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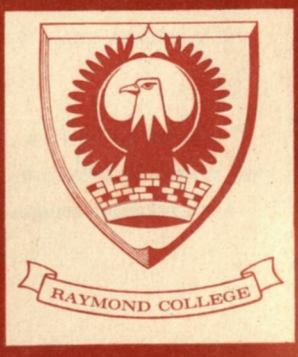
RAYMOND REVIEW

Spring 1968



A LIBERAL ARTS COLLEGE OF THE UNIVERSITY OF THE PACIFIC
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THE RAYMOND REVIEW Spring, 1968 Vol. 2, No. 2

Editors for this issue: Lewis S. Ford and John S. Williams
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Class Secretary: Janet McCombs Sanders

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David Burke's interest in the French painter Ingres stimulated him to prepare our lead article. Theodore MacDonald's explanation of "e" (the natural growth constant) is taken from his article, "Why is "e" irrational?" to be published in The Mathematics Teacher later this year.

With this issue we are encouraging Raymond alumni, as well as faculty members, to submit reviews. In particular we would be interested in essays reflecting upon your Raymond experience in the light of subsequent experience in graduate school, the Peace Corps, or in just plain living.

An Amateur Bibliography of Jean-Auguste-Dominique Ingres. (1780-1867)

The Crocker Art Gallery in Sacramento possesses a drawing by Ingres, Head of a Warrior which was probably done in 1790. To judge from the self portrait of 1804 and the wonderful portraits of the Rivière family of 1805, Ingres was essentially in full command of his technique by the age of 25. From then until at least 1863 when he painted The Turkish Bath there seems, except for an occasional lapse, to be no diminution of his powers. This is an exceptionally long productive period and unlike Delacroix or the Impressionists, Ingres' work has a basic unity of style. On occasion he copied a figure painted in his youth into a far later work.

As a pupil of David and a quondam head of the French Academy in Rome, Ingres inherited the mantle of leader of the classicists and chief opponent of innovation. This reputation has done much until recently to damage his popularity and to obscure the importance of a man who surely must be considered one of the greatest of French masters.

Last year was the centenary of Ingres' death. A large exhibition of his work was held in Paris and good reproductions of his work are now becoming available again.

In 1954 Phaidon put out a book by Georges Wildenstein that attempted a catalog of Ingres work; but after a second edition in 1956 it went out of print, and for the last few years there has been no generally available work on Ingres.

It is now, however, possible for anyone possessed of the modest sum of $17.50 plus tax to begin to understand why Degas, himself a fanatical draughtsman, so revered Ingres. The first book to become available is, Ingres, Drawings, Watercolors and Oil Sketches in American Collections (Mongan and Naef, N. York Graphic Society, 1967). This is the catalog of an exhibition held at the Fogg Art Museum. Far and away the greatest part of the fine illustrations are drawings and these represent much the easiest approach to the artist. In fact Ingres pencil portraits never went out of fashion, nor have I ever known anyone who was not almost immediately attracted by them. Indeed when the book arrived I had difficulty in getting it away from the Bookstore staff who were goggling enthusiastically at it. These portraits are almost unbelievably lifelike and, although light in touch and simple, render the most minute detail with the utmost clarity. These qualities probably account for much of their popularity, but in fact they go far beyond mere reality (which for example Puvis de Chavannes easily attained and who has heard of him?). The character of the sitter is somehow placed directly before one. It comes as no surprise that Admiral Pellew (plate 39) was disgraced for brutality (a considerable achievement in the British Navy of his day). A look at Mme. Gounod (plate 112) goes far toward explaining how a composer of such limited talent as Charles Gounod was so successful. Ingres further conveys in the most subtle manner his feelings about the sitter, though almost without overt indication. Here all attention is focussed on the face of the sitter and the pose of the body is used to strengthen the force of the character (for example the manner in which Pellew holds his hat in the portrait mentioned above is somehow arrogant). The effect of the facial detail is made all the more powerful by the

cursive drawing so often seen in the clothing. These portraits attain a great concentration of interest with an extraordinary economy of means, a technique Degas and Toulouse-Lautrec carried still further and that also has some relationship to caricature.

Each plate is accompanied by an informative text giving the history of the work, and there is an interesting appendix on Ingres' technique.

It would be hard to fault this book, and of the three here discussed, it seems to me quite the most satisfactory. There are, I think, only two objections to be raised. The first is that rather than being fully illustrative of Ingres as a draughtsman, the choice of works is arbitrary as they come only from American collections. The second is that all the plates are in black and white.

When one moves from discussion of the drawings to the paintings, one is on altogether more debatable ground. Whereas the former are easy to enjoy, posterity has taken a rather harsh view of the paintings, rejecting some of them and accepting others with great reservations. The mythological, classical and historical paintings have fared especially badly. Nonetheless if one is going to understand Ingres one must grit one's teeth and try to be patient over such apparent absurdities as Jupiter and Thetis, although I hope it is not necessary to share Robert Rosenblum's enthusiasm for them. Ingres himself considered these works his most important and was furious when anyone called him a portraitist.

