Swarthmore College Bulletin

September, 1983

The Art of Seeing

How to see more of what meets the eye

By T. Kaori Kitao

Thinking with our eyes is something we all do, most of the time without realizing it. But some of us develop this skill more fully than others—often out of necessity.

Detectives, policemen, and customs officers, for instance, develop eyes for certain details, as do reporters, cabbies, and hookers. They learn to look at people intensely and minutely. Personnel officers see people comprehensively and deductively; they learn to read cues to individual personalities even in small gestures. Architects, builders, and realtors see a house and know immediately a great deal about it. Farmers, after years of experience, develop skills in reading clouds, and physicians learn to read symptoms in their patients by inspection. Stage performers are able to grasp something about the audience—its aura—by reading it comprehensively. Professionals, whatever the field, exercise a developed vision in their own field.

Buffs also develop a keener vision than others about whatever they are enthusiasts. Philatelists, for example, see details in stamps laymen miss. In general, as we grow older and become more experienced, most of us learn to see more in our selected areas of expertise. More and more we seem to know instantaneously—without consciously thinking—whether something is right or wrong in a given situation.

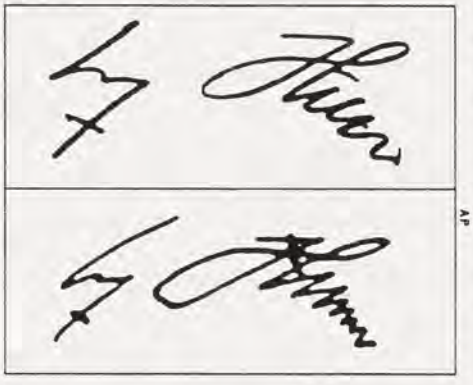
As children, by and large we see the world as a whole very intensely; but as we grow up our vision undergoes atrophy through heavy doses of verbal and written training. By the same token, academics steeped in reading and writing have less developed eyes—reluctant though they may be to admit the fact—than people in trades and crafts. Learned people tend to belittle the importance of looks of things. Eyeballing is acceptable as an initial and tentative method, but it must be corrected by allegedly more reliable data conveyed by statistics and verbalized reports. Impressions are suspect because they are believed to be subjective, while written information often is trusted and considered more objective because it is verbally explained.

Intent on formulating verbal argumentation, scholars therefore are likely to forget that words can distort visual reality and that seeing can be as naive or disciplined as verbalized thinking.

A connoisseur's discerning judgment, for which she or he has no explanation except that "it just *seems* so," is immune from a burden of proof and is, therefore, considered suspect. It seems unscientific and unscholarly, and even frivolous, because it is quick and immediate and often fails to lend itself to analysis. Yet the disciplined eye is the result of a training no less rigorous than that needed for logical thinking.

One day an architect I worked for as an undergraduate looked at a drawing submitted by his engineering partner and after a glance returned it for a recheck, even though the engineer had spent days on the calculation of the structure. The engineer had trusted his figures, but the architect's eye proved surer. A good architect has his compasses in the eye—so explained Michelangelo.

Thinking with your eyes can also be a more efficient way of doing things. Take, for example, the ability to measure dimensions and distances by inspection. It may lack the precision achieved by using a ruler, a yardstick, or a transit, but inspection is instantaneous, and the situation may not call for the numerical precision such instruments assure. Cooking is not only easier, it is often more creative, once you learn to measure ingredients without cups and spoons.



AP

An expert graphologist detected the forged signature of Hitler (bottom) on sight: The loop of the H, for example, is drawn, not smooth (from TIME, *May 9, 1983).*

By the same token, signs and logos have an immediacy that verbal counterparts can never match. Similarly, a personal interview can reveal information about a job applicant that reams of papers in a dossier fail to convey.

At the same time, thinking with our eyes also can help us with learning and knowing. One need not be a phenomenologist to know that, given the world of objects in which we exist, the perception of the physical world is the first stage of thinking. Since the disciplined eye sees the world with a developed sense of proportion, it helps the mind to think systematically, to sort out and organize the world of abstract ideas no less rigorously than the visible world. Learning to see the physical world as a cohesive structure teaches one to organize ideas as well into homologous structures of abstract relationships. A good argument is, in fact, a good design. So is a good novel, a good lecture, a good administration. Learning to think with your eyes thus also makes learning to learn easier.

In art departments, of course, we make a specialty of training the eye. Art and art history teach other competencies as well—analytical thinking, a sense of history, the understanding of different cultures, research techniques, clear writing, and theories of vision, among others. But they differ from other disciplines in liberal arts in that they insist on training the eye together with the mind; and they instill in the students the awareness that while seeing is a native function in all of us, the eye needs training to serve the mind.

But how can we train ourselves to see

better? Artists and art historians help their students develop a disciplined eye in a number of ways.

First, we learn to see *more*. We look and look and make a special effort to see more—in sheer quantity. We get into the habit of seeing more not only in museums but anywhere—at home, on the street, in the country, at work, strolling and resting, at all waking hours.

We give our students pictures to learn; we send them to museums to look at works of art and out on the streets to inspect buildings; we have them sketch outdoor scenes and familiar objects indoors; we teach them to develop a habit of taking in the visual world all the time. Many complain about the number of slides they must commit to memory in art history courses, without realizing that in so doing they are expanding their capacity to see as they never will in other academic courses.

Second, we learn to see more *consciously*. We try to see not only more, but also more attentively by trying to be aware of our seeing when we see. In short, we try to see with wide open eyes, not as a matter of fact, but with conscious effort. Sketching what we see is an exercise which forces us to see consciously—even if we sketch badly. It makes beginning students exclaim that they never *saw* that a human head is more cubical than spherical.

