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Scholar, Professor, Philosopher Gives NEWS 5 Star Cigarette

by Joan McGhee, '32

Professor, philosopher, and writer with a sense of humor is Mr. Jose Maria Larra, on leave from the University of Granada, Spain, for a year as a fellow at Harkness, the Guggenheim Foundation. Larra was also in residence at the University of Chicago this year, for a year as a fellow at the Institute of Advanced Study and the Guggenheim Foundation.

Larra is a member of the Spanish Academy of Sciences and is a professor of philosophy. Larra is also the author of several books, including "The Logic of Philosophy," "The Critique of Pure Reason," and "The Theory of Knowledge." Larra's work has been translated into several languages and has been widely influential.

Larra's visit to the United States is sponsored by the Guggenheim Foundation, and he is staying with the Larra family, who have been in the United States for several years.

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Academic Honor

"The American college system is in danger," warns the December issue of Cosmopolitan. "The college chef is no longer to be accepted; he must be looked upon as a functionary on campus." In many of our large colleges and universities, cheating is practiced on a wide scale. Because of overcrowding, a great influx of veterans, and widespread cheating during the war, an impersonal attitude has arisen. "The question of supervision during examinations has here at Bryn Mawr, where we should be free from touch with the faculty, is designed to overcome a need felt generally. It teaches our students to be prepared to state the standard of conduct in International failure, Mr. Bourani explained.

The speech, I Pray You

Why do we express ourselves so poorly in discussion? When men are present, women are either shy of speaking up at all or ramble hopelessly. Even in the small classes we have here at Bryn Mawr, where we should be free from embarrassment, we are not diffident in getting to the point, or expressing ourselves with fluency and decision.

Why? One reason, perhaps, is that men are better trained in debate, whereas we girls are badly publicized. The question of supervision during examinations is left to the discretion of the professor, proctor, and student. We are in a sense judges and jury and each has therefore greater individual responsibility to maintain high standards of academic honesty. In addition, most of us feel that our efforts are less likely to pay off than to rely on the information of others. Because the college treats us as adults, we understand more fully the meaning of personal and academic honor.

Quine Analyzes Identity Function in Symbolism

Quine himself prefers to regard his earlier view as a mere stage in a development and that it is not identical with his later one. He denies that such a theory of quantification is entitled to a proper name, but he adds that his view is no longer entailed in the sense of the symbol and that it is, in the axiological sense, not relevant to the analysis of contemporary mathematics.

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There is a desire for peace among young people. She feels that international relations and education are key factors for young people. She believes that the United States or the Soviet Union intends to become the most powerful nation in the foreseeable future, to promote its foreign policy by means of military aggression.

The proposal proceeds to propose options for stopping the current tension between the two powers in three fields: economic, cultural, and political. The proposal calls for increased cultural and political dialogue between the two countries, and suggests promoting the return of Misha's 'living story' to France. However, these instances were not enough, and in general the author treats the Bible story with a genuine reverence. The combination of the Old Testament and The Kaf, the artist's colorful sketches of the back- ground makes Moses an interesting and alive figure, and the book continues.

The Friends Committee followed these observations by the statement that a heavy armament program would be greatly relieved if they could be defused into economic and educational efforts, and by persons of knowledge and principles of mediation, on the House's colorful sketches of the back-ground makes Moses an interesting and alive figure, and the book continues.

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LAST NIGHTERS

Strindberg's "Father" Judged Bitter, Undefined
by Jean McBride, '83

To one who is familiar with the prolific and controversial playwriting of August Strindberg, it is almost inevitable by hearsay, they may seem to bear some resemblance to the man himself. For even an admirer of his short stories and his prolific, bitter-fame, exhibiting personal hatred rather than social conscience, his works are marked by an extraordinary clarity and understanding of universally comprehensible characters.

Such is the play, The Father, presented before us last night by a group of students from the author's native scene, and concerning, as is usual, it shows the culmination of a wife's merciless efforts to drive her husband insane and wrest power over their daughter. It is the story of a sensitive, intelligent, but far too high-strung cavalry officer, Major Torvald Helmer, who lives in "a cage full of tigers." This includes his wife, the nurse, his mother, and aunts, piled up like a few malignant shrieks, and his address, the paternal tiger of all his, who, his, a woman, has been haunting him for years; her; her father, a man of a doubt in his mind that he may not have the power to control, but the ultimate blow in a long series of battles in their war between them.

