller had decided to major in philosophy. There was no Oriental Studies department at that time, only a few scattered courses. Yet even in philosophy she was drawn to Indian Vedanta philosophy. All these

to do a kind of combination of language and literature at once. In the course of this I began to translate little snippets for papers and people were always asking me where the translations came from. They were my own and my professors began to encourage me to try a little bit more and finally on the masters essay I did, one of the readers, a professor of Sanskrit who was here at the time, said the masters essay was quite lousy but the translations were superb and he encouraged me. And, having done that, I was hooked!"

After receiving her MA at Columbia Professor Miller went to the U. of Penn to receive her Ph.D. "I went to study with W. Norman Brown, who was one of the great American Sanskritists, and with him I did Vedic [an Indic language predating Sanskrit] mainly. I did the language of Jainism. I never read any Sanskrit poetry with him." While at Penn she also studied under Stella Kramrish, an expert on Indian Art.

After receiving her Ph.D. in 1966 Professor Miller went to India for the first time. She studied there at Poona. She then returned to Barnard in the fall of '67 to begin her teaching career. Professor Miller teaches first year Sanskrit, usually a class of ten to twelve people. She remembers her own first year as having three or four students. She also teaches a section of Oriental Civilizations, the Indian literature part of the seminar on Asian Literature, Indian Literature in translation (given fall term) and Indian Aesthetics, a new course being introduced this spring.

Professor Miller has published two volumes of translations, the first being *Bhartrihari: Poems* and the second, *Phantasies of A Love-Thief: the Caurapancasika Attributed to Bilhana*. She is currently working on two translations. One is Jayadeva's "Gita Govindam" (Song of the CowHerdeses) which is the story of Radha and Krishna. The poem, dating back to the twelfth century, is still widely used for religious purposes by Vaishnava worshippers. Krishna is believed to be one of several reincarnations of the Indian God Vishnu.

Professor Miller remarked about this work, "I'm still not finished and I've been working on it for two and a half years. It takes a long time, at least for me, to translate something. It demands a total immersion process to really try and understand it in relation to other things of its own tradition and other things of the period, which may not be poetry. It demands particularly finding a diction which you think is appropriate in English."

Professor Miller described despairingly the endless mounds of paper she has in her apartment relating to this one poem of 300 verses. What particularly fascinates her is studying the various commentaries on this work, "be they sectarian commentaries, commentaries of music critics or commentaries of people from different schools of aesthetics. It's almost like sitting in a room full of great pundits whom you can consult on any particular verse to see, in fact, how they would interpret it. The symbolism of it [the poem] is really complex. The levels of interpretation are multiple."

When in Orissa doing research on "Gita Govindam" Professor Miller had an opportunity to see this poem in one of its many versions. "Through friends, I was taken to the home of an old poet, who in his collection of books has many Oriya manuscripts written on palm, one of which was a manuscript, datable to at least the seventeenth century, of the Gita Govindam with a commentary and with paintings depicting different stanzas incised on the palm leaf and then filled in with different colored inks." Because of the climate in India, it is difficult for any texts to survive. Therefore this sort of manuscript is quite important. In any case Professor Miller hopes to completely finish her work on this poem in the next year.

The second translation which Professor Miller is working on is the Ramayana which she is working on with a group of colleagues. This famous Indian epic is the story of an Indian prince Rama, his brother Laksman and Rama's wife Sita. Through the machinations of Rama's step-mother, he, Laksman and Sita are exiled for years. They go to live in the forest where Sita is abducted by Ravana, the powerful demon king of Lanka. Enlisting the aid of the Gods and several armies of monkeys led by Hanuman, the monkey chieftain, Rama manages to retrieve Sita safely. All over South and Central Asia this religious epic is endlessly told and performed. The characters and the story

are inspirational examples of righteousness and duty triumphing over evil. The Indian critical edition in Sanskrit, from which the group is working, is seven volumes or 20,000 verses. Professor Miller is working on the fifth volume as her part of the project. There has been one complete English translation but Professor Miller describes it as "very sloppy, totally unscholarly." When asked how she sees the final outcome of the project she answered, "I envision a perhaps two volume translation plus a volume of notes for those who are interested... The Ramayana should have wide appeal. It's the kind of thing that should be read in an Humanities A course. I mean, it's certainly as important in the scheme of things in the world as say, the *Odyssey*. There are several abridged English translations of the Ramayana including a recent one by last year's Gildersleeve lecturer R.K. Narayan."