Third, we learn to see more *intensely*. Trying to see more consciously makes us see more vividly. We learn to etch in our minds what we saw—to see it first of all as sense data in all its concreteness before imposing our habitual selectivity to meet our practical needs. We learn to see more freely, less hampered by abstractions and more skeptical of conceptualizations that the names by which we learn to refer to things inevitably impose on us. The title of a recently published book on California artist Robert Irwin puts it concisely: *Seeing is Forgetting the Name of the Thing One Sees.*

We normally tend to see only what we have to see to guide our actions, unless we consciously try not to do so; seeing more than that is seeing intensely. We can promote intense seeing by making efforts to draw accurately, by trying to learn colors as color sensations rather than by their names, and by registering abstract paintings to memory.

Fourth, we learn to see more *minutely*. Learning to see intensely, we also learn to see with attention to details. We remember such details as may seem trivial at the time, never suspecting they will ever be relevant except when we come to a point of having to retrieve them—that coat button, the marks

It comes as a surprise to most beginning students in drawing that a human head is more cubical than spherical (Watteau, Study of Heads*).*

Learning to commit an abstract composition to memory helps develop intense seeing. Turn the page and try to reproduce it in a sketch. (Kandinsky, Improvisation #28, from Gardner, Art Through the Ages*)*

Note the change in the wall articulation between the old portion (down the nave), where the piers are simple and identical, and the newer portion (two bays before the crossing), where shafts are attached around every other pier. (Laon Cathedral, Nave Elevation, from Frankl, Gothic Architecture, *Penguin Books)*

on the wall by the door, the shape of a branch overhead, the color and pattern of the upholstery. Every minute detail counts in analyzing a work of art, and a work of art may be said to be an artifact endowed with quantities of organized relevant details. Scrutinizing a work of art is, therefore, a strenuous activity, as is learning to draw and paint.

Fifth, we also learn to see more *comprehensively*. We learn to see the forest as well as the trees. Together with details we try to record in our memory the overall character of things—their gestalt. Try to remember, for example, whether Lincoln on your penny faces left or right. Learning to see comprehensively means we learn to remember without formulating a description of a particular place, a particular composition, or a particular page. Trying to learn a picture and understand it as a totality forces us to grasp its aura—its personality, so to speak—without necessarily being able to verbalize it, but so that we can recognize it when we see it another time. We often know a certain artist's personal style this way; and when we have learned to identify different styles, we have learned to see a group of things comprehensively—an artist's oeuvre, an historical period, the architectural style of a city, or the character of a whole urban environment. We also learn it in our effort to abstract, as inevitably we must, when we try to represent the visual world in drawing and painting.

Sixth, we learn to see more *accurately*. We try to see the size and scale of things, large and small, as well as the spatial relationship of their component parts, such as position, distance, orientation, and repeated patterns. That is to say, we try to see things in their proper proportions. We learn to do this by training ourselves to read commensurable relationships accurately, as for example between length and width and between width and height or in terms of repetitive or modular units. We also learn to use the human stature as a measure of distances. We become keenly aware of proportions of our spatial world when we learn about perspective in Renaissance art or train ourselves to draw accurately in perspective.

Seventh, we learn to see more *structurally*. We try to be more sensitive to the internal relationships of what we see. We try to grasp the structure of things—how parts are distributed to make the whole, how they are clustered or otherwise arranged, and how they are interrelated. We train our students to do this by having them compose their pictures or sculpture by adjusting and readjusting the internal relationships of their design to achieve a certain sense of cohesiveness and necessity, or they learn it through rigorous exercises in compositional analysis.

Eighth, we learn to see things *contextually*. We try to see things in their positional relationships to other things around them. We learn to see the visual world less as a sea of discrete things but more as a system of interrelated components. We learn in compositional analysis that no part of a composition exists in isolation, that even the slightest change in one part changes the constitution of the whole, and also that the whole is a relative term since an entity in relation to its environment exists as a part of a larger whole from which it cannot be isolated. We learn that everything has its syntactic and semantic dimensions—even

The photograph shows New York on a Saturday night (piles of Times*), not far from Times Square (to judge by the kind of magazines displayed), in the late sixties (conservative suit with narrow lapels on the man and a miniskirt worn by a model on one magazine cover). (Photo by Lehnartz,* New York in the Sixties, *Dover Publications)*

The classical triangle which encloses the holy groups (center) unifies these compositions and emphasizes the Virgin's protective role. The version in the London National Gallery (right) differs in details and has subtle changes in composition creating different connotations for its religious subjects, while raising some questions about its authorship (from Pedretti, "Madonna of the Rocks," Leonardo da Vinci, *Univ. of Calif. Press).*

How did the artist group the twelve sitters (at far left) to give ample individuality to each and yet maintain a sense of communal unity? Note how he varied the postures and glances of the sitters as well as the distances between them. Diagrammed are three possible compositional ideas. (Frans Hals, Militia Company of St. George, Dutch Art and Architecture, *Penguin Books)*

abstract forms; every form is identified by both its internal organization and its environment.

Ninth, we learn to see more *discriminately*. That is to say, we try to develop a discerning eye. We learn to compare and recognize differences, however minute or subtle, and see significance in these differences: a sketch and the final work for which the sketch was a preparatory design, two solutions to the same problem, two illuminated manuscripts copied from a now lost common model, the original and a forgery, two prints from the same plate or negative, indications of different building periods in a cathedral. What we compare, however, are not ideas but images. We compare a work with either another or a mental image of another. When we are so adept at this process that we do it seemingly unthinkingly, we are exercising connoisseurship.

Tenth, and finally, we learn to see more *deductively*. We not only try to see well but also learn to read what we see. We learn to read meanings in the appearances of things; or, in art historical terms, we become alert to the iconography in everything we see. More broadly, we take for granted that every visible thing is potentially a sign and engage ourselves in practical semiotics. We learn to deduce meanings not only from the image itself, but also from its form and its context; conversely, in studio arts, we learn to invent symbols and find forms for ideas.