All the paintings show an extreme care in the rendering of the most minute detail, a quality Ingres shares with the novelists of his day. Some people find this meticulousness exasperating. However, one presently begins to notice that nearly all the paintings are possessed of two qualities to an almost obsessive degree: a curious coldness of coloring, which Rosenblum compares at one point to Vermeer and which is somewhat similar, if more glacial, to that of Poussin, and a repressed eroticism. Even the respectable Mme. Moitessier seems to be inviting the hand to follow her seductive curves, but coldly, and as one's eye is drawn along her arm it is eventually led into the contemplation of her armpit. The coldness of the coloring and the eroticism are in fact countervailing characteristics and when one comes to a more openly erotic work such as The Turkish Bath, it is the coldness that one feels rather than the overt sensual appeal. Ingres' fondness for elongating necks and backs intensifies the sensations mentioned above. He once said no woman could have too long a neck and the point is further elaborated by the preparatory sketches for the Grande Odalisque. Since in most of the paintings a powerful feeling is aroused and almost immediately suppressed the effect is one of great tension. The effect of this tension between opposing emotional stimuli is a freezing and suspension of movement, particularly impressive in the portraits. Mlle. Rivière is frozen in a moment of time, standing coldly and sharply delineated in front of a ghostly countryside suffused with a gelid half light. Here is perhaps a partial parallel to Stendhal's The Red and the Black where again the characters stand out sharply and coldly against a distant background. Not of course that Ingres meant to achieve such surrealism. He was trying to produce an effect like that of Raphael whom he greatly admired. Incidentally, Stendhal also admired Raphael and said of him that "he had a horror of warm compositions".

In the classical, mythological, and historical paintings, Ingres tries to return to the world of the past, sometimes that of Poussin, sometimes that of the Greeks, and on one occasion at least to that of the middle ages. Now however, the figures are not detached and tense as in the portraits, but are instead cold, chilled, and writhing in the convolutions of a stylised agony. Against his will, perhaps, the head of the classical school is in fact saying that classicism is dead. It is the failure of most of these paintings that makes Rosenblum's argument that Ingres was a painter of many styles tenuous. Since he failed outside certain limited areas, his borrowings from the past tend more to show his limitations than to make him a 'universal' painter.

With the disappearance of the Phaidon volume it was, until quite recently, impossible to form any worthwhile opinion of Ingres as a painter. Now two books have appeared that between them fill this void. The first is a volume in Skira's Taste of our Time series, Ingres by Gaetan Picon ($7.50). The text seems to me effusive and not very informative and fails conspicuously to trace Ingres' growth as a painter and the influences on him. Some of these influences, Flaxman notably, are more in accord with romantic taste than one might imagine, and they led him early to forms of stylisation which underly much of his work. On the other hand his discussion of the peculiar eroticism of Ingres is interesting. The book contains some 50 color plates, amost entirely of paintings. Unfortunately these are very small and although the printing is clear, the colours are most probably excessively bright.

The second book is Robert Rosenblum, Ingres (Abrams, $20.00). Abrams announced the forthcoming appearance of this book several months ago, and I had great hopes that it would be a general study of Ingres' work of a satisfying standard. It is in some ways a disappointment. Firstly, Rosenblum has restricted himself to a study of the painting, giving only preparatory drawings for paintings and almost none of the pencil portraits. Secondly, he seems to be trying to prove that Ingres' evaluation of his own work is the correct one and that he was the master of many styles. In order to make his point he has to include rather a large number of the classical and historical paintings. To a student of Ingres the book is invaluable and partly for this very reason, but to the general reader it does not present a balanced view. In favor of the book it must be said that it is a serious study of style. Wherever possible the sources of a given composition are reproduced in black and white alongside it and comparisons with painters of Ingres' time are also given, with the result that Ingres' superiority is readily apparent. The great attraction of the book is the large number of big plates (48). So far as I am able I have compared these to the Phaidon book, and they seem to vary a good deal in quality. Some are splendid, but in others I do not trust the colors, notably The Turkish Bath and the portrait of Jacques-Louis Leblanc which shows a most untypical chiaroscuro. In the impossibility of seeing the originals such comments are offered tentatively.

Apart from the books discussed above, Harvard has republished Walter Friedlaender's David to Delacroix ($6.00), a most interesting book in which Ingres is seen as one of a series of painters who moved French art towards the breakaway from objective realism and academic story telling that took place in the work of the Impressionists. Unfortunately, while the text is valuable, the reproductions

are wretched, small, useless black and whites.

The re-emergence of Ingres from relative obscurity makes it abundantly evident that he still has a good deal to say, more perhaps to the present day public than to that of a hundred years ago. The tension in the paintings ultimately reflects fear. In what horrible orgies of sadism would M. Bertin (whose claw-like hands are modeled on Velazquez' portrait of Innocent X) indulge himself if he actually did burst out of his chair? What voluptuous assignation is Mme. Moitessier awaiting?

