

SOUTHERN CONNECTICUT MENSA CHRONICLE

If you or someone you know would like to be a speaker at our monthly dinner, please contact Jim Mizera at 203-522-1959 or Jmizera@hotmail.com. The dinner is held the third Saturday of the month.

ARCHIVED COPIES OF THE CHRONICLE

going back to 2000 are available on the Internet at <http://www.solarandthermal.com/mensa>. You can download the latest e-mail version of the Chronicle there, as well as previous issues. All issues are in read-only Adobe Acrobat format so there is no chance of viruses accompanying the files.

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Southern CT Mensa is looking for an Activities Coordinator. If you would like to fill this position, please contact President Rick D'Amico at usamarbiol@aol.com



SCHEDULE OF CHAPTER EVENTS FOR SEPTEMBER

Thursday, September 1, 8:00 pm

Mensa, Music & Mocha

Meet us at SoNo Caffeine coffeehouse in Norwalk (<http://www.sonocaffeine.com>), to catch Troika. I'm not specifically acquainted with this group, but since they are being billed as "acoustic funk," and I'll be in the area, I thought this would be fun to catch. We've not been disappointed at Caffeine's. To RSVP or for additional information contact Bruce Granville at (cell#) 203-947-0897 or BGranville@usa.net. (And look for the little yellow smiley man to locate our table.)

Friday, September 9, 7:00.

Southern CT and Western MA Joint Dinner

Monthly dinner at the Old Sorrento Restaurant, Newtown Road, DANBURY, CT. Interested Mensans should contact Ward Mazzucco at (203) 744-1929, ext. 25, wjm@danburylaw.com, or Rev. Bill Loring at (203) 794-1389, frbill@mags.net.

Friday, September 9, 9:00 pm

September at the Silvermine - Stage I

The "Silvermine" Tavern IS what its name suggests - a veritable treasure trove of consummate regional musicianship! Silvermine's lineup each month is nonstop, there is simply not enough time to catch the wealth of performers, but this month we're going to attempt at least twice. So come on and join your fellow Mensans at the Silvermine (<http://www.silverminetavern.com/>) in Norwalk to witness The Harvie S Band (Harvie S on bass, Daniel Kelly on Piano, Scott Robert Avidon on Sax, William Bausch on Drums). The music Harvie S creates and performs combines modern and traditional elements of Jazz with Afro-Cuban, funk, Brazilian and world music. His unique sound embraces a body of cadenced forms with the melodic and harmonic sophistication of jazz and the extraordinary rhythmic in-

tensity of Latin music. (<http://www.harvies.com>) To RSVP or for additional information contact Bruce Granville at (cell#) 203-947-0897 or BGranville@usa.net. (And look for the little yellow smiley man to locate our table.)

Saturday, September 17, 7:00.

Monthly Dinner

Ed Weinberg of Greater New York Mensa will speak on "The Linux Operating System for your Home Computer." Ed will give a demo on installing Linux on your computer. Before the presentation, we will enjoy dinner in our private dining room at the Stony Hill Inn, 46 Stony Hill Road (right off Exit 8 on Rte. 84), Bethel, CT 06801, (203-743-5533). Dress is casual. Contact Jim Mizera, jmizera@hotmail.com, 203-522-1959, for information and reservations. Please try to MAKE RESERVATIONS by FRIDAY, September 16 so we can assure that the restaurant can provide seating in the main area for everyone. If you make reservations and can't attend, PLEASE call and cancel.

Directions from New Haven or Bridgeport: Take Route 25 into Newtown, where it becomes Route 6 West. OR take I-84 and get off at Exit 9 (Route 25 Brookfield). At the end of the ramp take a left if eastbound or a right if westbound. At the first light take a right on to Route 6 West. The hotel is located 2 miles on the right, not far over the Bethel line. From Stamford/Norwalk: Take Route 7 to I-84 and follow the above directions, turning right after exiting I-84.

Friday, September 23, 9:00 pm

September at the Silvermine - Stage II

Join us again this month at the Silvermine Tavern (<http://www.silverminetavern.com/>) in Norwalk to behold The Harold Zinno Quintet with 'Nicole' (Harold on trumpet, Bill Cofrancis on saxophone, John Mobilio on bass, Jack Varanelli on drums, and Doug Schlink on piano, plus the inimitable Nicole on vocals). This group always swings! The combination of great instrumentals and the vocal expertise of Nicole make for an upbeat and

If you wish to comment on articles or submit material, please write or e-mail Jim Mizera at PMB #181, 7365 Main St., Stratford, CT. 06614-1300, Jmizera@hotmail.com. E-mail submissions are preferred. Please include your name, address, and e-mail address or telephone number. Anonymous material will be rejected, although names will be withheld on request. Items will be returned if accompanied by a self-addressed, stamped envelope. Currently, the deadline for postal submissions is the 15th of the month preceding publication, and the 20th of the month for e-mail submissions.

enjoyable evening of jazz standards! To RSVP or for additional information contact Bruce Granville at (cell#) 203-947-0897 or BGranville@usa.net. (And look for the little yellow smiley man to locate our table.)

Sunday, September 25, 10 am

Mensa Goes to the Movies

Join us at the Avon Theatre Film Center, 272 Bedford Street, Stamford, CT on Sunday September 25th at 10:00 am for a free screening of OUT OF THE FOG (1941) with GOING BYE-BYE (1934). This is a part of the Avon's FREE 16MM CLASSIC FILM SERIES, hosted by noted local film historian and lecturer Lou Sabini. The event is free, with a suggested donation of \$5. September's theme is gangster films, "with the coming of sound in the late 1920s, a new genre called the gangster film became popular. This anti-hero was in direct contrast to the usual romantic lead of the late silent era." Out of the Fog is based on Irwin Shaw's play "The Gentle People" and Going Bye-bye is prime (and unavailable elsewhere!) Laurel and Hardy. Come revel in the nostalgic clackety-clack of a 16 mm projector - although you'll have to imagine swirls of tobacco smoke wafting up through that beam of light flickering over your shoulder for the full effect! Coffee, victuals, etc. afterward at a local diner, coffee shop or restaurant (by consensus.) Avon box office 203-967-3660 during showtimes, <http://avontheatre.com> or contact Catherine Musor at 203-856-6316 or rin@optonline.net (please include MENSA in the subject line) for further information. Coffee/victuals, etc. afterward at a local diner, coffee shop or restaurant (by consensus.) The exact screening time has yet to be announced, either check <http://avontheatre.com> or contact Catherine Musor at 203-856-6316 or rin@optonline.net (please include MENSA in the subject line) for further information.

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Tuesday, September 27, 8 pm

Mensa, Mocha, and Music

Meet us at SoNo Caffeine coffeehouse in Norwalk (<http://www.sonocaffeine.com>), for the smooth strumming of Steve Roane. A Wilton resident, Steve has composed over 100 works on 9 albums. He has recorded or performed with many artists including sir Roland Hanna, Edie Bert, Diane Schurr, Richard Shindell, Helen Connel, Tal Farlow, Jack Wilkins, and Frank Stozier. Besides touring throughout the United States and Japan, Stephen has appeared at Carnegie Hall, The Bottom Line, Alice Tully Hall, The Kool Jazz Festival, The Sunnyside Jazz Festival, The Lenox Lounge, and The Levitt Pavillion. Stephen is presently teaching at The Music Conservatory of Westchester, The Cider Mill Music Conservatory, The Briarcliff Music & Arts, and Pace University. To RSVP or for additional information contact Bruce Granville at (cell#) 203-947-0897 or BGranville@usa.net. (And look for the little yellow smiley man to locate our table.)

TENTATIVE SCHEDULE OF EVENTS FOR OCTOBER

Saturday, October 1, 8:00

Theater Event: Mayhem at Midnight

a live recreation of vintage radio dramas based on Edgar Allen Poe's work, will be performed at the Black Box Theatre in Fairfield University's Quick Center, 200 Barlow Road, Fairfield, CT. Complete with music, commercials, and live sound effects. Tickets are \$15. General seating. Contact Jim Mizera at (203) 522-1959, jmizera@hotmail.com, for info or reservations.

Friday, October 14, 7:00.