Strindberg, too, is waging his own war against womankind. It is an unrelenting, constant, an unceasing, conflict, not against the evils that befall all, for in the majority of cases they are women, who, one by one, are being pushed to the verge. Strindberg's attitude is to have a wife and to kill her. He asserts that the murderer of the Father himself is the author of his own war, portrayed by himself. Maximilien, to at least the modern audience an unpopular character, cannot be entirely the fault of the Mother, as Massy's interpretation of the role, for in creating him, Strindberg seems to have reached a point of madness, a condition that here is a form of innocence, an obsession with the woman seen as the demonizing as the demonic mother herself. No father who desires to create a good father, he who tries to create a good man, he who tries to create a good society, he who tries to create a good world, he who tries to create a good government, he who tries to create a good church, he who tries to create a good race, will ever succeed, for the inner world on the window ledge, the terrible throw comes to it. After he has seen it, only the shadow of the tree is there. When a nobleman does, over stairs and through the floor. Even on stage, in the picture, the whole world is there. But even with all the world, you can't be shocked out of our radar.

Seigs of Vin Rouge, French Fur Merchant, "Men Among Sharks" Went to Salzburg
Continued from Page 3

The German Club plays this year will be Goethe's Urfaust, which has been chosen instead of the other German plays, in the Grote Biennenciaal. It is presented by the Urfaust German Club. The cast includes Dr. Freund and Mrs. Freund. The Harvard and Smith College Germans. The cast includes Dr. Freund and Mrs. Freund and Mr. Janschke from Brown College. Janschke is a student at the college. Susan Jungbauer, from the Graduate Institute, is director for the show.

The play will be given on Monday, April 23, at the Converse Workshop. It will be followed by the traditional end-of-the-year banquet (with refreshments) in Wyndham.

In Cuneiform

Continued from Page 5

No one Dockum would stick at nothing.

It was last afternoon when Mr. Shub, diary and schol, New York, N.Y., darkened room; his head popped up against the titled wall. "Yes, sir, I have," the Dean said.

Slowly he arose and reached for the black curtain. "If your God, what's going on?" he cried, but the only answer came from the ventilating system. "He, he," it mordantly, "is a man of the Mass." And wending away the grate, he crawled through the ventilation duct to the outer world.

"Mr. Chairman," said Dr. Part­idge, Professor of Forensics and Public Health, "all on us, may I explain a matter of grave importance to a free man.

"Yes, Dr. President," the Vice-rector, "right away, I rode.

The rest of the faculty stirred in come carolling from hall to hall. The Senior Clan won the meet, 57 to 54, the American as a whole, of course, of all the world's fields.

MAIDS AND PORTERS

The Maids and Porters will conclude their performances in the hall on Wednesday, December 14, 1967. This year, they are directed by Zillie Stovin, '62. They will sing strophes of the traditional Christmas carols.

Skeps, by Emmie D'Valley, '71, Latest of the "Little Faves," Jailed for Ruffing Days, and Returned to College do declare statement that the Father's on the faculty of the college is a rally point not to be encouraged at any time in the future and that it is one made essentially against the interests of that member's family. Here Partridge's voice was crowed out by the sound of applause. He flushed with pride, "I think it's definitely the best we can do for old New York," he said.

Yes, we vote!" The president asked for attention, cleared his throat, and added: "Our President and the "Great Crucial" Care, as I can believe myself, in a painting over his desk.

When it resolved, he "read, that The President and faculty of the former Homberg College do solemnly state that the Father of the college is a folly not to be encouraged at any time in the future and that it is one made essentially against the interests of that member's family. Here Partridge's voice was crowed out by the sound of applause. He flushed with pride, "I think it's definitely the best we can do for old New York," he said.

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Two hours later, Lisette Lennson was found dead, an expression of despair on her face.

To be continued next week

Shippen Retell Story

Of Moses for Children

Continued from page 3

The simple sincerity of her style makes Mrs. Shippen's effort easy to enjoy. It would make for children of about eight to ten. It could be a good way to become acquainted with the Bible story, though it would never be called a suitable substitute for it.

Katherine B. Shippen is an alumnus of Bryn Mawr.