Lest it be thought that I am here indulging in overheated speculation, consider the behavior of Ingres himself. For most of his career he conducted himself as if he were the last guardian of the holy grail, reacting with fear and even hatred when the values for which he stood were attacked. His entire art is based on drawing and as a teacher he constantly reiterated that it was the only basis for art. Drawing means surrounding space with lines, in other words setting boundaries, and what Ingres derived from such influences as Flaxman was a still sharper division of one area from another, the painterly equivalent of the walls with which Stendhal's Verrières bristles. He was famous for his opposition to innovation and hated Delacroix whose wildness he regarded as positively satanic.

In short, Ingres was a man who lived in terror of the latent possibilities of human beings, himself included. The apparent calm and detachment in his work is achieved by restraining and confining violence. This fear is a quality he seems to have shared with other prominent people of his generation, among politicians, Metternich and Louis-Philippe. Among novelists, Stendhal is full of the expression of a similar fear. Perhaps they acquired their fear from witnessing the upheavals of the French Revolution, but since their time a fear of the same kind has come to dominate the minds of most sensitive people. Most probably it is in Ingres' ability to give artistic expression to this fear that his greatest interest now lies.

David Burke
(French)

A LAYMAN'S GUIDE TO THE NATURAL GROWTH CONSTANT

Among lay people, the most widely known mathematical constant is that celebrated bug-bear of schoolboy arithmetic, pi. As the readership of this journal of course realizes, pi is that constant obtained by dividing any given circle's circumference by that circle's diameter. The major frustration in thus trying to calculate pi directly from a given circle is that the diameter length or the circumference of the circle has to be irrational. A close and well-known estimate of pi, however, is given by the fraction: 22/7. That pi has numerous applications in the mensuration of curve-bounded areas and curved surfaces is common knowledge.

In this essay, I wish to introduce an equally fascinating constant, known as "e" or "the natural growth constant". Universally understood and extensively applied by the mathematical-engineering fraternity, "e" has a distressingly poor

public image. Of far more intrinsic interest than pi to the layman, because it is the basis for all forms of growth, "e" is by and large inaccessible to popular appreciation because it is usually entombed in a devious mathematical definition, bristling with a formidable array of symbols.

Actually, however, understanding "e" is a refreshing exercise in elementary logic well within the grasp of the average 8th grader. Moreover, it involves concepts of such elegance and generality that it seems more than a shame that all modern thinkers should not be acquainted with it. The explanation that I am about to present in this article is one that I have used successfully with early teenage audiences. However, this is by no means to say that what you are about to read is over simplified or nonrigorous. On the contrary, if the reader understands the following account, he can rest assured that he "knows"what "e" is in the same way that a practicing mathematician understands it.

Let us start with an example (no doubt as abstruse to the average professor as the mathematical definition of "e"), namely, the investment of money ! Suppose that you have a sum, P, of money which you invest at r% per annum compound interest. The amount, A, that you would have from that investment at the end of one year would be:

$$A_1 = P + \frac{r}{100}P = P\left(1 + \frac{r}{100}\right),$$

where A_n shall signify the amount after "n" years of investment.

Suppose, under the same conditions, we wish to calculate our amount, A_2, after two years of investment. Remember, our interest is compound, not simple.

$$A_2 = P\left(1 + \frac{r}{100}\right) + \frac{r}{100}\left[P\left(1 + \frac{r}{100}\right)\right]$$

$$A_2 = P\left(1 + \frac{r}{100}\right)^2$$

This would seem to suggest a rather simple relationship between the "sub" number on the A and the power of $\left(1 + \frac{r}{100}\right)$.

That is:

$$A_1 = P\left(1 + \frac{r}{100}\right)^1$$

$$A_2 = P\left(1 + \frac{r}{100}\right)^2$$

Dare we suggest that:

$$A_3 = P(1 + \frac{r}{100})^3$$

$$A_4 = P(1 + \frac{r}{100})^4$$

and $A_m = P(1 + \frac{r}{100})^m$, where "m" is the number of years that the investment was left to grow? Yes, we can, and by Finite Mathematical Induction it is easy to prove it. So let us accept that as true.

Well, now, suppose our investment house did not just render interest <u>once</u> a year, but <u>twice</u> a year. In that case:

$$A_{\frac{1}{2}} = P(1 + \frac{r}{2x100})^1$$

$$A_1 = P(1 + \frac{r}{2x100})^2 \text{ , etc.}$$

quite clearly, because r% annum is $\frac{r}{2}\%$ per 6 month period. Notice that at the end of each succeeding year, the power of $(1 + \frac{r}{2x100})$ doubles when interest is rendered twice yearly.

Thus, under these circumstances:

$$A_m = P(1 + \frac{r}{2x100})^{2m}$$

where "m" is the number of years over which the investment was allowed to grow.