Southern Connecticut and Connecticut/Western Massachusetts Joint Dinner.

See above listing for details.

Saturday, October 15, 7:00.

Monthly Dinner.

See above listing for details.

Saturday, October 29, 8:00

Theater Event: Black Coffee

by Agatha Christie will play at the Weathertone Studio Theater, Darien Town Hall, 2 Renshaw Rd., Darien, CT. In this little known 1934 mystery,

physicist Sir Claude Amory comes up with a formula for an atom bomb. But Sir Claude is poisoned in his coffee and Hercule Poirot is called in to solve the case. Tickets are \$20. Contact Jim Mizera at (203) 522-1959, jmizera@hotmail.com, for info or reservations.

CONNECTICUT AND WESTERN MASSACHUSETTS MENSA CHAPTER UPCOMING EVENTS

This is not a complete listing WE - Weekly Event, ME - Monthly Event, YE - Yearly Event CT & W. Mass Calendar Editor Gisela Rodriguez, (860) 872-3106, email: lilith@snet.net.

For event listings in the Media, leave a message for me by the 10th of the previous month at (860) 872-3106 or email Lilith@snet.net Subject: Calendar. There's also the [CWM-Announce] upcoming events reminder email list, which I send out *approximately* weekly. Subscribe and unsubscribe options are located at <http://lists.us.mensa.org/mailman/listinfo/cwm-announce> for your convenience. And any Mensan who wants to notify their fellow Ms about any late-breaking event s/he wants to share with our delightful chapter, please email me ASAP with the details and I'll get it out to the list. You may also check the website www.cwm.us.mensa.org for our calendar updates.

Mensans on the Radio:

C&WM Mensan Janine Bujalski is on the airwaves every 1st & 3rd Friday 6-10 a.m. on 89.5FM, WPKN in Bridgeport, CT. There is a limited internet broadcast - about 25 can listen simultaneously at www.wpkn.org. From 6-9 AM there's jazz, blues & music from Brazil and from 9-10 AM the music is from Louisiana, mostly Cajun & zydeco.

Vice LocSec Will Mackey is hosting Friday evening Classics from 4:00 p.m. until 7:00 p.m. weekly on 91.3 FM, WWUH, in West Hartford. The name of the program is "What You Will" and its focus is chamber music.

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to notify their fellow Ms about any late-breaking event s/he wants to share with our delightful chapter, please email me ASAP with the details and I'll get it out to the list. You may also check the website www.cwm.us.mensa.org for our calendar updates.

SEPTEMBER

1, 8, 15, 22, 29 Thursdays 7:00 pm
Scrabble (WE) at Emmanuel Synagogue, 160 Mogan Drive, West Hartford. Ellen Leonard, (860) 667-1966 (Please call first to make sure this is happening today).

2 Friday 5:30 pm
Happy Hour in Wallingford (ME, 1st Fridays) Ann Polanski (contact her at 203-269-4565 or ann.polanski@rfsworld.com) hosts us upstairs at George's II Restaurant, 950 Yale Avenue, Wallingford, CT 06492 Phone: 203-269-1059 Directions: Exit 66 off Wilbur Cross Parkway. Turn left (south) onto Rte 5. Take first left that's not a highway entrance onto Yale Avenue. George's II is in the Yale Plaza on the right.

2 Friday 8:00 pm
Concert in Manchester CT
Artists are The Rhythm Collaborative, playing at the Center for Progressive Therapies, 192 Hartford Road (across from Cheney Hall). \$10/ admission per person. Normally held from 8-11 PM in the pool area. In inclement weather it will be held in the barn. Contact Bob Leo bobleo@juno.com or 860-646-5976.

4 Sunday 12 Noon
The Alderman's Annual Labor Day Weekend Picnic at Andover Lake
39 Lakeside Dr. Andover CT Our Annual Picnic is now eighteen, old enough to vote. So vote for the party of your choice by coming to the choice party. All of you who have been here before know how much fun it is; the rest of you are invited to find out for yourself. We will not cook out this year again so bring a dish to share. Call 860 742 5265 for menu coordination or other directions. Bring bathing suits, lawn chairs, boats (no motors), and lawn games, if you wish. Directions from Hartford: Follow I-84 East to I-

384 East. At the end of 384 take the right fork (Route 6) toward Willimantic. After about 5.2 miles take a right onto route 316 at the traffic light. After about 3/4 mile take a left onto School Rd. This changes name to be Lakeside Dr. with no turns. # 39 is on the left about 1 1/4 miles from the turn onto School Rd.

9 Friday 8:00 pm

Concert in Manchester CT

Artists are The Expansion Project, playing at the Center for Progressive Therapies, 192 Hartford Road (across from Cheney Hall). \$10/ admission per person. Normally held from 8-11 PM in the pool area. In inclement weather it will be held in the barn. Contact Bob Leo: bobleo@juno.com or 860-646-5976.

13 Tuesday 7:00 pm

Board Games Night

(ME, 2nd Tuesday) at the home of Genevieve Goff in Fair Haven Heights. RSVPs and directions gengoff@hotmail.com or 203-467-3337. BYOB and a small munchie to share, and perhaps a favorite board game. Hope to see you!

16 Friday 6pm - 8pm or so

Diner Dinner (ME, 3rd Friday) at Olympia Diner, Rte 5, Newington, just north of the Berlin town line and North East Utilities. Menu ranges from toasted cheese sandwich to steak and fish dinners. Basic bar menu available, no happy hour prices, but the food is good and very reasonable. Please contact Nicole Michaud at (860) 434-7329 or email nirimi@snet.net, Subject: Diner Dinner.

23 Friday 5:00 pm

Happy Hour (ME, 4th Friday) Colonial Tymes, 2389 Dixwell Ave, Hamden. Located about 1/2 mile north of Exit 60, Wilbur Cross Parkway. We are now reserving the middle tables on the left as you walk in the bar. Dinner is a possibility if enough people are interested. Come on down and join us this month, we'd love to see ya. Gail and Don Trowbridge will be away at her son's wedding, but come anyway, the rest of the gang will be here.

28 Wednesday 12 noon

Middlebury Lunch (ME, last Wednesday) at Maggie McFly's in Middlebury, visible on the right from Rte. 63 just south of the Rte 63 and Rte 64 intersection. This intersection is at the end of a long ramp at Exit 17 on Rte 84 west. From this exit, turn left at the 63/64 intersection. If you use Exit 17 on Rte. 84 east (heading toward Hartford), turn left off the exit ramp and see Maggie McFly's on your left. Contact Richard Fogg at 860-274-2370 for more info.

LOOKING AHEAD

October 7-9, Fri. - Sun.

C&WM Mensautumn RG is coming! Register now, if you haven't already. Includes Friday evening chow, sit down buffet lunch, sit down buffet dinner, refreshments, and speakers. Registration is \$75 beforehand, \$85 at the door. Mail check payable to C&WM Mensa to: Ed Sisson, C& WM Mensa RG Registrar, 25 Boulder Circle, Glastonbury, CT 06033-4101.

October 15 Saturday 3:00 pm

Book Discussion: Atlas Shrugged by Ayn Rand in Vernon, CT. Amazon.com sez: "Atlas Shrugged is the astounding story of a man who said that he would stop the motor of the world--and did. Tremendous in scope, breathtaking in its suspense, Atlas Shrugged stretches the boundaries further than any book you have ever read. It is a mystery, not about the murder of a man's body, but about the murder--and rebirth--of man's spirit. *Atlas Shrugged is the "second most influential book for Americans today" after the Bible, according to a joint survey conducted by the Library of Congress and the Book of the Month Club." What does this book have to say about the nature of creativity, intelligence, and social responsibility? How do these ideas relate to how our country operates, now and in the past? Let's get into it and see what we find. It's widely available from libraries and in paperback. Originally published in 1957. Please call Bob Smith 860-872-3106 or BoboRobDOS@snet.net for directions or info.

MID-HUDSON MENSA EVENT

Fri. - Sun., Sept. 9 - 11.