Iconography is not limited to religious paintings like the Madonna and Child; it is found also in everyday phenomena. When we see something and *see* what it *means* instantaneously (as for example when we say to ourselves, just from looking at its outside appearance, that a shop is too extravagant or too cheap for us) we have identified its iconography in the process of seeing.

The discerning eye makes you a keen and accurate observer, a better judge of new and unfamiliar situations, a more efficient learner of any kind of task you have to deal with, and a more reliable thinker. The disciplined eye enables you to read meanings in situations accurately by inspection, to be prepared for unforeseen situations, to enjoy the world around you in its modesty as well as its exuberance, and to warn the mind when it soars too high in abstraction and loses its bearing in reality. But, above all, it develops a sense of proportion which implants in the person a feeling that the world is well under her or his control. Without the discerning eye, the mind's eye must be content with a blurred vision. Leonardo da Vinci expressed it all so admirably:

"The eye whereby the beauty of the world is reflected by beholders is of such excellence that whoso consents to its loss deprives himself of the representation of all the works of nature. Because we can see these things owing to our eyes, the soul is content to stay imprisoned in the human body; for through the eyes all the various things of nature are represented to the soul. Who loses his eyes leaves his soul in a dark prison without hope of ever again seeing the sun, light of all the world; and how many there are to whom the darkness of night is hateful though it is of but short duration; what would they do if such darkness were to be their companion for life?" (*Trattato della Pittura*, paragraph 24)

T. Kaori Kitao, professor of art history and former chairperson of the Art Department, adapted this article from a talk given on campus at the request of the Career Planning and Placement Office.

Two renditions of Picasso's Jupiter and Semele are shown above. On the left is the original, on the right a poor copy by Professor Kitao. The copy is exceptionally weak in draftsmanship; lines lack sureness and suppleness, and anatomical definitions are awkward.

Is war becoming obsolete?

HOPE FOR THE FUTURE

KENNETH BOULDING

Editor's Note: *During the 1982-83 year Kenneth E. Boulding (Hon. '67), a scholar who has written thirty-two books on social and economic issues, served as the Eugene M. Lang Visiting Professor of Social Change at Swarthmore College. Boulding, who has been a professor at Colgate, Cornell, Dartmouth, and the universities of Edinburgh, Texas, and Colorado, concluded his year at Swarthmore by overseeing a symposium in April entitled, "Hope for the Future." Much of the discussion during the symposium naturally centered on fears of a nuclear war between the United States and the Soviet Union.*

Shortly after the last session of the symposium Eugene M. Lang '38 (Hon. '81), chairman of the Board of Managers, informally discussed some of these issues with Professor Boulding. The following is an edited transcript of their conversation.

Eugene Lang (E.L.): I would like to ask you whether you think issues and events can be better controlled by people who learn to wield ideas effectively as a result of the kind of education that we provide here at Swarthmore?

Kenneth Boulding (K.B.): I have been encouraged by certain historical parallels to the problems we confront today with nuclear weapons. The disappearance of the institution of dueling, for instance, has some very striking parallels to the present situation. It's a very ancient institution for settling disputes which eventually was abandoned.

When dueling was done with swords it was well accepted as a means of settling disputes because a sword can be a defensive as well as an offensive weapon. You can parry as well as thrust with a sword, so if you're a good swordsman, you can simply defend yourself.

Then, sometime in the eighteenth century, they went to pistols. This was a sort of technological imperative, of course. But eighteenth-century pistols were so inaccurate that you still had a good chance of surviving. Then, in the nineteenth century, the aim of the pistol improved and that was the end of it. There hasn't been much dueling in this country since Aaron Burr shot and killed Alexander Hamilton in 1804. The last duel I've discovered in England was in 1840 involving Lord Cardigan, and he was dragged before the House of Lords for using pistols that were too efficient.

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EUGENE LANG

E.L.: I see the analogy there; would that it were true. But unfortunately, I don't think the terror and finality implicit in a nuclear war necessarily mean there isn't going to be such a war.

K.B.: While it may not be a totally legitimate analogy, my point is that even though people still have handguns, dueling has become a crime. Now, the real question is how long will it take for war to become totally unacceptable and a crime?

We do see this tremendous decline in the legitimacy of war as reflected, as I've often said, in popular songs. The first world war produced many marvelous war songs, but the second world war yielded few and subsequent wars have produced virtually

none at all.

E.L.: I am often reminded of an episode when I was on campus here as a student. . . . I was in an honors seminar with Kermit Gordon ('38) and we both had taken an honors examination. It was a one-question examination: "What do you think is the most important economic question we face and what do we do about it?"

K.B.: When was that?

E.L.: That was in 1937. Having been immersed in Professor Claire Wilcox's seminar on social economics, the predominant issue of the day impressed itself on me as being "inequality." And I remember spending hours at that examination marshalling all of the evidences of inequality—what it took for a family of four to live then and how income should be redistributed so that the minimum needs of people in our society could be met.

When I completed the examination, I met Kermit standing outside. Walking back to our dorm we discussed the exam and, naturally, I was interested in how he had answered the question.

I expected him to say that he had answered it the same way that I had. But he crossed me up and said: "My solution was to raise the national dividend." His assumption was that if you really want to deal with the problem of inadequate income distribution you must try to increase the total yield of society, rather than use the medium of leveling. And I realized that he was absolutely right because he was dealing with the problem at a more basic, generic level.