Then, it should be clear to those readers vicariously experiencing the joys of financial investment, that if the interest is rendered <u>three</u> times a year:

$$A_m = P(1 + \frac{r}{3x100})^{3m} ,$$

and if the interest is rendered "t" times a year (where "t" can be any whole positive number) that:

$$A_m = P(1 + \frac{r}{100t})^{tm} .$$

Ah, but enough now of crass materialism and such gross appelas to our vulgar profit motives! At best, financial investment has little intrinsic mathematical interest because, in any given case, "t" is some fixed number (a small one usually, for obvious reasons), and thus the whole matter quickly becomes routine to the point of boredom.

What of growth under natural conditions? Animals don't grow in the same way that bank balances do. If they did, our tabby kitten would stay the same size for three months, then it would suddenly become bigger and stay at that size for three months, etc. Such a growth pattern, acceptable as it is in the world of business, would be startling (to say the least) under natural conditions. No, obviously animals grow continuously, that is, "interest" is being rendered all of the time and "t", of course, approaches infinity.

Now things start to get interesting". Under natural growth conditions:

$$A_m = \lim_{t \to \infty} P\left(1 + \frac{r}{100t}\right)^{tm}$$

Translated, this rather enigmatic mathematical expression means,

"A_m equals $P\left(1 + \frac{r}{100t}\right)^{tm}$ as "t" becomes infinitely large."

That bracket and its contents is becoming rather unwieldy, so let us proceed to simplify it.

Let $\frac{1}{n} = \frac{r}{100t}$

that is, $n = \frac{100t}{r}$

Thus, as "t" approaches infinity, so does "n".

Now if $n = \frac{100t}{r}$

Then $100t = nr$

$$t = \frac{nr}{100}$$

and $$tm = \frac{nrm}{100} = n\left(\frac{mr}{100}\right)$$

Thus: $$A_m = \lim_{n \to \infty} P\left(1 + \frac{1}{n}\right)^{n\left(\frac{mr}{100}\right)}$$

From this, we see that:

$$A_m = P\left[\lim_{n \to \infty} \left(1 + \frac{1}{n}\right)^n\right]^{\frac{mr}{100}}$$

Now, as "n" approaches infinity, how are "m" and "r" and "P" affected?

Well, we have seen in any natural growth situation, the factor:

$\lim_{n \to \infty} (1 + \frac{1}{n})^n$ occurs. The factor "P" is dependent entirely on the type of organism involved. In an animal, for instance, "P" is simply the weight of the zygote, then "interest" is added continuously by cell cleavage. "m" also is entirely a matter of what species of organism is involved. For instance, the m-factor (i.e., life span) for an earthworm is considerably less than is the m-factor for an elephant. Likewise, "r" (the interest rate) is a species - specific characteristic, and even varies in one organism at different points in its life. In man, for instance, the "r" is quite high at first and then decreases as we get older.

Thus, r, m, and P are factors that are not constant from species to species, while the constant factor associated with growth is the number:

$$\lim_{n \to \infty} (1 + \frac{1}{n})^n \ .$$

This "constant of natural growth" is called "e" (where "e" stands for "exponential series"), and a constant it is, as we can readily ascertain by expanding it and then taking the limit as "n" approaches infinity.

$(1 + \frac{1}{n})^n$ is a binomial expansion (Does that ring a bell, friends?), and if you will recall your high school algebra,

$$(1 + \frac{1}{n})^n = 1^n + n(1)^{n-1}(\frac{1}{n})^1 + n(n-1)(1)^{n-2}(\frac{1}{n})^2 + \ldots + (\frac{1}{n})^n$$

$$= 1 + 1 + \frac{(n^2 - n)}{2 \,:\, n^2} + \frac{(n^3 - 3n^2 + 2n)}{3 \,:\, n^3} + \ldots + (\frac{1}{n})^n$$

$$= 1 + 1 + \frac{(1 - \frac{1}{n})}{2 \,:} + \frac{(1 - \frac{3}{n} + \frac{2}{n^2})}{} + \ldots + (\frac{1}{n})^n$$

So $\lim_{n \to \infty} (1 + \frac{1}{n})^2 = 1 + 1 + \frac{1}{2 \,:} + \frac{1}{3 \,:} + \frac{1}{4 \,:} + \ldots + \frac{1}{n \,:}$

Thus $e = \lim_{n \to \infty} (1 + \frac{1}{n})^n = 2 + \frac{1}{2} + \frac{1}{6} + \frac{1}{24} + \ldots$

Now it can be proven that this constant "e" is irrational (and an interesting tale that makes as well, but it is a bit too tortuous for general reading), just like pi is irrational, but it is approximately equal to 2.71828.