Mid Hudson Mensa's Annual Regional Gathering, AUTUMN IN NEW YORK

will be held in Woodstock, NY. Eat your way thru the Catskills at our summer camp style RG. Hikes, campfires, games, food topics and a chocolate orgy. Price includes six meals. Segre-

gated bunkhouses. Alcohol not permitted on site, not recommended for children under 12. \$140 until 8/31, \$150 after. SUNY Field Campus at the Ashokan Reservoir, SR included. Checks payable to Mid-Hudson Mensa-RG. SRP 9/9/2005 cutoff date. Contact Bill Zigo, 194 Roosevelt Rd., Hyde Park, NY 12538, (845) 229-8746.

BOOK REVIEW

by Rick D'Amico

The Dilbert Principle: A Cubicle's-Eye View of Bosses, Meetings, Management Fads & Other Workplace Afflictions *by Scott Adams*

A number of years ago, the place where I work instituted a Total Quality Management program. As we went through the training, Dilbert became our unofficial mascot.

Scott Adams is the cartoonist who writes the Dilbert comic strip. His corporate experience consists of nine years spent working with a telephone company. However, many of the anecdotes and examples in the book come from stories submitted to him from other people in the corporate world. The book is generously filled with Dilbert comic strips to augment the points made by the text.

Adams has an interesting view on technology. He blames our technological problems on the invention of the printing press. The printing press enabled very intelligent people to disseminate the products of their thoughts to people "without having to pass it on genetically." Thus, we live in a technological society that was provided by a few outstanding individuals. As a result, technology became widespread in society before intelligence did. Of course, this is all tongue-in-cheek. (Maybe???)

One of the more amusing chapters in the book is entitled "GREAT LIES OF MANAGEMENT." Some of them include gems such as "We don't shoot the

messenger," and "Employees are our most important asset." Naturally, Adams gives all sorts of examples to show why they are lies.

In "MACHIAVELLIAN METHODS," Adams gives advice on how to further your career, often at the expense of fellow employees and managers. This includes things such as providing false information, shading the truth, withholding information, and a primer on form over substance.

"ENGINEERS, SCIENTISTS, PROGRAMMERS AND OTHER ODD PEOPLE" is a chapter where Adams describes the people who work in a technical environment. He compares his learning the habits and customs of these people to the way that Jane Goodall learned about great apes, "but without the hassle of grooming."

The author covers many other topics with the same droll touch. In his last chapter, Adams presents a new company model, based on what he feels will prevent the many pitfalls he has described.

I found this book to be not just amusing, but hilarious. I can safely say that anyone who has worked in either corporations or government can probably relate to at least some of the situations that Adams satirizes. I recommend it to anyone who is seeking a laugh; however, I must warn the reader that in some instances they might find the humor hitting very close to home.

THE AUGUST DINNER

Wine and the Good Life

John Grover has been keeping Mensans up to date about wines for several years with his column Good Wine Cheap, which appears in the Chronicle and other Mensa newsletters. In August, Connecticut Mensans got to meet him when he spoke at the monthly dinner and he turned out to be even more informative and entertaining in person than he is in print. John shared his expertise with us as he presided over a wine tasting and gave a stimulating short course in wine appreciation.

As the title of John's column suggests, one of his main goals is finding inexpensive (under \$10 a bottle) wines for his readers. He lamented that, because of the falling dollar, this has been getting more difficult lately. But he still manages to come up with reasonably priced wines by scouring brands from all over the world. The proliferation of wineries helps. Back in the 1970s, John reminisced, France, California, and Italy dominated the wine market. Now, as those who read Good Wine Cheap know, the picture is different. South America, South Africa, Spain, Portugal, Australia, New Zealand, and states such as Oregon, Washington, Idaho, and Virginia all have thriving vintners. New York State alone has 211 vineyards, with Long Island becoming known for its Merlot. Even Connecticut has 13 vineyards, comprising a wine trail for tourists (www.ctwines.com). All together, there are a bewildering variety of brands to choose from for even the most knowledgeable wine lovers.

How do we find good wines amidst the diverse offerings? Although John believes that there is no such thing as a bad wine, he stated that there are definite differences in quality and earmarks of excellence. Mass producers of wine don't cut off much of the vine, so they get many grapes that have a lot of water but not much flavor or sugar. In contrast, quality producers cut off 2/3 or more of the grapes, taking only the best ones. Some producers, like many of those in Australia, try to make up for the lack of flavor by adding oak chips, but this can overwhelm the taste.

Mr. Grover emphasized that it's chemistry that

makes the taste. Acidity is particularly important. It is the acidity that gives white wines their dry (i.e., not sweet) finish, and what makes wines in general crisp and fresh. If the wine is lacking acidity, it will be flat and sour. Red wines, on the other hand, get much of their taste from tannins, which come from the stems and skins of the grape. Tannins give a woody taste, like that from a seed.

Our speaker noted several other factors that affect taste. First of all, there is, the type of grape. There are hundreds of varieties of grapes, each with its own special taste - floral, citrus, or spicy, for example. Secondly, the land and its soil and nutrients play a major part. The rocky and sandy soil of Long Island makes the roots of vines go deeper. Vines with deep roots, perhaps 40 feet, give wines an earthy taste. Of course, another key is the weather, which affects the growing season and conditions. It's important to know at what times of the year it is hot and cold or wet and dry.

Aroma is also important. Smell influences taste more than people realize because our sense of smell is more acute than our sense of taste. Different grapes have distinct scents. The term "bouquet" is reserved for the more floral scents such as violet or cedar.

There are also factors that wine growers have more choice in. How ripe a wine is at picking affects the smell and the taste. So does the blending of grapes. Most wines are combinations of different grapes, with each contributing to the balance. A vintner tries to combine grapes with different aromas, acidity, and juiciness to get the best balance.

The highlight of the evening was the wine tasting. Before starting, however, John gave some insights into how to taste. He recommended the "4S" technique - hold the glass by the stem, swirl it, sniff it, and sip it. Swirling mixes the wine with the air more fully, releasing more of the aroma. Sniffing a wine enhances the flavor, making us more aware of the subtleties. You can sense the fruit or floral flavor that you will experience, be it berry, apple, spices such as pepper, cinnamon, vanilla, and tea or other aromas such as cedar, oak, and herbs. Finally, sipping lets dif-

ferent parts of the tongue sense the various qualities in a wine more carefully. The middle of the tongue, for instance, tastes the tannin, while the sides of the tongue pick up the acidity. The tip of the tongue notices sweetness. You really need to sip a wine to savor all these characteristics.

John brought along half-a-dozen wines that he shared with the group, analyzed the differences between them, and solicited our opinions. We sampled different varieties of white and red wines, taking time to rinse our palates in between. Some of the selections came from right in our backyard (Hopkins Vineyard, New Preston, CT), and some from across the globe (New Zealand and South Africa). The flavors and characteristics ran the gamut - creamy, earthy, fruity, sweet, neutral, full-bodied, and even chocolate-like. Different favorites emerged but there was something for every taste.

John closed with helpful recommendations on how wines should be stored and served. In general, white wines don't wear well - after two years they start to decline. So no matter how

GOOD WINE CHEAP (and good food to go with it)

By John Grover

This month we go far a field to find wine that is both good and cheap. With rising gas prices and the general inflation that Washington, D.C. claims is not really happening, it is getting increasingly difficult to find acceptable inexpensive wine. My old limit of \$10 a bottle is being strongly challenged. But Argentina, Spain, Chile and Eastern Europe all hold forth the hope of decent wine at a reasonable price. This month's recipe continues our crusade to contend with all those pesky vegetables that show up this time of year.

The wine this month is from Eastern Europe. I must say that much of the wine that has been imported to the U.S. from this region in the past has not been worthy of recommendation. BUT, with this wine, au contraire. It is a 2003 Aligote, grape from a producer called Corten located in the Cahul region of Moldava near the Black Sea. This simple light dry wine has a nose and taste that clearly emote spice and flowers. It is a perfect wine for those late summer and fall evenings while contemplating the end of the day on the

good your cellar is, aging won't help with these. White wines should not be served too cold, and red wines should not be served too warm. If you want the best taste, you must find the best temperature.