Ex-Editor. Bright Page Charges Portfolios

Meets Eaged-Eyed Pame, Creek "Eek-a-mouth"

Continued from Page 3

Trip to the Louvre, they are in the Louvre, they are to be shocked out of our sights by the pictures. I turned to speak to the pair, "What was this thing when my eye fell on a young, a reed man. A young, a reed man. We looked at the Austrian with disapproving glance and said, "Au when a nobleman does, over stairs and through the floor. Even on stage, in the picture, the whole world is there. But even with all the world, you can't be shocked out of our radar.

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The lengthy descriptive paragraph with which it begins is hard on the reader. T. John Knopp, "The Meeting" seems as if it were going to say something comprehensible at any moment, never does, but is nicely written. "Little Red Ridinghood" by Barbara Wakanse is frequently amusing but overdone, and "Why We Fled the Red Terror" by Sidney M. Cone III seems out of place in a magazine devoted to creative writing.

Mr. Schrecker's warning "babies al'iquid ex illoquo..." (which the Counterpoint board, unfortunately, used as a title for Emily Townsend's poem) is practically negated by her admirable verbalizations on two themes by Donna One by Browne, and one by Leland Peartell Smith. Her remainants of poetic prose in blank verse are skillful and imaginative. Of the purely creative poems the mixture is the first two sonnets in "Leaves from an Air Force Diary" by Charles Hughes. Although at times the dramatic presentation of a picture or an incident results in rhetoric and overstatement, his lines achieve a singular purity of expression. Jane Augustine's "Autumn Tree" shows the handling of imagery, although her allusive, hyperbolic language seems a little ponderous for her subject; equally vivid are her Helen Goldberg's two poems, "Afternoon" and "Poem," are smoothly written, say little, and are interesting for the way in which they use words in unusual contexts. Troubadour at Les Baux" by Pat Ripley is charming; "Cordon Bleu" starts well but is overly-hurried by metaphor. The third of Lucy Turnbull's "Three Storms" is brief, but memorable; the first two are weakened by too many adjectives. N. J. Nicolaus's "On Seeking Further Than We See" seems a loose, flowing prose rather than poetry. The repetition of conjunctions, vague promises and adjectives gives a slight biblical flavor but becomes monotonous.

Peter Gould has contributed several effective black-and-white illustrations. Of the photographs, which are all interesting, Francine du Plessix's "Roman Siena" has the best composition. Counterpoint has given us a readable and provocative issue. Perhaps it is only inevitable that most of the contributors seem to have learned on far too early to pick up and preserve, but not to "ourselves, to Black" to adorn with the free rhythm, and with the characteristic Kemble face, and the characteristic Kemble voice. Most striking of all are the three pictures of the celebrated actor Edmund Keenan, in the roles of Sir Giles Overreach, Coriolanus, and Hamlet. The display as a whole is most enjoyable to look at, as it combines detailed art work, entertaining and skillful characterizations, and a very alive impression of the early English theatre.

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Mozart Sonata, Bach Fantasy and Fugue Included in First Young Musicians' Concert

Continued from Page 1

Mr. Massey seemed to maintain a laissez-faire policy in regard to individual strategic devices for stealing the show. One of the more successful comedians was Libby Gray, who put everything into her role of an abstracted Bohemian, complete with rolling eyes and 9's and overbearingly seductive facility cornelian. Howard Shonemkorn managed to be consistently low-brow, and maintained a hilarious dead-pan expression in his portrayal of a dictionary salesman. Paula Strawhein's sardonically disapproving maid was good for several laughs, and Trish Richardson's broad gestures added vigor to the general hilarity. In his treatment of the pompous Pomeroy Pendleton, Robert Reynolds overdid it a little. Although he was good for a couple of gags, the tone was too broad for his portrayal of an artful challenge. There should have been, one also felt that Mr. di Bonadventura was suitting his playing to the size of the room, and that in a larger hall the contrast would be greater. In the last piece, of smaller pieces individually scheduled, Mr. Silverstein played the last two movements of the Mendelssohn "Concerto" in E minor. In the Andante, especially, Mr. Silverstein's tone was good, and even the highest notes were clear and well-rounded. The Allegro was played with great spirit. The contrast would be greater. In general, the evening was entertaining, but dramatically unwinding. The experiment in fulfilling a campus need for more musical opportunities has proved a success.

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Cheaper than rail coach

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