The reason I raise that point now is to question your diagnosis of the principal ill of our times. Does not war really reflect major maladjustments and problems, both domestic and international, in the way we manage or perceive our affairs? Is war the root problem or is it more properly characterized as an unacceptable means of dealing with our underlying problems? In effect, then, when we talk about war and peace being the major issue of our times, maybe it's really just a cop-out—a way to avoid dealing with the problems that are pushing us to a point where war is adopted, by accident or design, as the most practical solution.

K.B.: No, I don't really agree with that. I think the war and peace system is highly separate from the rest of society and that wars don't have very much to do either with conflict, or justice, or anything else. Actually, war is a manifestation of just a part of our social systems, which consists mainly of our unilateral national defense organizations. They are merely subsets of the national states which support them.

You can easily see this reflected in the development of a stable peace over a large part of the world now. We have what I call a great triangle of stable peace stretching from Australia to Japan, across North America to Finland, that includes about eighteen countries that still have great conflicts among themselves. In fact, we have much more conflict with many of these countries with which we are at peace than we do with the Soviet Union.

We have no major conflicts with the Soviet Union, none at all that are really serious. We have no border conflicts and no economic conflicts really.

When you look at something like the oil crisis, the people who really put the screws to us in 1973 were the Canadians. They were the ones that cut off our oil, not the Soviet Union. But we never made a peep, not a peep, because you see we already have a very stable peace and we just didn't want to fuss about it. Actually, our economic conflicts with Japan and West Germany are much greater than they are with the Soviet Union.

Having a common ideology doesn't necessarily help, either. Look at the running conflict between China and the Soviet Union. . . . The Chinese are in much greater fear of the Soviet Union than we are. There's a tenseness and a sense of betrayal there that's almost like that in the Middle East.

E.L.: But don't you feel that we do have legitimate disputes with the Soviet Union—disputes fought out mostly by and in surrogate countries? We identify our interests with certain countries where we consider the influence of the Soviets to be a challenge to our own well-being.

K.B.: Well, it seems to me that peace ultimately depends on whether we can develop some form of the Westphalian solution—modeled after an understanding originally developed by the people of the German province of Westphalia in 1648. In that year they decided that the people who were Protestant were going to stay Protestant and the people who were Catholic were going to stay Catholic and they weren't going to fuss about it any longer. I suggest that we might consider a settlement of that sort between ourselves and the Russians.

The thing that created the present slippery slope situation between the U.S. and the U.S.S.R. was the Soviet invasion of Afghanistan. It was an incredibly catastrophic mistake that cost the world countless billions of dollars and has caused major political problems ever since. If it hadn't been for that, I think our relationship with the Russians would be very much easier.

E.L.: Why do you think they did it?

K.B.: I think it was probably accidental and now it's something they've found they can't get out of gracefully.

E.L.: You think it's become a matter of national pride, then?

K.B.: They apparently feel it's a decision that has to be supported.

After all, how did we get into Vietnam? Just by a stupid series of accidents really. Sure, you can trace half a dozen decisions that easily could have gone the other way. We just got in accidentally and one foolish mistake led to another. For the Russians I expect it's the same sort of thing.

And, of course, they're worried about the Moslem majority there. In fact, I'm sure they're a lot more worried about Iran than we are because they're a lot closer. The great ideological conflict in the world these days isn't between capitalism and communism, it's between Islam and communism.

I sometimes think we could solve this whole problem (the threat of nuclear war between the Soviet Union and the United States) by having all the communist countries in the world incorporate in Delaware. That would take a lot of the heat off—after all, Poland is about the same size as General Motors—and then they could sell stock to bail themselves out of their economic mess.

E.L.: Your idea of a Westphalian solution might work if ethnic, ideological, and various other groups and their leaders were willing to accept things as they are and, as you say, not fuss any longer about their differences. Certainly, some U.S.-Soviet differences arise from faulty perceptions growing out of fear and distrust on both sides that might be eased by applying the Westphalian concept. The Afghanistan issue, both in its inception and its consequences, might well be a case in point.

However, in this real world, I doubt that the dynamics of our political process, or those of the Soviet, would permit an across-the-board Westphalian-type settlement. Moreover, to the extent that moral issues are involved, in circumstances where we should stand up for what we believe to be right, we must continue to carry the burdens of our differences. The world will be in much worse shape if we don't.