Everyone in the audience, novice and connoisseur alike, enjoyed the evening. Several Mensans attended the Bethel dinner for the first time and we hope to see more new people at upcoming dinners. Next month is sure to be another good presentation as longtime Mensan Ed Weinberg will be telling us about the Linux operating system and how we can install it on home computers. Check the activities calendar for details on this and other Mensa events, and then make plans to join in the Mensa social and artistic gatherings in our area.

John Grover's column Good Wine Cheap (and good food to go with it) appears in every issue of the e-mail version of the Chronicle. You can find out more about the Connecticut wine trail by visiting (www.ctwines.com).

back porch. This wine should retail for between \$6 and \$8 a bottle.

ZUCCHINI WITH ROSEMARY

Ingredients:

2 small or 1 medium zucchini sliced
2 tbsp of olive oil
1 clove of garlic minced or crushed
2 or 3 sprigs of fresh Rosemary
salt and fresh ground pepper to taste.

Add the olive oil to a non-stick pan. Add the zucchini, garlic and the Rosemary that has been stripped from the sprig and sauté for 5 to 10 minutes (until it just starts to go limp). Add salt and pepper.

I hope that you will contact me with your comments and favorite wines at jgrover@berk.com. I will be happy to share them with the broader Mensa group.

John Grover is a member of Mensa of Northeastern New York. He lives with his wife Sharon in the Hudson Valley of New York.

FROM THE VICE CHAIR

Marghretta McBean

July brought lots of good news and a bit of sadness to our region. Beginning with the positive: the Annual Gathering (AG) in New Orleans was great, even though it was sandwiched between two hurricanes, Cindy and Dennis. Although some chose to leave early, Dennis did not hit The Big Easy as earlier predicted, but flights were delayed or in some cases cancelled on departure day Sunday.

I have appointed an Assistant Regional Vice Chairwoman, Claire Natola (New Hampshire & Maine Mensa, NH&MM). Her appointment was approved at the AMC (American Mensa Committee - Mensa's board of directors) business meeting held during the AG. A Mensan for less than three years, she has already shown signs of leadership, determination, and most importantly, a willingness to take initiative. As a resident in the northern part of Region 1, she will be a valuable presence. I believe it is imperative that members of her generation be mentored and groomed for Mensa's future.

The Granite State also contributed another AMC member, that of Development Officer. I was pleased to second the motion to appoint John Sheehan, Ph.D. who is currently the Public Relations officer for NH&MM. Dr. Sheehan will be working to make the Mensa "brand" one of which we can all be proud, and hopefully encourage more folks to become members.

The Region 1 plaudits were many at the Awards Luncheon:

- The American Mensa Awards Committee recognised Joe Zanca (NH&MM) for his outstanding service at the national level with a Distinguished Service Award including life membership.
- The ABBIE Proctor of the Year Committee bestowed a Regional Honourable Mention for the second time to Clotilde Cepeda, former Proctor Coordinator of Greater New York Mensa (GNYM). Through her kindness, courtesy and superior organisational skills, Cloty has demonstrated how important a good proctor is to the recruitment and retention of new members.
- CultureQuest® XVI had teams of Mensans

from the U.S. and Canada who matched wits, with the top twenty groups winning money for their local group. A tip o' the hat to Misha's Vineyard Players, under the leadership of Greg Draves (GNYM) who placed 9th overall.

- The Publications Recognition Program (PRP) presented Angela Tremain (Mid-Hudson Mensa) its Best Newsletter (Small Group) Award for her editorship of the Mid-Mensan. Angela's winning of the Recognition Award last year seemed to have inspired her to set even higher standards, which did not go unnoticed.
- A Mensa Recognition Award was presented to Claire Natola, the editor of NH&MM's Momentum. This was Claire's first volunteer "opportunity" and in less than two years under her editorship, the fruits of her labours have been recognised nationally.

I am pleased to report that Mary Jo Kelleher (Mensa of the Southern Tier) has generously agreed to volunteer once again as Region 1's Scholarship Chair. Mary Jo will be coordinating with local groups' scholarship committees to forward their selections that merit regional and/or national evaluation.

It is with deep sadness that I note the deaths of Frederic "Fred" Carlin (GNYM) and Stuart "Stu" Lucas (Northern New Jersey Mensa). Fred's passion was Mensa, as anyone who was a recipient of his emails or telephone calls can attest. Stu's verbal wit was unsurpassed. Both men will be missed.

It has been said that where people eat garlic, happiness abounds. The garlic specialties of the Provence region of France are renown, and aioli (eye-oh-LEE) is the most famous. Aioli is the name of a dish and also the sauce that accompanies it. The sauce contains twelve (or more) cloves of garlic. The dish consists of an assortment of poached salt cod (bacalao), quartered tomatoes, steamed vegetables (e.g. zucchini, cauliflower, carrots, artichokes, chick peas: served hot or room temperature) and hard-boiled eggs. Purists serve snails as well. I am not a purist.

Recipe on next page

AÏOLI

- 12* (or more: I use an entire head) cloves garlic, peeled and finely minced
- 4 egg yolks
- 1 Tbl. boiling water
- 1/2 Tbl. salt (or to taste)
- Ground white pepper to taste
- 1 1/4 cups peanut oil*
- 1 cup olive oil
- 1 Tbl. (approx.) lemon juice

1. Place garlic in large bowl and add egg yolks. Beat with whisk or electric mixer.
2. Add water, salt and pepper rapidly.
3. Add peanut oil, drop by drop, until more than half has been added. (Mixture will be thick.)
4. Continue to beat mixture as the rest of the peanut oil and all of the olive oil are added by pouring in a thin stream. (If you have someone to do the pouring, so much the better.)
5. Beat in the lemon juice.

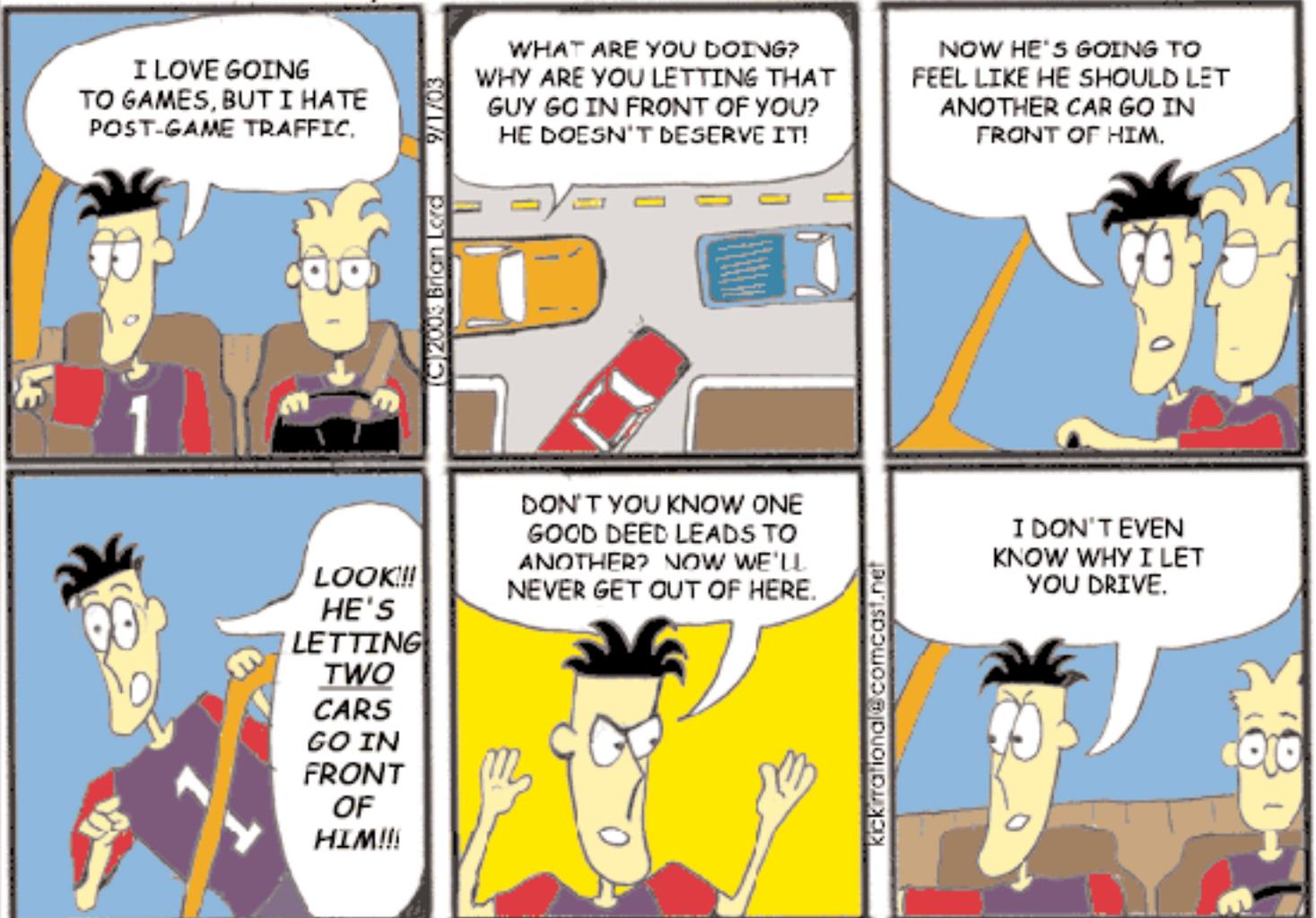
*For a milder taste, use less garlic and/or vegetable oil (e.g. safflower)