Talking about being a woman in her profession, Professor Miller reflected, "Well, my most interesting experience as a woman in my field was when I went for an interview at the Ford Foundation, and having put me through the regular interview, (I was married my sophomore year at Barnard) the recurrent question was, 'What happens if you have a baby?' I had already been married then for two years and I felt like saying, 'I figure I know what to do' but... I didn't." But she went on to say, "I haven't particularly felt discriminated against, I really haven't. I think some of the funny lines that come out are indicative of a sense of surprise." She attributed her good experience partly to Stella Kramrish, her professor at Penn. "The real eminence of Stella Kramrish in the field of Indian art... in effect, has an influence on the people who come into her orbit... in the environment of a place where someone like her is so eminent, women tend to be far more accepted and my own teacher [W. Norman Brown] was extremely fair."

Asked how she was received as a woman in India she recalled an incident

ततो रावणनीतायाः सीतायाः शत्रुकर्शनः /

इयेष पदमन्वेष्टुं चारणावहिते पथि ॥ 1

अथ वैदूर्यवर्णेषु डाडलेषु महाबलः /

धीरः सलिलकल्पेषु विचचार यथासुखम् ॥ 2

द्विजाचित्रसयन्धामानुरया पादपाण्डरम् /

मृगांश्च सुबद्धिधन्प्रबद्ध इव केसरी ॥ 3

नीललोहितमाक्षिष्टपद्मवर्णैः स्तिगमितः /

स्वभावाविहितैश्चित्रैर्धातुभिः समलकृतम् ॥ 4

कामतीपिभिराविष्टमभीष्टां सपरिच्छदः /

यस्य किं नरगन्धर्वैर्देवकल्पेषु पत्रगैः ॥ 5

स तस्य गिरिवरस्य तले नागवरायुते /

तिष्ठन्कपिवरस्तत्र इदे नाग इवाबभौ ॥ 6

स सूर्याय महेन्द्राय पवनाय स्वयंभुवे /

भूतेभ्यश्चाञ्जलिं कृत्वा वकार गमने मतिम् ॥ 7

अञ्जलिं प्राक्पुटवः कुर्वन्पवनायात्मयोनये /

ततो हि ववृधे गन्तुं दक्षिणो दक्षिणां दिशम् ॥ 8

पुवंगप्रवर्तेर्हृष्टः पुवने कृतनिश्चयः /

ववृधे रामवृद्धयर्थं समुद्र इव पर्वसु ॥ 9

निष्प्रमाणशरीरः सलिलकल्पेषु पुटवम् /

बाहुभ्यां पीडयामास चरणभ्यां च पर्वतम् ॥ 10

Ready to harass the enemy, Hanuman set out on the path of celestial minstrels to trace Sita to the place where Ravana had abducted her.

Strong and bold, he bounded willfully over hills of lapis lazuli colored grass, pretending it was water.

Wild in his vision, he swelled to the size of a lion, alarming birds, uprooting trees, striking down many wild animals.

He spied a plateau patterned with natural colors of ores in white and black and lotus-flower hues of dark blue and vivid red.

Its denizens were godlings in various guises who could change form at will—yakshas, kinnaras, gandharvas, and semi-divine snakes.

Standing there on that high rocky plateau crawling with serpent-demons The great monkey seemed like an elephant standing in a lake.

Excerpt from the "Ramayana" translated by Barbara Miller

that really amused her. "The *Bhartrihari* [her book] came out and the page proofs were mailed to me in India. In this one particular verse, the translation I gave was quite erotic and I was sent out of the room by the pundits who were discussing the verse."

When he quickens nature  
to create joy in the world  
his soft black sinuous lotus limbs  
initiate the festival of love  
and wildly beautiful cowherds' wives  
wind him in their limbs -  
Friend, in early spring  
young Hari plays love incamate.

Winds from sandalwood mountains  
flow towards the Himalayas now,  
longing to lie in the snows  
after weeks of writhing  
in ground snakes' hot bellies.  
And cuckoos melodious voices  
raise a longing "cuckoo"  
when they see buds  
on the tips of smooth mango branches.