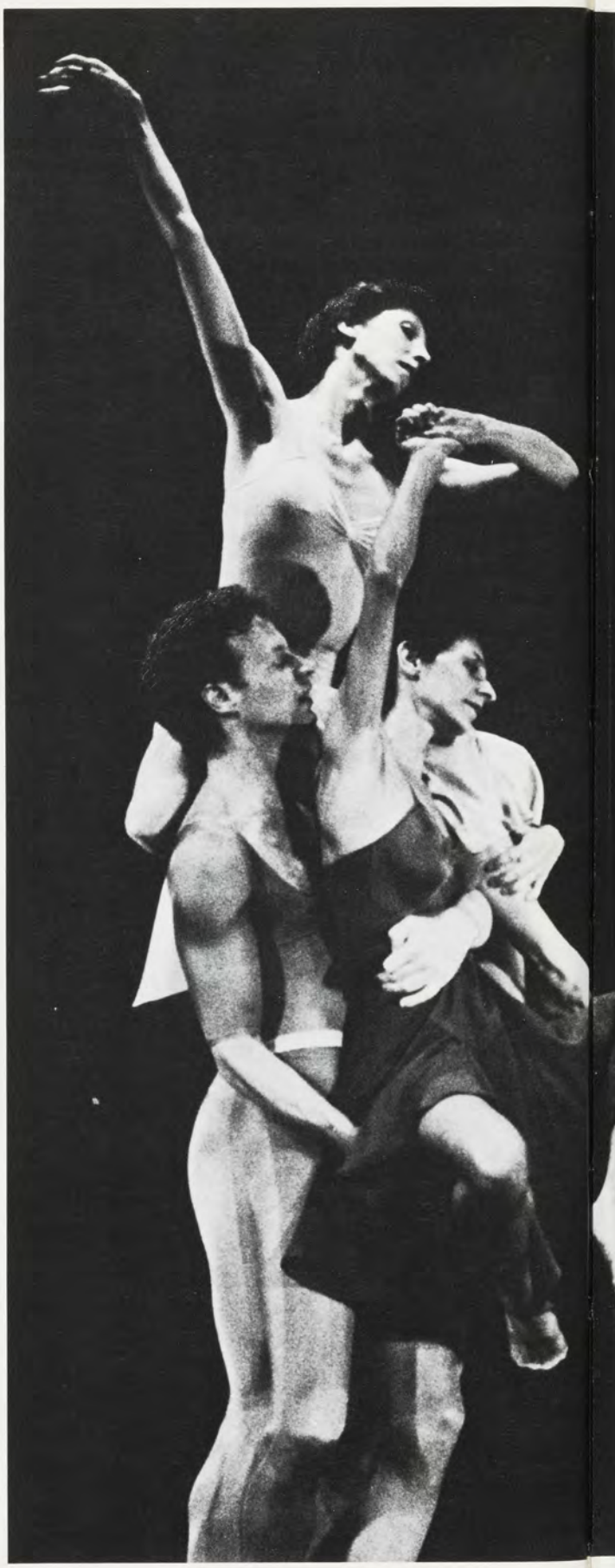
A FESTIVAL OF DELIGHTS

For music and dance lovers, as well as performers and serious students of the arts, Swarthmore in June definitely was the place to be. While the College's stages and studios were alive with dance ranging from ethnic to ballet and modern, the campus concert halls and classrooms reverberated with the music of such diverse composers as Mozart, Copland, and Crumb.

"This was eclecticism viewed from the right end of the time continuum—the present," wrote *Philadelphia Inquirer* music critic Daniel Webster in summing up his views of "a festival budding with hope [and] promise." A photographic sampling of the festival's varied delights follows.

Above: Internationally acclaimed pianist Natalie Hinderas (Hon. '76) with the Swarthmore Festival Orchestra. Photo by Walter Holt.

The world premiere of a quartet by composer Richard Wernick (shown below acknowledging the applause of the audience) was a highlight of a varied concert program performed by oboist Philip West (above left) and mezzo-soprano Jan DeGaetani (above right) the second festival weekend.



Children of all ages participated in a "Young People's Concert" on the opening weekend of the festival. The program included Sousa's "Stars and Stripes Forever," Ravel's "Mother Goose Suite," and Epstein's "Night Voices." Swarthmore elementary school children (above) follow the baton of conductor James Freeman, chairman of the Department of Music.

Dan Wagoner and Dancers (left) are known for their unique blend of ballet with modern dance forms. Choreographer Wagoner conducted a two-week dance workshop during the festival.

Annette DiMedio '75 and her sister Regina, left, performed Saint-Saens' "Carnival of the Animals" at twin grand pianos.

Ballet great Edward Villella presented a lecture/ performance of pieces by Clifford and Balanchine, along with original works, with dancers from the Eglevsky Ballet.

The Chuck Davis Dance Company, internationally known for its repertoire tracing the development of African dance from Benin to Harlem, opened the Music and Dance Festival on June 10.

The Vanaver Caravan combined several American folk and ethnic dance styles in a program featuring Ted Shawn's classic "Five American Pieces."

DANCE PHOTOS BY DENG-JENG LEE.
CONCERT PHOTOS BY ALAN DIXON '83.

THE COMPANY WE KEEP

Far from being isolated in the Crum Woods, Swarthmore's campus is constantly alive with visitors—performers, leading experts in the sciences, public figures making news, and groups gathered to take advantage of the beautiful surroundings and excellent facilities.

During spring semester, 1983, photographers Steven Goldblatt '67 and Alan Dixon '83 captured a smattering of the many campus happenings.

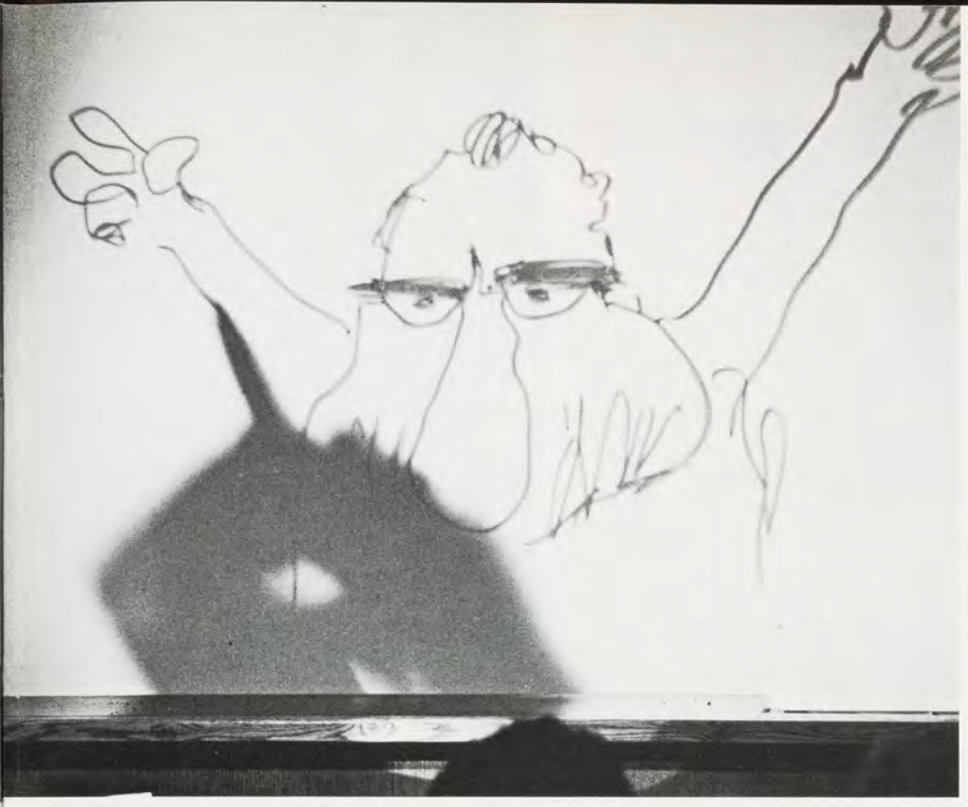
Yale economist Sidney Winter (left) and Harvard economist John Kenneth Galbraith (right) joined in a symposium on "Hope for the Future" in April organized by Kenneth E. Boulding, Hon. '67, (above), Eugene M. Lang Visiting Professor of Social Change.