KICK IRRATIONAL

Brian Lord is a cartoonist and member of Middle Tennessee Mensa (Nashville area). His cartoon Kick Irrational is read weekly by people in 192 cities, 46 states and 9 countries via the Internet. You can see the Kick Irrational comics page at www.kickirrational.com

KICK IRRATIONAL by Brian Lord

www.KickComics.com



COMMENTARY

by Gerard Brooker

As the president continues to urge Americans to “stay the course,” and “complete the mission,” the powerful images of 9/11 that he constantly evokes kept running through my mind like so many frames of reference that I want to share with him to justify our presence in Iraq.

Yet, when I hear on the evening news the constant refrain, “Meanwhile, in Baghdad, two U.S. soldiers died in a roadside bombing,” I still cannot accept his justification for the invasion that has taken the lives of over 1800 American soldiers and 2000 Iraqi security personnel, as well as about 10,000 of their civilians. In the past two months alone, there has been an average of over two suicide attacks per day, killing 150 U.S. soldiers.

Bush continues to link Iraq and Saddam Hussein with weapons of mass destruction and with the presence of a pre-9/11 terrorist movement there. Yet every investigation, by the U.N. as well as our own committee probes, shows no evidence of these linkages.

However, the president continues to attempt to hold the American people hostage to the original deception. He persists in depicting the images of car bombing carnage in Iraq as happening here if we pulled our troops out of Iraq. It is a scare tactic of the worst sort, as are his inferences that if we do not support the war that we do not support our troops.

A most disappointing part of his recent comments is that they lack new ideas. The repetitiveness is wearing thin. If there is anything new it comes from military spokespeople who have begun to

highlight the number of insurgents killed by our troops, an echo of the Vietnam approach, the body count.

Simply put, there is no coherent plan to resolve our occupation of Iraq. The strategy now seems to be to kill as many of the insurgent terrorists as possible and the problems will go away. It is a tactic born more out of the president's reflexive stubbornness and lack of imagination in dealing with others than it is from a planned and evolving commitment to bring democracy to the Mid-East.

The present administration seems as incapable of communicating among themselves as they are with other nations. Vice-president Cheney says one day that the insurgency is coming to an end, then Secretary of Defense Rumsfeld says the next day that it might take twelve years.

Iraq is the wrong war. The right one is in Afghanistan where we have under-deployed our forces, and not extended enough efforts to eradicate the haven of the real 9/11 terrorists.

Unfortunately for us as a people, while the Bush government is floundering about in its own rhetoric, we are absorbing the human cost of the war. It is too soon to demand a pullout, yet too late to deny our mistake. Our 2004 national deficit was 660 billion dollars, while the 2005 deficit is projected at 760 billion. We are deep in debt to Japan, and increasingly vulnerable to the billions of dollars of loans given to us by China.

Meanwhile, there are still 40 million Americans without health insurance. One wonders how far the recent 40 billion dollars allocated to Iraq would go towards remedying this failure.

THE READING EDGE - WHAT'S YOUR READING SPEED?

Do you know what your reading speed is? There is an online test that can give you a quick estimate. The Reading Edge, a Wallingford, CT company, has a test at their website www.the-reading-edge.com. The tests take only a minute and calculate your reading speed instantly. For a more comprehensive test, the company a free demo that you can download that will test not only your speed but also your comprehension. The software can be set for different grade levels to test children as well as adults.

The company reports that the average person reads at a speed of between 200-300 words a minute but that people who enjoy reading can read more than 400 words per minute, and that some people can even read well at more than 800 words a minute.

The Reading Edge also offers books, tapes, tele-classes, and personal lessons to help people read faster and more efficiently. For more information, visit their website at www.the-reading-edge.com or contact them at info@the-reading-edge.com

Our National Guard and reservists are exhausted, and our government seems to lack the skills needed in a complex world to interact with NATO and other allies. The pre-emptive and unilateral use of force in Iraq has squandered the goodwill of many nations, and even now we continue to bear their ill will.

The key question that must be answered soon is about a viable solution to the withdrawal of our men and women before any more die in a war founded on deception, a war that has brought carnage and not peace, and more flame than water.

We are entering the second year of the transfer of power. Yet, the Iraqis do not seem capable of handling it. Shiite leaders are attempting to exclude Sunnis from a partnership in drafting a constitution, while at the same time tolerating armed Kurdish militias. Perhaps our solution is a simple one: get out before the inevitable civil war occurs in Iraq.

At the beginning of this debacle we were told that our armed forces would be received as saviors by the Iraqis and that their oil would pay for the occupation. Neither of these predictions is any truer than the reasons we were given for going there.

We are told that progress is being made, yet there is a shortage of water and electricity in Baghdad. The majority of American people are beginning to see that we are sinking into a terrible bog.

Sometimes, it is the good fortune for governments when people do not think. It is an equally good fortune for the people when they do. We are realizing more and more that we have been deceived. We know that our interests are not being served.

We know that, in the long run, this is a nation of, by, and for the people, and NOT of, by, and for the administration.

PUZZLES & QUESTIONS

(Answers may be in next month's Chronicle.)

1. What does the word "fulsome" mean?
2. What are some similarities and differences between Connecticut and New York?
3. What percentage of high school varsity athletes in the three major sports (baseball, football, and basketball) go on to play varsity sports in college? What percentage of varsity collegiate athletes go on to play professionally for at least three years?
4. What is the difference between a fad and a trend?
5. What is the only country with a single-colored flag?

ANSWERS TO LAST MONTH'S PUZZLES:

1. *About how many times a day does the human heart beat?*

A: The average human heart beats about 70 times a minute or about 100,000 times a day. A well-conditioned heart may beat only 40 times a minute or approximately 58,000 times a day.

2. *Seven people meet and they each shake hands with each other once. How many handshakes take place?*

A: The first person shakes hands with 6 people, the second with 5 different people, the third person with 4 different people, and so on. So there are $6 + 5 + 4 + 3 + 2 + 1 = 21$ handshakes.

5. *What percentage of American homeowners have completely paid off their mortgages?*

A: About 25%.