Excerpt from the "Gita Govindam"  
translated by Barbara Miller

Professor Miller returned to India in the summer of 1970 to do research and visit the Jagannath temple in Puri with which "Gita Govindam" is associated. Professor Miller explains that, "according to one of the commentators, it is at this temple, under the inspiration of one of the temple dancers, that Jayadeva composed this "Gita Govindam." Professor Miller herself has never been in the temple. "It's very difficult for foreigners, any non Hindu, to get into the temple and in fact I was going to go, but when I came to Orissa there was an article written on me in the newspaper so I couldn't even try. I look sufficiently Indian so I could have gone in. But it just seemed wrong because, had I, in fact, gone in and had I been discovered in the temple, the whole temple would have been closed to the pilgrims for seven days to go through an elaborate ritual of purification. And it certainly didn't seem fair to cause the whole temple to close down. There have been people . . . Allen Ginsburg tried to get in and was refused I remember. The Hari Krishna people are permitted in, but they're given special permission. She went on to explain, "The great thing about this temple is the food. The temple food is renowned for its purity . . . purely vegetarian, it's cooked in earthen crocks that are made in the temple. The people who do the cooking wear masks over their faces. It's the most unusual food. It's almost like going back in time eating this food." She noted that food and sexual enjoyment are the same word in Sanskrit. She went on to question what, then, is exactly the relationship between this wonderful food and the sensuousness of this Vaishnava cult. "This is not a life denying cult . . . right near Puri is Konarak, the great temple of the Sun, which is one of the great Erotic temples of India. How do you explain this? It's certainly not unrelated to the Jagannath cult which is related to this poem the Gita Govindam. What is the meaning of all this erotic sculpture on the temple? It seems to be very much the idea that the deity within the temple really generates all of this life, and (there is no prudery at this time) life force and energy mean sexual energy. Why the strength of asceticism? If sex is so powerful, you have to go to extremes to deny it. If you see the Konarak temple in relationship to the poem, it makes far more sense."

Speaking, as a scholar, of the popularization in recent years of the East, particularly the philosophies, Professor Miller, said, "When you're looking for something to replace values that seem sterile, it's very difficult to look within your own tradition. It's much easier to look to an alien tradition with which you can associate. Symbolically, so many people who have gone into Indian cults change their names. They've gone through what seems very much to me a



Krishna and Radha depicted in an 18th century miniature from Nurpur

Soft sandalwood mountain winds caress the quivering vines of clove.  
Groves and huts hum with droning bees and cooing cuckoos.  
When spring sets the mood Hari lingers here  
to dance with youthful women, my friend,  
And time is cruel to his neglected loves.

Excerpt from the "Gita Govindam" translated by Barbara Miller

process of rebirth for whatever the reason. There's been the emphasis on meditational practice, the emphasis on simply taking a certain amount of time out everyday and sitting still. For one thing it's very attractive and it's been shown to

be reasonable in terms of the speed of modern life. I was watching a student on the lawn today doing Chinese boxing, very stylized, really beautiful, almost dancelike in its movements." She related this idea of starting anew to an experience

of her own. "I hadn't played a musical instrument for a good number of years and going back to the piano was difficult. I knew how badly I was playing. But somehow taking up the Indian flute was like starting all over again. You weren't quite being battered at every moment with how bad you were."

Professor Miller talked about the reaction of some Indians to these young Westerners seeking a new life. "Particularly among very conservative Indians, there's a tremendous hatred of "Hippies" as they call them, because they feel they've had a very negative influence on Indian youth, introducing them to drugs and fast living."

The interview wound up with a discussion of the relevance of a subject like Sanskrit. Professor Miller replied, "What's the point of studying Greek? You could ask the same question. It's part of the liberal arts education. The language itself is a highly disciplined study. As far as Sanskrit goes, I think the fun of studying it is that it's such an elegant, really very logical language. The reason Oriental Studies exists here is that in a world with the kind of communications we have there is a need for intellectually catching up with mass communication. Also India does have one of the world's largest populations and a large part of that population takes its heritage from a group of textual tradition which is heavily rooted in Sanskrit. It would be like trying to understand Western tradition without knowing about Christianity to know about that you have to know Hebrew and Greek."

"If you think of the situation which existed in World War II of the absolute, total ignorance on the part of the Americans of what the Japanese were. It's hard for us to believe, we feel the Japanese to be relatively familiar these days. But if you think . . . I discovered at my parents' house an old Fortune magazine from 1944 with unbelievable characterizations of the Japanese."

"It's not that everyone should study Sanskrit or Chinese or Japanese, but you do need, in any society, a core of people who can at least be informed."



Sculpture from the Devi Jagadamba temple

# Program in the Arts . . .

(Continued from page 1)

developed by a group of students is a performance of a baroque minuet. The details of such a performance that one would include in a thesis, from the musical arrangement to the stance and position of the performers, will be reproduced and will be the basis for evaluation for a grade. Another student studied and researched the baroque flute, creating a detailed, useable instrument with ceramics.

A distinct advantage of the Program is the opportunity for the utilization of New York's creative outlets. This past weekend, dance majors Janet Chao, Carol Hess, Jennifer Hill and Yukimo Hirai appearing with members of the Physical Education Department, performed a number of original works at the Cubiculo Theater; others do part of their studying at conservatories and specialized schools in the City. On December 3, members of the Program will perform works—that they have arranged or created (at the



**Jeanette S. Roosevelt** (Minor Latham Playhouse). Part of the Program in the future, Ms. Roosevelt hopes, will include more such programs for the public, at least one every semester. Also being planned are art exhibits and a collection of literary works. At this point, the primary factor in the gradual expansion of the Program is increased allocation of funds for

its projects.