As I mentioned earlier, "e" has an immense number of applications. It forms the base for the type of logarithms known as "natural logarithms". Colleagues in the Social Sciences and the Humanities, if forced to use logarithms for any reason, generally rely upon logarithms to the base 10. These are called "common logarithms" and constitute what the man in the street understands by the word

"logarithm". But in virtually all applications to biological growth studies, or chemical decomposition (indeed widely throughout the Natural Sciences), "natural (base-e) logs" are used because "e" is universal to all such growth phenomena.

Theodore H. MacDonald
(Mathematics)

The Massacre at Palmiry

In stiff vows at Palmiry
German bullets stitched
Polish prisoners to the earth.
Jew and Gentile, nameless
And famous, fell -
Sown into their graves.

An Olympic sprinter stopped
In his tracks; a Jewish actor
Threw up his arm,
His final gesture of farewell;
A pharmacist melts his bones
Into the vast crucible of earth.

On a flat clearing, in the brooding
Woods, a galaxy of stone crosses
And stars make a square,
Neat constellation. Stars of David
Are scattered among the crosses;
The losses are weighed
By these concrete signs.

Looming over all,
Leaning against the sky,
Three tall crosses keep
Their stone arms wide.
A cross is the leanest
Armature a man can make.

Many stars shine nameless.
Their light bends to the curve
Of the cosmos,
Strikes through the eye
With a sign
From fathomless space.
So these odd, low stars,
Six pointed, fallen from
Distances, strike.

Between these earth-stemmed stars
And natural stars flung to the sky
I stand alive,
But caught in darkness,
Crossed by stonelight,
Crossed by starlight,
Marked in a mystery,
Caught between these crucifying
Stars and stones.

Sy Kahn (Literature)

Majdonek Death Camp
Lublin, Poland, 1967

Not as vivid as bloodstain
Or loud as the gassed scream,
There is an aftermath to death.

In the dark buildings of Majdanek,
Ranked, coffin-shaped, precise,
I walked into the heavy air
Where hung in silent tiers,
Like clusters of withered leaves,
The rotting, clothes of the dead.

At the far end a colorless chorus
Of uniforms banked up,
A Dantean choir
About to chant a music
From the other side of death.

Alive but not alone
Among these headless ranks
I made my prayer,
A curse to cross between my life
And their unfathomable death,

And sank to twisted images
On the floor of the rocking sea,
To keep the creatures
Of lidless, luminous eyes
And spare as bone.

Moan of the present dead
In their boneless clothes
Called me to the dim surface
Of their coffined air
Where I explode

Like a deep-dredged fish,
Raised to a deeper rage
Among these uniform dead.

Sy Kahn (Literature)

R. W. Harris. A Short History of 18th Century England: 1689-1793. New York, 1963, 283 pages, 75¢.

This is the third in a five volume series, Short English History, which is published by Mentor books. The fact that a unit of time and a country provide the only unifying element in Harris' book (and in the others, too) implies to the reader even before he opens the cover that this is narrative history, which a glance at the table of contents confirms. Harris tells the story of eighteenth century England in terms of the important personalities. He carefully describes who knew whom, and what that meant in terms of a specific problem of British politics.

The major problem with Harris' third volume is that he does not do what he proposes, and it fails thereby to give the reader a vivid picture of eighteenth century England. In the "preview" the author states the significant developments in this century: (1) the development of the British constitution; (2) the economic expansion; (3) the Enlightenment. In what follows the author says nothing on or about the Enlightenment. With respect to the "economic expansion" Harris devotes fourteen pages to about as many "revolutions," none of which is precisely defined: "Commercial Revolution," "Agricultural Revolution," "Industrial Revolution," and the "Revolution in Transport." He concentrates on the constitutional developments, but they never appear in sharp focus. The author becomes so involved in personalities and relationships with respect to a specific problem that he fails to deduce the overall significance for long range development. He does not neglect to describe vividly George I's relationships with his ministers and mistresses (83-84), but not once does he mention their significance vis-a-vis the Cabinet or the constitution in general.

Part of the problem of failing to stress long run significance of events and personalities inheres in narrative history. An arbitrary number of years and a whole country set limits to a subject so vague as to be almost meaningless. When these limits are filled in with events and personalities not thematically related, the result, as seen in Harris' book, is a series of impressions, only a few of which the reader retains. But the reader is not left with a picture of the major developments in the century.

This becomes especially obvious in the way the author ends the book in the last three chapters. Chapter 12, "The Younger Pitt and National Recovery," stops with 1793 when the British become involved in war with revolutionary France, and this date is the one chosen by the author to end his book, although for no good thematic reason. He does not even show how England's declaration of war against France was related to Pitt and the national recovery. Chapter 13, "Law and Order," introduces a completely new theme, criminal law, and concludes with the indecisive statement that public opinion - this time in 1792 -

was changing on this matter, but little else. Chapter 14, "The Church, Methodism, and the Evangelicals," is also more in the form of an appendix than an interrelated chapter. The last two chapters provide impressions too, but they are only vaguely related to what went before, and they provide no "conclusion" to what preceded.