NOTED AND QUOTED

It's not what you are, it's what you don't become that hurts. - *Oscar Levant, (1906 -1972), U.S. composer*

It is not suffering as such that is most deeply feared but suffering that degrades.
- *Susan Sontag, (1933 -2004), U.S. critic, novelist*

If you are thinking about getting even with someone, why don't you begin with the people who have been kind to you. - *Anonymous*

There are days when it takes all you've got just to keep up with the losers.
- *Robert Orben, (1927 -), U.S. humorist*

Go on failing. Go on. Only next time, try to fail better. - *Samuel Beckett, (1906 -1989), Irish playwright, novelist, Nobel laureate Literature*

We create our buildings and then they create us. Likewise, we construct our circle of friends and our communities and then they construct us.
- *Frank Lloyd Wright, (1869 -1959)*

I would rather be able to appreciate things I can not have than to have things I am not able to appreciate. - *Elbert Hubbard, (1856 -1915), U.S. editor, author, and moralist*

Lonely people talking to each other can make each other lonelier.
- *Lillian Hellman, (1905 -1984), American playwright*

We all know that working out reduces stress, but it's equally true that stressing out reduces work.
- *Dr. Mardy Grothe*

Traffic signals in New York are just rough guidelines. - *David Letterman, (1947 -)*

Success is a lousy teacher. It seduces smart people into thinking they can't lose. - *Bill Gates, (1955 -)*

Beauty is the promise of happiness.
- *Stendhal, (1783 -1842)*

Fear is that little darkroom where negatives are developed. - *Michael Pritchard*

Man can climb to the highest summits, but he cannot dwell there long.
- *George Bernard Shaw, (1856 -1950)*

In Hollywood, an equitable divorce settlement means each party getting 50% of the publicity.
- *Lauren Bacall, (1924 -)*

You are free and that is why you are lost.
- *Franz Kafka, (1883 -1924)*

Fashion is what you adopt when you don't know who you are.
- *Quentin Crisp, (1908 -), English writer and personality*

We are made kind by being kind. - *Eric Hoffer, (1902 - 1983), The Passionate State of Mind, 1956*

Most people would rather defend to the death your right to say it than listen to it. - *Robert Brault*

We give advice by the bucket but take it by the grain. - *William Auger*

When I want to read a novel, I write one
- *Benjamin Disraeli, (1804 -1881)*

No culture can live if it attempts to be exclusive
- *Mahatma Gandhi, (1869 -1948)*

Temptation is an irresistible force at work on a movable body.
- *H.L. Mencken, (1880 -1956)*

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RUMINATIONS

AN IMPOSSIBLE PHILOSOPHY

by Arachne

PHILOSOPHERS talk of a philosophy of art, ancient and modern. But this is unnecessary. Art is always art, or never art, as the case may be; whether it is art in the days of Pheidias and Praxiteles, of Rafael, or of Turner, or whether it is not art as in the days of its degeneration in Greece and Italy. The outward expression of course, changes, but it changes through individual and national aptitudes, not from Chronology. That indispensable and indescribable thing which is of the essence of art, is the same in all times and countries; for art is ever young, there is no old, no new, and here is its essential difference from science. In its essence, art is neither ancient or modern, because it is incapable of progress, it is the expression of an illimitable idea. We find before the Christian Era more beautiful sculpture than after it. "Ah!" Victor Hugo says in his "William Shakespeare," "You call yourself Dante, well! But that one calls himself Homer. The beauty of art consists in not being susceptible of improvement. A "chef d'oeuvre" exists once and for ever. The first Poet who arrives, arrives at the summit. From Pheidias to Rembrandt there is no onward movement. A Savant may out-lustre a Savant, a Poet never throws a Poet into the shade. Hippocrates is outrun, Archimides, Paracelsus, Copernicus, Galileo, Newton, La Place, Pindar not; Pheidias not. Pascal, the Savant, is out-run, Pascal, the Writer, not. There is movement in art, but not progress. The Frescoes of the Sistine Chapel are absolutely nothing to the Metopes of the Parthenon. Retrace your steps as much as you like from the Palace of Versailles to the Castle of Heidelberg. From the Castle of Heidelberg to the Notre Dame of Paris. From the Notre Dame to the Alhambra. From the Alhambra to St. Sophia. From St. Sophia to the Coliseum. From the Coliseum to the Propyleans. You may recede with ages, you do not recede in art. The Pyramids and the Iliad stand on a fore plan. Masterpieces have the same level - the Absolute. Once the Absolute is reached, all is reached." And Schopenhauer says, "Only true works of art have eternal youth and enduring power like nature and life themselves. For they belong to no age, but to humanity - they cannot grow old, but appear to us ever fresh and new, down to the latest ages." Let us disclaim then any such word as Modern in relation to art,

particularly in relation to a philosophy which has to do with the principle and essence of art. Is a Philosophy of Art possible? There must be some who will think it is impossible. Have we a philosophy that explains such an apparently simple thing as how one knows anything - or of simple consciousness? Every philosopher that has attempted to explain consciousness or how we know, takes refuge in assumptions. At any Philosophical Society, if you ask for the explanation of simple Consciousness, the avalanche of answers, each differing from the other, will bewilder you. We know the outward appearance of an object, of which we say that we know it, but what is it "in itself"? Of that we are as much in the dark as we are of the mind that knows. We say, each of us - I know, but in philosophy we are not clear whether there is a thing that knows. We know we are conscious, but we know nothing but that bare fact. We do not know how an object swims into our consciousness. We do not know in the scientific meaning of knowledge, how we come to know any object. Our abysmal ignorance is this, that, of the thing known, and of that which knows, and of the process of knowing, we know nothing. Who can tell us how the movement of matter in the brain causes what we call thought. Is it a cause, or merely a concurrence? When we can know this much, then art may have a philosophy in which we can all agree. But, what signs are there of even the beginnings of agreement? Certainly art is not known as we know a science - perhaps we do not wish it ever to be so. And the process of art is as indescribable as the process of knowing. The advance we have made in philosophy seems to be this, that whereas one philosopher after another according to his temperament has thought he knew and has supplied us with hypotheses, and with successive clues to the mystery of Being, and with many systems of thought, we know now that none of them were adequate to supply even initial steps, and so, for the most part, we fall back on the knowledge that comes to us from living, from being, from knowing appearances, from action, and from feeling; on that position in short which Schopenhauer thought so despicable in a human being, "i.e.," Refuge in the common sense attitude, and practically the giving up of philosophy. The outcome of all the brain work on philosophy, since the time of the Greeks, is that despair has entered into our minds of ever achieving any knowledge of the "Real," beneath and beyond Phenomena, of a knowledge which

"commands" assent. Can even a Hegel write a convincing Philosophy of Art - which implies a philosophy of complex knowing and feeling; the feeling or emotion, or sensation, which vibrates in music and colour and poetry. Could Hegel himself answer this objection: that poetry eludes all tests - that that which you can thoroughly explain in any way is not poetry, as Swinburne has said? It is the inexplicable, then, which lies at the essence of art and it is this, which if there is to be a Philosophy of Art must be its object. The Inexplicable must be the object for the thinker with his orderly sequences, his logical search for causes and results. It is not that artistic feeling is too subtle as a subject; it is that we cannot get hold of it at all. It is where? Here, in our emotion, our feeling, our imagination; it flies from us and it comes again.

We do not ask for a philosophy of artistic "creations" (whatever they may be, in music, painting, or poetry), for a Philosophy of Art must be a philosophy of the artistic "faculty" that creates, and that admires and understands and is absorbed in the creations. Philosophy of Art is the philosophy of the creative - receptive qualities. We feel these qualities, but we are not able to explain them, we cannot even help another to feel them. The capacity comes from within. In ourselves is a nameless response to Beauty. All art is an expression of the artist thrown out towards a reproduction of some intuitive Idea within, and what artist has ever satisfied his inward aspiration? Why tell us that harmonies of art may be traced down to the simplest lines, and, that at the root, lies an aim of edification? Simplify the lines, as we will, let the basis of edification lie at the root of all beauty, still the initial question remains unanswered. Why do certain lines in a poem, curves of beauty in a statue, colour in a picture, produce in us the feelings of beauty and delight? Why does edification, if it is such, produce in me, the sense of a nameless beauty?