Swarthmore had a preview of possible Olympic swimmers in March when the campus hosted the National Invitational Collegiate Synchronized Swimming Championships. Participants came from schools throughout the United States, and included hopefuls for slots on the U.S. team for the 1984 Olympics, the first Olympic Games in which the sport will have competition status.

In February noted author and scientist Barry Commoner spoke on "The Politics of Disarmament." Commoner, the presidential candidate for the Citizen's Party in 1980 and author of *Poverty of Power* and *The Politics of Energy*, spoke under the sponsorship of the Nuclear War Education Project.

"Exits from the Nuclear Arms Race," a three-day conference on disarmament held in March, brought to campus such diverse figures as Paul Warnke (below, left), principal negotiator for the U.S. during the SALT II talks, and Soviet U.N. Ambassador Oleg Troyanovsky '41 (pictured below right sporting a Swarthmore tie).

Author, screenwriter, and director Michael Crichton talked with students after his lecture on "Electronic Life" in April. Crichton, the author of *The Andromeda Strain* and *Terminal Man*, as well as screenwriter and director for the movies *Coma* and *Westworld*, came to campus at the invitation of President David Fraser (left), who was a classmate of his at Harvard Medical School.



Political cartoonist Pat Oliphant made a rare public appearance in April to open an exhibit of his cartoons called "Lashing Out at Both Sides." Oliphant's son Grant is a member of the Class of '83.

Starting off the spring in style, a crew of professional models and photographers came to campus to shoot a fashion layout for the May issue of Philadelphia's *Inside Magazine*.

THE COLLEGE

The Class of '83 graduates with "high spirits" undampened

Swarthmore's 320 graduating seniors refused to let intermittent showers and thunderstorms on May 30 disrupt the College's long-standing tradition of conferring degrees outdoors. Although the weather did force the official College commencement exercises indoors for the first time in over forty years, members of the graduating class prevailed upon President David W. Fraser to accompany them to the Scott Outdoor Auditorium—the site of every Swarthmore commencement since its completion in 1942—for an impromptu awarding of degrees in the woods (see photo below) shortly before the formal ceremonies were set to begin in the Lamb-Miller Fieldhouse.

"It's not surprising that this class arrived in a thunderstorm and will leave in one," President Fraser later told those present at the College's 111th commencement, explaining that the Class of '83 had distinguished itself by "high spirits" in athletics and other extracurricular activities, as well as by its impressive academic record.

"A remarkable 32 percent of this year's seniors played intercollegiate athletics during their time at Swarthmore," Fraser said, noting they had won Mid-Atlantic Conference championships or co-championships in women's and men's tennis, football, and lacrosse. At the same time, Fraser pointed out, "seniors or recent graduates won a Churchill scholarship, three Fulbright scholarships, a Lehman Graduate Fellowship, a Mellon Fellowship, and seven National

Four honorary degrees were awarded by the College

A pioneering female judge, a well-known philosopher, a noted educator, and an eminent lawyer all were awarded honorary degrees at Swarthmore's commencement ceremonies May 30. Three of the four are alumni.

President David W. Fraser presented honorary degrees to Julien Cornell '30, a distinguished lawyer and author, who lives in Central Valley, N.Y.; to Alasdair Chalmers MacIntyre, a philosophy professor at Vanderbilt University and author of the acclaimed book *After Virtue*; to Ellen Ash Peters '51, a Connecticut State Supreme Court justice; and to educator and national authority on dyslexia Margaret Byrd Rawson '23, of Frederick, Md.

Each of the honorary degree recipients briefly addressed the Class of '83. Excerpts of their charges to the senior class follow.

Julien Cornell '30

"As you members of the class of 1983 set forth upon your errand, as you begin your lives in the 'real world,' as you move slowly toward some far horizon, dimly seen in the distance, you will value the knowledge which you gained here, you will find out how to use it, and I hope you will use it with compassion, with compassion for all God's creatures, whether rich or poor, communist or capitalist, educated or illiterate, white or black.

"Above all, as you set forth upon your errand, you will go with the greatest gift which Swarthmore College can give you: confidence in the strength of the mind and faith in the power of the spirit."

PHOTOS BY STEVEN GOLDBLATT '67

Science Foundation Graduate Fellowships."

In concluding his remarks Fraser told members of the graduating class not to worry that the College will change too much after they have gone: "In large part the College will be the same . . . the College that you have helped shape—a place where people examine themselves and the world, where important questions are asked and the questioners work hard to find the answers, where friendships are made, where irreverence mingles with a deep respect for others. It is your College and it owes much to you."

Prior to President Fraser's speech, Shoshana Daniel Kerewsky '83 addressed her classmates. She emphasized the importance of imagining how others come to have beliefs different from their own.