William F. Sheldon (History)

Leonard Schapiro, The Government and Politics of the Soviet Union. (Rev. ed., Vintage Books V-176, 1967), 176 pp., $1.65.

The government and politics of a country can often be profitably studied by analyzing its constitution. In the case of the Soviet Union, however, such an approach would hardly yield knowledge of the workings of the political process, for the Soviet Constitution is deceptive. Not unlike the American Constitution one article (Nr. 125), for instance, guarantees by law freedom of speech, press, assembly, including the holding of mass meetings, street processions, and demonstrations. Yet our newspapers, magazines, and informed books record incident after incident that appear to belie the true expression of these freedoms. Could all these reports be a hoax of our capitalist press? Very unlikely. How much freedom of speech is there if literary writers are sent to prison for voicing critical views of Soviet society? Or, if Doctor Zhivago remains inaccessible to the Soviet reader? This is where studies of informed scholars like Schapiro provide us with insights into the Communist "definition" of freedom and the inner workings of Soviet government. Those who are unwilling to tackle Merle Fainsod's excellent How Russia is Ruled (rev. ed., Harvard, 1963), which treats every major aspect of Soviet politics in detail, will find Schapiro's The Government and Politics of the Soviet Union knowledgeable and suggestive, despite the fact that brevity forced him to omit much of the colorful detail which distinguishes his scholarly tomes.

Anyone writing about the history and government of the Soviet Union faces a paucity of source material that illumines the activities behind the scenes of action. There are very few memoirs of accounts of Communist leaders. If they are published with the imprimatur of Moscow, they reveal very little indeed. Apart from the Communist party records of the region of Smolensk down to 1939, which were captured by the Germans in 1941 and later liberated by the Americans, there are very limited materials available to Western scholars inside and outside the Soviet Union. Thus most accounts of Soviet history and politics must be reconstructed from an analysis of Soviet policy statements, newspapers, magazines, and occasional unverifiable reports of refugees, and it is here where Schapiro, relying on his detailed studies of the CPSU, is eminently qualified to comment on the subject.

In his little book he moves from a summary of the genesis of Bolshevism, which establishes the backdrop of the Revolution of 1917, to an analysis of this most significant event in the twentieth century if not in all modern history and, finally, the formation of the Soviet state. Next he gives the Communist party, which is the engine that moves the Soviet system and controls the totality of Russian life, the careful scrutiny which it deserves, for without an understanding of the role of this elite of five percent of the Russian population, one cannot claim to comp-

rehend Soviet society. Whatever parallel pillars of power and organization there are, such as the army, police, trade unions, etc., they are all under the careful guidance of the Communist party. Schapiro rounds out his popularized treatment of contemporary structure, elections (there is usually only one pre-selected candidate to vote for), the central, republican and local government levels, and the organs of control, i.e. the police and internal security arm of the government. An interested reader will find several hours spent with this book much worth his while.

George Blum (History)

Henry Moore and Philip James (ed.), Henry Moore on Sculpture, (New York, Viking Press, 1967), 293 pages (128 reproductions), $20.00.

Generally, one is attracted to publications of the arts by the reproductions involved. Hence, the reader is on the look-out for works covering artists not presently included in his library, books containing higher quality reproductions than were previously available, or editions containing works never before reproduced. It must be recognized that any new publication involving Henry Moore can scarcely claim to meet any of the conditions mentiondd above. This leaves me with the task of offering what seems to me to be an unusual explanation for owning and now having twice read the Viking edition of Henry Moore on Sculpture.

To settle the matter of reproductions; there are 128 photographs - nearly all black and white. The majority are full-page reproductions. They cover a wide range of Moore's work (although not nearly as much as Hebert Read's book) and also include outside works which the artist finds either illustrative of a major point, or specifically influential. All in all, however, the reproductions are not extraordinary, and, considered by themselves, they hardly justify the asking price.

Then why the book? For once, the attraction is the text. I find this unusual because Art History and Art Criticism is generally without any value whatsoever. In this case, however, the artist is author and editor. Moore has chosen the works to be reproduced, the topics for discussion, and the logic of the presentation. If one is ever to hope for an accurate verbalization regarding the motivation and development of an artist, these would seem to constitute the most favorable circumstances.

The text itself is divided into four major sections, each of which is made up of a number of short essays. The book opens with a section of biography - which sets the tone and style of the writing and serves to introduce the principal theme of the text. The text (and, of course, the work) reveals a constant concern with form. Moore includes a section of essays on the theory of sculpture, including the well known "Truth to Materials," "Unit One," and "The Sculptor Speaks." This is by far the most interesting of the divisions, for Moore describes in detail the formal

requirements which need be resolved in each endeavor. Moore acknowledges a debt to Cezanne as he praises that painter's emphasis on mass and form rather than pictoral illusion. This effort, says Moore, broke the dawn of modern sculpture.