There is that in us which we call the sense or Idea of beauty, and we recognise it in works of art. What causes it in us? It is a sentiment, but it is more than a sentiment. It is indissolubly connected with expression, but it is more than expression. It raises all kinds of associations, but it is more than associations. It thrills the nerves, it stimulates the intellect, but it is more than a

thrill, and other than the intellect; it is treatment, but who can give laws for it? The answer which explained the sense of beauty that we feel in works of art would go straight to the revelation of the essence of beauty. All that aesthetic teachers tell us is, that certain lines and colours and arrangements are harmonious, and the philosopher fails in telling us why they are harmonious. Does Hegel? Even if we are told there is an Idea in us which is also an Idea in Nature, and, therefore, we can understand the Idea, because We are It, does that throw light on what the Idea really is? We are the human side of nature, and have the same human difficulty as before in interpreting the Idea. Yet there is one philosopher, as many readers must have felt, who has brought us nearer to the interpretation of the artistic attitude, than any other, and this is Schopenhauer on what we may call his mystical side in his book of "Will and Idea." Perhaps most philosophers have erred in too rigid an exclusion of feeling and imagination. It is impossible to help feeling that his philosophy is largely moulded and created by his feeling for art - and by his oriental mysticism. He can be curiously prosaic at the same time, and this is another proof of the infinite complexity of the mind: - he can be inartistic and unpoetic so that he almost staggers us, as in his unilluminating remarks on Landscape Art. Vegetation, according to Schopenhauer's theory, is on a lower grade of Will Objectification or Manifestation, than men and animals are, and landscape painting is, therefore, altogether on a different plane. Through his theories he loses the power of seeing that art is concerned with treatment, with conception and expression, that beauty depends not on the object, but on the treatment of the object.

But if we turn to his mystical theory of the Unconscious, we do get a beautiful description of the absorption, that is, of the essence of the artistic nature. He shows how the artist loses his own personality in the object of contemplation, so completely that he identifies himself mentally with it. Schopenhauer describes the artistic mind when it is affected by the beautiful and the sublime. By losing all sense of individuality and personality the artist is so possessed by his object of thought and vision that he is absorbed in it and feels the Idea, which it represents. This theory put into ordinary language, is that the artist has in him the sense of a great Idea, such as Beauty,

and in his power of vision into objects of beauty he lives in the sense of Beauty, which they represent. They represent to him the Idea of Beauty itself. He lives in the Idea, is isolated in it, absorbed in it, and by the privilege of genius can keep the sense of the inner world of beauty and can produce beautiful works of art.

With joy and innocence, his whole soul absorbed in the beautiful forms which he creates, he represents the ideas within him, and he loses the sense of life and consciousness and Will, which, according to Schopenhauer, is to be freed from constant demands, and strivings. He is no longer bound to the wheel of desire - he has no personal interests - no subjectivity.

He is a "pure will-less, time-less subject of knowledge" of "pure knowing," which means complete absorption. He excites and suggests in others the knowledge of the Ideas, which, beautiful objects represent. Thus, through the works of Genius, others may reach an exalted frame of mind, for, indeed, if we had not some artistic capacity for seeing and feeling the Ideas which works of art represent, we should be incapable of feeling or enjoying them. Perhaps, to make this abstract thought clearer, it would be well to endeavour to find some examples which will illustrate Schopenhauer's meaning. And Shakespeare offers us incomparable examples. In his great tragedies - such as Othello, for instance - we feel the knowledge or Idea of Life, in all its varied human manifestations. Life, manifold, diverse, and abundant - and all felt intuitively from within. Into his creations, Shakespeare pours wide and overflowing knowledge of life; there is nothing narrow or shut in, in his conceptions, but every character is alive in the great sense, illustrating no narrow precept or trite morality, no cut and dried scheme of a petty out-look on life, but the great morals of life itself, as varied, as intangible and as inexplicable. He represents this sense of varied life as manifested or objectified in his creations, "i.e.," his characters. In "Othello," for instance, we have suggestions of love and jealousy that go down to the very depth of the heart, through imaginative insight. And what we are brought close to, is the vivid intense life of feeling that Shakespeare's creations hold, and that we, ourselves, are capable of holding in our own hearts. In this presentation, Shakespeare flashes the sense of life with all its com-

plexities of heart and brain into us. He does not stand, as it were aside, as a commentator on the faults or weaknesses of his characters, but he wafts us out of our circumscribed lives, out of our limitation of thought, we know not how, into an atmosphere quivering with passion, and felt by us all the keener, because we recognise that the Poet never thought about "us" at all. He excites our sympathies by his own intuitions into the clashing ideas, which he represents in the tragedy of a passionately loving and a jealous nature. We learn truths, not of fact, but of life, focussed and arranged as an artist arranges them, and permeated with that strange sense of wonder which only Life can give. We feel the suggestion of an inevitable dim something beyond, to explain the unexplainable, the tragedy of character, and the tragedy of circumstance.

These make the great crises which break up lives. But the play goes on with all the wild force of life itself. We feel the Idea of jealousy forming itself in the noble nature of Othello, and bringing with it anguish, the bitterer throes of life, those intense and hopeless moments when struggle only makes the coil close tighter round the victim. And after we have felt these, no nature remains quite the same as before. There has entered into us a power of imaginative sympathy which Art alone can inspire and only when it most inwardly reveals Life itself. Of all things, the "Too late" and the "Might have been" are the most sorrowful, and the divine possibility, cruelly realised too late, gives the sharpest edge to Othello's mental agony, when the whole truth of Desdemona's life - an "objectification" of loyalty, love, and purity - is only revealed to him as she lies there dead before him, killed by his own hand. All that it means rushes then like a torrent on his soul; when Othello falls on the bed, by Desdemona's body, the remorse and love that rend him with their talons are beyond even Shakespeare's power of expression.

With groans scarcely uttered, Othello gives the only outlet possible to the blinding, scathing storm of passions within him. There is one touch, and only the intuitive artist of humanity and of life could have known it, and given it - only one touch of consolation that could be left him, and it comes to Othello as he is dying! "I kiss'd thee, 'ere I kill'd thee."

He fastens on this as a starving man fastens on a crumb of bread.

Why is this so true as to be almost intolerable - and yet so beautiful? The characters have art necessities. Schiller said Art has its categorical Imperatives - its "must," and Shakespeare's characters fulfil them. We feel how inevitable is their fate. They make their own tragedy. The Poet compresses a Life Tragedy into a few pages of manuscript. He, with the great sense and Idea of Human Life in him, has to choose what he will portray, and the greater an artist the more unerring is his selection. Then begins his own absorption in the characters. Conception and expression come to him and come nobly and spontaneously - and so spontaneous is his touch - so completely is he absorbed in, and one with his characters - that it makes our rush of sympathy as spontaneous as his own.

We feel the Identification of Shakespeare with Othello~with Iago - with Desdemona He "is" them "all". "He," William Shakespeare, is "the will-less - time-less - subject of knowledge," living in "pure knowing" and absorbed in the creations that represent his varied and his intuitive knowledge of the great Idea of Life. And he excites and suggests in us the same absorption in his creations - that is, if we have the capacity to feel it.

It is a land of marvel and of mystery when all personal interests and all consciousness of individual temperaments are lost, fall off from us, and nothing remains, nothing exists to us but the love, the betrayal, the agony, and the struggles of the noble nature, that "dies upon a kiss." We are so much part of it, we become so possessed by it, that we do not even know or feel that we are knowing or feeling. Shakespeare "is" Othello - and so are we, for the time being. Shakespeare had the insight and power of genius, and so could retain and reproduce his vision into the inner life. We alas! often cannot; when the play is over we become again, a link in the chain that binds us to the ordinary world of consciousness; the veil of illusion has fallen again between us and real vision, we are again among the shadows, with some general impressions more or less blurred, but the vivid vision of the Poet which made us feel in the manifestations he created, the very Idea of Life itself - has faded

from us, we are no longer in the Ideal world which is the real world.

We will take one other example, not of a play, but of a picture. The Ascending Christ for instance at the Pitti Palace, Florence, by Fra Bartolomeo.

It is well enough known, with the rapt faces of the four evangelists, two on either side, gazing at their Master, with more of love for Him than of understanding even then, in their expression. And the two lovely little angels beneath, oblivious of everything but the medallion they are holding, as is the way with old Masters. It is the Christ alone that rivets our attention. The majestic, noble form, and the sad, grave, beautiful eyes, revealing the Victor over Life and Death, as He leaves the earth, triumphant indeed, but with the solitariness of triumph of the Divine Man, Who knows now the awful sorrow of humanity. It is Life human and divine in the Artist's Conception or Idea. How absorbed must he have been in his representation of this idea since he could suggest, and that spontaneously, such problems of unutterable thoughts in those divine eyes. The whole vision of humanity, as it might be in the mind of Christ, and as it was felt in the artist's vision, is flashed into our own minds - it is an artistic inspiration. Art suggests, it does not explain. A picture focusses into a few inches of space a whole drama of life and thought. We read it there, we feel it, and with no conscious effort, for this is the gift of Genius.