"It's important to disagree with opinions and not with people," Kerewsky explained. "We have little to gain by dismissing values and beliefs which differ from our own, just because we dislike the person who presents them to us. If our goal is to learn, and to participate in a community, we need to accept, not just tolerate, people different from ourselves. We need to put ourselves in each other's place, and think about *why* we think the things we think, and feel the ways we feel. And not to try to undermine each other's arguments. I'm not suggesting that we all stop disagreeing, that we pretend our differences don't exist. . . . But that sort of willingness to listen forms the basis for useful and constructive disagreement. A foundation for an informed exchange of ideas allows us to acknowledge the validity of our disagreement while still respecting each other."

Alasdair Chalmers MacIntyre

"If you have learned any one thing from your studies at Swarthmore, it ought to be that no serious problem or issue requires less than prolonged, undivided, and cooperative attention. But you must already have experienced the way in which in a good deal of public life, and especially in the media, almost everything is presented in short segments, designed not to be too demanding on the attention. And you must also have learned from your education here that any serious problem or issues require complex treatment, while public debate and discussion continually press in the direction of misleading simplification."

Ellen Ash Peters '51

"Even as there is no justice if lawyers—or judges—fail to recognize that law cannot be just in a vacuum if people are cold and hungry and unemployed, so too there will be no justice unless knowledgeable non-lawyers recognize how urgently the legal system needs their ongoing commitment and support. If we are to move forward to a more just society, all of us, lawyers and laymen alike, must be ready and willing, even at the cost of controversy, to use our resources and our learning to safeguard our hard-won freedoms and to move toward a more productive, peaceful world. Lawyers alone can never be an effective bulwark against political oppression or nuclear disaster. I charge you, as history teaches, to use your energies and your knowledge in the service of justice."

Margaret Byrd Rawson '23

"As Swarthmoreans you are, fortunately, not trained, in the narrow or specific sense, but you have had rigorous—not rigid, but rigorous—training in the disciplines of scholarship and science, engineering, and human relations and the arts, with a practicum in living in this community of people—serious and high-hearted, and often enough delightfully antic. With this versatile, intensive training experience, you are prepared to tackle whatever undertaking you choose, to learn how to master it, and to make each chosen medium do your will. Such training brings with it a sense of competence and the capacity for effectiveness in the service of understanding and courageous fulfillment of purpose."

Samuel L. Hayes III '57

Harvard business professor joins Board of Managers

Samuel L. Hayes, III '57, Jacob H. Schiff Professor of Investment Banking at Harvard Business School, has been appointed to the Board of Managers.

Before joining the faculty at Harvard in 1970, he won the outstanding teacher award at Columbia Business School, where he had been teaching since 1965.

The author of many articles on financial management and investment banking, he is co-author of *Competition in the Investment Banking Industry* (see Recent Books by Alumni, p. 37) and has twice won the annual Shattuck Award for the best article on real estate.

Hayes, who received his master and doctor of business administration degrees from Harvard, is active in the American Economic Association, the American Finance Association, the American Institute for Decision Sciences, and in the Financial Management Association, of which he is a past officer.

Economics professor calls for steel industry "quid pro quo"

Swarthmore Economics Professor Frederic M. Scherer told a U.S. House subcommittee July 28 that the problems of America's ailing steel industry "represent a manifest failure of United States industrial policy." Professor Scherer, a former director of the Bureau of Economics of the Federal Trade Commission and an expert on mergers and industrial growth, called for cooperation among the industry, union, major steel buyers, and the government in shaping a comprehensive, long-term plan for bringing the industry "up to competitive par."

The economist, a graduate of the University of Michigan and Harvard, testified that in the past the government has always intervened on a "piecemeal" basis, "with little or no thought given to longer-run consequences or ... to the imposition of a quid pro quo ensuring that the problems that led to intervention would be corrected." The American steel industry currently is operating at only 55 percent of capacity, despite widespread plant closings over the last decade.

Scherer advised the House Subcommittee on Economic Stablization of the House Committee on Banking, Finance and Urban Affairs that it is not too late for the government to intervene more effectively than in the past. For example, Scherer suggested that the government should restrict steel imports "only in exchange for an explicitly negotiated quid pro quo" from the American steel industry and its employees to make their prices more competitive.

Soderlund named curator of peace collection

Historian Jean R. Soderlund has been appointed Curator of the Peace Collection of the Swarthmore College Library. She replaces J. Richard Kyle, who had served in that position since 1980.

Soderlund edited *William Penn and the Founding of Pennsylvania, 1680-1684: A Documentary History*, recently published by the University of Pennsylvania Press. She is an associate editor of *The Papers of William Penn*, published by the Historical Society of Pennsylvania.

Jean R. Soderlund

A graduate of Douglass College, Soderlund received an M.A. from Glassboro State College and a Ph.D. from Temple University, for which she wrote a dissertation on "Conscience, Interest, and Power: The Development of Quaker Opposition to Slavery in the Delaware Valley, 1688-1780."

Her academic honors include a Watson Dissertation Award in the Social Sciences and a Mellon Dissertation Fellowship from the University of Pennsylvania's Center for Early American Studies. Experienced as an archivist and teacher, she has presented numerous papers on aspects of colonial American history before historical organizations.

The Swarthmore College Peace Collection is the largest and most wide-ranging archives of its kind in the world. It began over fifty years ago when Nobel Peace Prize winner Jane Addams donated her personal papers documenting her work toward peace and social reform. Since then, the Collection has grown to include over 1,600 archival collections, including the official records of such organizations as the Women's International League for Peace and Freedom, SANE, the War Resister's League, and Vietnam Summer. In addition, there are more than 7,500 books, files of 1,500 peace periodicals, 2,500 posters, photographs, recordings, and assorted memorabilia.