For the current twenty-eight juniors and seniors in the program, about three-quarters of their time is spent in working directly with their art. As for the reaction to the Program, Ms. Roosevelt feels that "the students feel that they have had the freedom to pursue their art and are pretty generally enthusiastic." The consensus among those in the Program is that it fulfilled something that was missing at Barnard. Theater major Laura Shea feels that "there was definitely a need for it." While it brought all the performing arts in focus with one another, it also brought in the direct participation in the art that didn't exist with a straight academic major. Although some feel that not enough time has been allotted for performance, music major Joann-Reif sees it as a more individual thing, "a lot depends on the student herself." As for herself, the Program, "fills a gap that was there that the straight academic major did not fill."

## Barnard Literary Contests

### Elizabeth Janeway Prize

This prize is offered annually by Elizabeth Janeway, distinguished novelist and short story writer, and Barnard graduate. Competition for the \$500 prize is open to all Barnard undergraduates, of whatever department or major.

The prize will be awarded at the discretion of a board of three judges, for that work in prose, fiction or non-fiction, "which gives the greatest evidence of creative imagination and sustained ability."

Each of the three judges, acting independently, is asked to designate his first, second, and third choice among the contestants. In the final reckoning, each first choice will count as three points, second choice as two points, and third as one point. The contestant with the highest number of points will be the winner. In any year, however, the judges may decline to designate choices if none of the work submitted seems to them good enough to deserve the prize. In that event, Mrs. Janeway and the English Department will determine how the prize money may be spent to encourage creative talent among undergraduate writers at Barnard.

**Judges:** The judges for this year's contest will be announced later.

**Final Deadline:** This year entries in the contest must be turned in on or before

Wednesday, March 20th, at the English Department Office, 417 Barnard Hall. As this deadline is final, students would be well advised to set a somewhat earlier deadline in order to forestall emergencies.

**Rules:** 1. Three copies of an entry are required. An original typescript and two copies are acceptable if both of the copies are clear and unsmudged.

2. Typescripts should, of course, be double-spaced, on one side only of standard 8 1/2" by 11" sheets.

4. Students must submit three separate sets of manuscripts (one set to be sent to each judge), each set labeled with her name and a list of the contents, and each securely enclosed in a manila folder or envelope. Do not use heavy binders, such as spring binders.

5. Not more than 50 typed pages of material may be submitted, whether of stories, essays, portion of novel, or any combination of these.

Copies of this notice may be obtained in Room 401 Barnard Hall.

### Amy Loveman Prize

This annual prize has been established by friends and Barnard classmates of the late Amy Loveman, long-time editor of the Saturday Review and a key figure for many years in the Book-of-the-Month Club. The award of \$100 is for "the best original poem by a Barnard undergraduate." The competition is open to all undergraduates of whatever department or major.

The prize is awarded by a board of three judges, whose names will be announced later.

Entries in the contest must be submitted on or before Wednesday March 20, at the English Department Office, Room 417 Barnard Hall. It is suggested that each competitor submit more than one poem. There can be no fixed statement about the number of lines required; contestants may find it helpful to think of approximately 100 lines, but they should not hesitate to

submit fewer or more.

Three copies of each entry will be required. An original typescript and two copies will be acceptable if both of the copies are clear and unsmudged. Each separate poem must carry the writer's name. Pages must be numbered. Typescripts should be on one side only of standard eight and a half by eleven inch paper.

For each group of writings the student should provide three separate and complete sets of manuscripts (one set to be sent to each judge), each labeled with her name and a list of the contents, and each securely enclosed in a manila folder or envelope. Do not use heavy binders, such as spring binders.

Copies of this notice may be obtained in Room 401 Barnard Hall. After the announcement of the award, please call for your manuscripts at the English Department Office, 417 Barnard Hall.

## Leo Mayer Scholarship

In 1971 the family of Leo Mayer established a memorial scholarship fund for Barnard and Columbia students. Leo Mayer's son, Martin C. Mayer, graduated from Columbia in 1956 and his daughter, Natalie Mayer Beller graduated from Barnard in 1959.

The annual scholarship

stipend is \$2000, to be given to a Barnard or Columbia student on alternate years. The student must be a graduate of a Newark or East Orange, New Jersey public high school.

The description of this scholarship was inadvertently left out of the 1973-74 Barnard course guide.

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