The significance of Cezanne is amplified in the section entitled "Periods of Art and Individual Artists," which includes Moore's essays on primitive and tribal art. Moore's enthusiasm for the primitive is boundless, and he repeatedly extols the "vitality" and formal resolution of art up to the early Greeks. Moore nods briefly to the Romanesque and Gothic and then goes on to dismiss all sculpture from the Gothic to Brancusi. The latter, Moore concludes, brought "shape-consciousness" back to sculpture.

Moore's judgment of Brancusi is a pivotal point in the book.

> "To do this (re-affirm an awareness of shape) he has had to concentrate on very simple direct shapes, to keep his sculpture, as it were, one-cylindered, to refine and polish a single shape to a degree almost too precious. But it may now be no longer necessary to close down and restrict sculpture to the single (static) form unit. To relate and combine together several forms of varied sizes, sections, and directions into one organic whole (that is the task).

The remainder of the book is devoted to a discussion of individual samples of Moore's work. It is here that the final judgment of Moore's text will take place. It is not possible, of course, to approach the text without having been prejudiced by having seen the sculpture. Even having worked through the theory, it is the work which ultimately turns one's judgment. Moore's work does indeed display an intense committment to the study of form, and the text enables one to see more clearly the limitations Moore has set for himself. What should be of concern is the question of the legitimacy of Moore's perspective and the validity of his claim that he has enlarged and refined the scope of Brancusi. In this respect, perhaps the single most unfortunate bit of editing lies in the decision to include a reproduction of Brancusi's "The Beginning of the World."

Peter Pumphrey (1967)

Friedman, Maurice. To Deny Our Nothingness: Contemporary Images of Man. New York: Delacorte Press, 1967. 383 pages. $7.50.

Maurice Friedman's To Deny Our Nothingness is an uneven book and fails to equal either his biography of Martin Buber (Martin Buber: The Life of Dialogue) or his analysis of the images of man that emerge in the fiction of Melville, Dostoevsky, and Kafka (Problematic Rebel). Extending the analysis begun in this latter book to include other images of man that have appeared in more contemporary literature, and complicating his approach to include examples from theology, philosophy, and psychotherapy, Friedman has produced a stimulating, but brief, analysis of some thirty-two modern thinkers. I found his chapter on "The Modern

Gnostic" the most intriguing, possibly because I have been convinced for some time that Simone Weil, Carl Jung, and Hermann Hesse are gnostic through and through. But then Aldous Huxley also has more than a little tinge of gnosticism to him as was pointed out years ago by D. S. Savage. Yet Friedman includes him in a chapter with T. S. Eliot and Martin Buber as a "Modern Mystic," albeit of a lesser breed than either the poet or the philosopher.

Whereas Friedman examines such giants of psychology as Freud, Jung, and Fromm, and of theology, as Kierkegaard, Berdyaev, and Tillich, he chooses to analyze Huxley, Gide, and Steinbeck, completely ignoring such masters of fiction as Joyce, Mann, and Proust, all of whom are certainly of greater stature than any novelist he mentions. Moreover, the great strength of the Problematic Rebel -- Friedman's thorough knowledge of all the critical work surrounding his primary sources--is noticeably absent in To Deny Our Nothingness. This weakness has the effect that many of his judgments about various thinkers--most glaringly in the cases of Tillich, Freud, and Kierkegaard, though evident with Sartre and Nietzsche as well--are at best conventional criticisms, at worst simply inappropriate or wrong. To cite only one example--he dismisses Nietzsche after only eight pages, seemingly unaware of Walter Kaufmann's brilliant study of the German philosopher which includes penetrating explications of Nietzsche's doctrines of the "will to power" and the "Superman." Certainly a careful study of Kaufmann would necessitate a more balanced and cautious judgment of Nietzsche.

Clearly the richest chapters in the book are those entitled "The Existentialist of Dialogue: Marcel, Camus, and Buber" and "The Dialogue with the Absured: the Later Camus and Franz Kafka; Elie Wiesel and the Modern Job." But unfortunately most of the material in these chapters has already been presented in Problematic Rebel or in the studies of Buber. The only really fresh ground is that concerned with Marcel and Wiesel; and for the introduction to the latter novelist, I am especially grateful.

Maurice Friedman is a significant thinker, but his latest work, To Deny Our Nothingness, is disappointing because it promises far more than it is able to deliver.

John S. Williams (Literature)

COLLEGE NOTES

Mowry Baden's sculpture is currently represented in a one man show at the Hansen Gallery of San Francisco. The show runs throughout the month of May. In addition, there is an article in the May, 1968, issue of Art in America on his sculpture. Mowry is leaving Raymond at the end of the 1967-68 academic year to accept a position as Assistant Professor of Painting at Pomona College.

David Burke is currently working on his dissertation on the intellectual climate in France from 1815-1848. He plans to travel to Paris this summer to do research and write.