Edith Philips, professor emerita, dies at 90

Edith Philips, professor emerita of French Language and Literature, died July 19, following surgery at Crozer-Chester Medical Center in Chester, Pa. She was 90.

Professor Philips began teaching French at Swarthmore as an associate professor in 1930 after teaching at Goucher College in Baltimore where she received her bachelor of arts degree. She also held the degree of Docteur de l'Université de Paris.

In 1934, Miss Philips became a full professor and was appointed Susan W. Lippincott Professor of French in 1941 after serving as acting dean of women in 1938-39. In December 1949, the Department of Modern Languages was organized, and Miss Philips was named chairman, a position she held until 1960. She retired from Swarthmore in 1961.

A specialist in 18th-century France, Miss Philips was the author of *Les Réfugies Bonapartistes en Amérique* (1923) and *The French Legend of the Good Quaker* (1931).

CLASS NOTES

The president scored a run.

Garnet halfback Ed Meehan, Jr. '84, was sawed in half and magically survived.

And balloons filled the sky.

A great alumni weekend . . .

President David Fraser and Harriet Butler, widow of Frank Butler '08, led the parade.

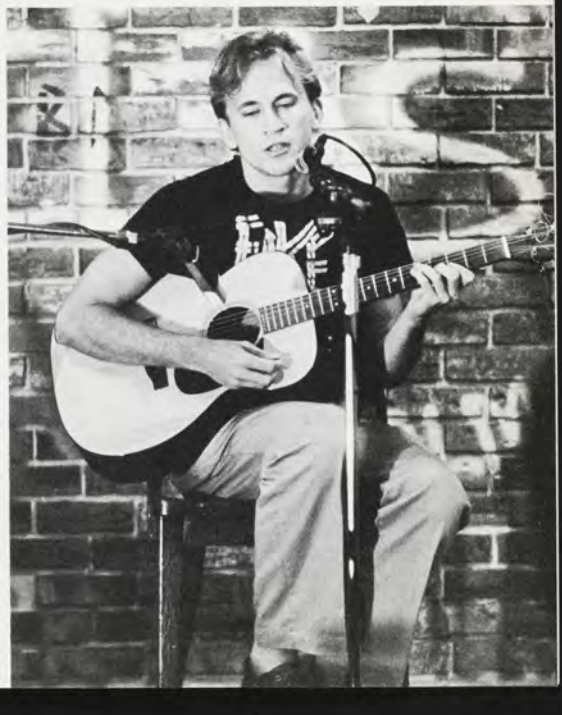
...With
for almost

ALUMNI WEEKEND '83 Clockwise from left: The Garnet Sage Jazz Band's performance in Lang Concert Hall typified the upbeat spirit of the entire weekend. Shown are Tom Hallowell '29, drums; Paul Mangelsdorf, Jr. '49, trumpet; Hank Ford '28, banjo; Dan Goldwater '43, trombone; and Ben Ludlow '32, clarinet. One of several students helping to make the day special was Beth Armington '84. Alumni Collection was pleasantly interrupted by the prestidigitations of Harry Blackstone '56. Blackstone recruited several alumni to help with his magical machinations including Kathryn Bassett '35, Class Notes editor and former director of the alumni and fund offices. Swarthmore's newly-inaugurated president, David Fraser, met scores of alumni during

something everyone

the weekend, while at the same time many older alumni were introduced to some of the College's computer facilities. Actor, singer, and songwriter Mark Soper '77 entertained alumni who arrived Friday night for a reception and buffet dinner. After leading off and then reviewing the parade, President Fraser, an ex-Haverford infielder, donned a Garnet uniform and joined Bill Lee, Jr. '60, Paul Stevens '65, Coach Ernie Prudente, and Mark Handwerger '85 for an old-timers' game. New Alumni Association Vice President Sally Warren '65 and retiring President Marshall Beil '67 clearly enjoyed the goings-on. Other new alumni officers (not shown) are: President Susan Ruff '60, Vice President Donald Fujihira '69, and Secretary Monica Bradsher '63.

Photos by Steven Goldblatt '67 and Alan Dixon '83



Swarthmore College Bulletin

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In this issue:

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Managing Editor:
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Assistant Editors:
Kathryn Bassett '35
Kate Downing
Editorial Assistant:
Ann D. Geer
Designer: Bob Wood

Cover: An unidentified girl ponders Auguste Renoir's "A Girl with a Watering Can" (1876) at the National Gallery of Art in Washington, D.C. Photo: Bob Wood

You will find the course of Odysseus' wanderings when you find the cobbler who sewed up the bag of the winds."

Thus sardonically did Eratosthenes, the Alexandrian critic, comment on efforts to rationalize Homeric geography. We make no claim to have found that cobbler, but we hope that the Alumni College cruise next May will catch the spirit of the fabulous voyager who, as Homer says in the first lines of the *Odyssey*, "saw the cities of many men and knew their minds."

There is nothing on our itinerary as terrifying as a visit to the cave of the Cyclops, but who knows if we will not hear the voices of the Sirens or the sound of Circe singing at her loom? And both before putting in at Odysseus' home port of Ithaca and after sailing away from the Lotusland of Tunisia, we will cross the tracks of other adventurers who traveled the ancient world, from the Mycenaean sites of the Argolid and the Phoenician trading posts of North Africa all the way to the Eternal City, spreading out from the valley of the Tiber over more than seven hills. — *Professor Helen North*

Swarthmore Alumni College
Mid-Mediterranean Odyssey
May 1 to 16, 1984

With a Prelude in Athens
April 28 to May 2
And a Postlude in Perugia
May 16 to 19

Please send me details on Swarthmore's Mid-Mediterranean Odyssey

Name _____ Class _____

Address _____

_____

Telephone _____

Send to: Alumni Office, Swarthmore College,
Swarthmore, PA 19081