Lewis Ford was awarded a Cross-Disciplinary Grant by the Society for Religion in Higher Education to be applied toward his sabbatical leave during 1968-1969, to be spent largely at the Claremont School of Theology where he will be working on "A Whiteheadian Interpretation of Biblical Theology." During March 18-22 he was special lecturer in American Philosophy at the College of Saint Teresa, Winona, Minnesota, where he participated in a seminar with Charles Hartshorne on "Hartshorne's Version of the Ontological Argument." Several of his articles are appearing this spring: "Boethius and Whitehead on Time and Eternity," International Philosophical Quarterly, March, 1968; "Is Process Theism Compatible with Relativity Theory?" Journal of Religion, April, 1968; and "Whitehead's Conception of Divine Spatiality," Southern Journal of Philosophy, Spring, 1968.

This spring two of Sy Kahn's earlier volumes of poems are being reprinted in new editions: Our Separate Darkness (3rd printing) and The Fight is with Phantoms (2nd ed.). A new book of poems, Another Time, based on experiences and impressions in Poland, will be out in about a month. During the coming months Sy will have poems appearing in ETC., Bitterroot, Quixote, and South and West. His essay "Through a Glass Menagerie Darkly: The World of Tennessee Williams," (a revised edition of his Faculty Research Lecture of 1966), will appear shortly in a new book entitled Essays in Modern Drama, and his essay "Eugene O'Neill's Legion of Losers in The Iceman Cometh" will appear next year in another new book, Literary Highlights of the 1940s. In addition Sy directed the Raymond-Callison Players in a most successful, four night run of The Adding Machine and is currently staging Peter Weiss's The Persecution and Assassination of Jean-Paul Marat as Performed by the Inmates of the Asylum of Charenton under the Direction of the Marquis de Sade. The Marat/Sade will play on the evenings of May 16 through 19 and will involve a cast of 26 with 6 musicians and a full musical score. Sy has also conducted several lecture and poetry reading tours in various parts of the United States.

Theodore MacDonald, along with 16 other computer people, has been commissioned by General Electric/Communications Systems Research, to design a translation compiler (software) for moving Fortran IV syntax through PLA into a word language known as "Lyric." The idea is to move from a calculating to a descriptive mode, or vice versa, on the same program. He will be on sabbatical leave during the 1968-1969 year doing research in pure mathematics with computers.

John Williams received his Ph.D. degree on June 8 from the University of Chicago. His dissertation is entitled "The Far Side of Despair": Sartre's Hidden Ethic and the Death of God. He recently had a book review published in the January issue of Journal of Religion.

Gene Wise was selected in December to be the recipient of the 1967 American Quarterly Award, given annually for the best article published in that journal and selected by the American Studies Association. He is currently writing an article on "American Civilization at Raymond College," to be published next winter in the American Quarterly and later in a book on American Studies programs in the United States. In addition, he is engaged in a comparison of the "pietistic" culture of the New England Puritans with the "intellectualist" culture of Raymond

College. He has also signed with Dorsey Press to write a book on recent American historiography and has been asked to arrange a session and deliver a paper on that topic at the American Historical Association Convention next December in Chicago.

CLASS NOTES

1965

Marty Overstreet is in London, teaching Math and Physics in a private school, and planning to return to university study in architecture this fall in London. John Cupples is to be ordained in the First Christian Church this summer, and has an offer to work in the poverty areas of Washington, D.C. Dave and Sandy (Wright) Macmurdo are in Davis, planning graduate work there unless Mac's C.O. alternative service intervenes. Rip Hunt is working in Berkeley at the Lawrence Radiation Laboratory, waiting for the results of state draft appeal--doesn't look too hopeful. Lt. Michael and Michele (Benson) Raggett are living in Idaho Falls, Idaho. Norma Jean Stoltz is in Madison, Wisconsin. After a Peace Corps term in Nigeria, Patti Steven is now in Europe. Bev (Moon) Dunlap is completing an M.A. in Germanic Studies at University of Chicago, and plans to continue in the History of Religions at the University of Chicago Divinity School. She reports that "The Divinity School is ideal for a Raymond Graduate," for "it requires industry rather than a specialized background."

1966

Diane Platt has been struck down by mono but plans rapid recuperation. June Lathrop emerged from Zen Meditation to get married this spring. Steve Meyers was seriously injured in a motorcycle accident some time ago, but is reportedly recovering well. Sully Swent is gracious enough not to even mention the typographical error on her name last issue--she's at UOP.

Unbelievable as it seems, Rusty Parton is a social worker at Stockton's Welfare Department.

1967

If you found that unbelievable, don't even try this: so is Pete Pumphrey. Wes Mattox is at Harpur College, Binghamton, New York. Richard Marx will be finishing at Hebrew University this spring; he and Connie Cushing plan to marry this summer, then go to Harpur College as well, Richard in English and Connie in their MAT Program. Tom Preece has dropped out of Graduate work to concentrate on his novel--continues as Resident at Raymond.

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