And our absorption in a work of genius is untouched even by consideration of technique. The methods of conveying the impression may be noted afterwards, and we may delight in form and colour, and light and shade. But it is the "result" of all these that the art lover feels so spontaneously and unconsciously. Learned art critics and dealers will study the size of ears, the length of noses, the breadth of thumbs, the manner of curving the little finger in order to make sure of the authenticity of the artist. It is more important to them than the enjoyment of the work of art itself. The lover of art has a receptive nature, so that he does not concern himself much, with these considerations, he does not even compare pictures. All "that" may come afterwards, if he is a student, as well as a lover. But, at all events, at first, he will find a response simply in his own

soul to the picture, which represents to him an idea. His own personality and individuality leave him; unconsciously he is possessed. Instead of getting to understand it, and attacking a work of art as if it were a mathematical problem, he discovers that the picture is possessing him, and that is what Schopenhauer means. Art has daemonic power, it takes hold of us wholly, and in proportion to our faculty of receptiveness we understand it more or less fully. Architecture can hold us in this way, sculpture can, a great city can with its architecture and associations combined. Rome "does". The very essence of the artistic quality hangs round the old walls of Rome. Rome itself can teach us, enter into us, possess us in a way of its own. The great bond of similarity between all the arts is their having this "possessing" power, this revelation of ideas, in whatever form they are expressed. Rafael in the exquisite outline of the peasant girl's face, saw without conscious effort the vision of maternity, as the perfect form of the Madonna della Seggiola rose before him. This is idealism - seeing the idea in the object of contemplation. And the spectator, gazing at the picture, also without consciousness of effort, is moved into "a passionate tenderness, which he knows not whether he has given to heavenly beauty or earthly charm"; he feels motherhood, and to quote again Mr. Henry James in "The Madonna of the Future," he is intoxicated with the fragrance of the "tenderest blossom of maternity that ever bloomed on earth." Critics may question its manner, method and style; but the art lover feels its "graceful humanity," he does not "praise, or qualify, or measure or explain, or account for" - he is one with its loveliness - one with the purity and the truth of the ideal which it represents.

This may explain something of the attitude towards art in Schopenhauer's philosophy, though to reproduce and exemplify thought is always difficult, and abstract philosophical thought is especially so. The real comprehension of a philosopher's mind depends mainly on how far we are

able to get into the atmosphere of his thought; it depends upon affinity in fact, and this is why philosophy must be the study, mainly, of the lonely thinker. Explainers and lecturers necessarily intrude their own individualities into their explanations, which have to be discounted. Yet when discounted, certain individualities do help us in philosophy, and even in poetry. Some minds may be more akin with the philosopher's or poet's than are our own, and a thought will become more vivid and clear to us, and a poem more lovely, when we understand it or view it, through a mind to which it appeals "directly," and to us through that other. And now, after endeavouring to grapple with Schopenhauer's theory of art, what does it come to at last? Is it more than this that the philosopher explains it as unconscious absorption in the manifestation of an Idea, and that it is a refuge from life and its woes "We" may have "felt" all that he has described, and, for a philosopher, Schopenhauer has a great gift of expression, indeed the love of art and literature glows on almost every page of his book. But his theory is surely scarcely more than a re-statement of what we "feel," and if we ask whence comes the artistic quality - from the heart or the nerves - or the brain; - what is the philosophical definition of the "compulsion" in art; how does philosophy account for its strange compelling, unique, possessing, power - we get no answer at all, it eludes all tests. We get no explanation of what the strange insight is which we find in the man of Genius, or of the faculty that gives the capacity for absorption and that excites it in us. The genesis of this wonderful faculty remains unknown to us, undefined. Unconsciousness is a necessary ingredient in it, according to Schopenhauer, and this helps us to realise the difficulty of expressing it. What thinker will reduce the quality to intellectual symbols? Until that is done, however, Philosophy of Art must remain a philosophy of the Undefined, and the Undefinable!

POETRY CORNER

September

by Helen Hunt Jackson (1830-1885)

THE golden-rod is yellow;
The corn is turning brown;
The trees in apple orchards
With fruit are bending down.

The gentian's bluest fringes
Are curling in the sun;
In dusty pods the milkweed
Its hidden silk has spun.

The sedges flaunt their harvest,
In every meadow nook;
And asters by the brook-side
Make asters in the brook.

From dewy lanes at morning
The grapes' sweet odors rise;
At noon the roads all flutter
With yellow butterflies.

By all these lovely tokens
September days are here,
With summer's best of weather,
And autumn's best of cheer.

But none of all this beauty
Which floods the earth and air
Is unto me the secret
Which makes September fair.

'T is a thing which I remember;
To name it thrills me yet:
One day of one September
I never can forget.
Which hopes from thee, and thee alone, a cure!

Indian Summer

Hamlin Garland, (1860 - 1940)

AT last there came
The sudden fall of frost, when Time
Dreaming through russet September days
Suddenly awoke, and lifting his head, strode
Swiftly forward--made one vast desolating sweep
Of his scythe, then, rapt with the glory
That burned under his feet, fell dreaming again.
And the clouds soared and the crickets sang
In the brief heat of noon; the corn,
So green, grew sere and dry--
And in the mist the ploughman's team
Moved silently, as if in dream--
And it was Indian summer on the plain.

Autumn

Thomas Nashe (1567 - 1601)

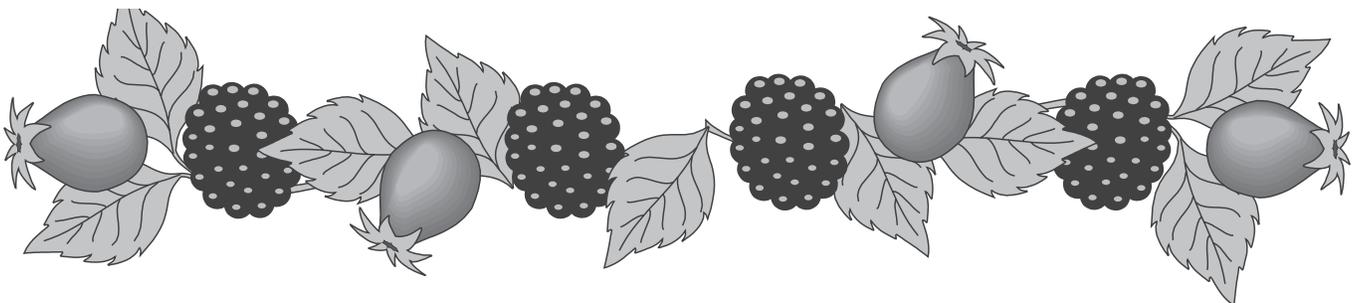
AUTUMN hath all the summer's fruitful treasure;
Gone is our sport, fled is poor Croydon's* pleasure.
Short days, sharp days, long nights come on apace,
Ah! who shall hide us from the winter's face?
Cold doth increase, the sickness will not cease,
And here we lie, God knows, with little ease.
From winter, plague, and pestilence, good Lord,
deliver us!

London doth mourn, Lambeth** is quite forlorn;
Trades cry, woe worth that ever they were born.
The want of term*** is town and city's harm;
Close chambers we do want, to keep us warm.
Long banished must we live from our friends;
This low-built house will bring us to our ends.
From winter, plague, and pestilence, good Lord,
deliver us!

*town in Surrey

**south London suburb

***lack of an end



CHAPTER NOTES

Southern CT Mensa is looking for an Activities Coordinator. If you would like to fill this position, please contact President Rick D’Amico at usamarbiol@aol.com

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 Please allow four weeks for the change in MENSA Bulletin (the National Magazine) delivery, and eight weeks for the Chronicle Remember to give your membership number to facilitate this process (This number appears on your membership card and labels affixed to the Chronicle and MENSA Bulletin.)

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Name:

Old Address:

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Please send form to:
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BUSINESS OFFICE AMERICAN MENSA, LTD.
1229 Corporate Drive West
Arlington, TX 76006-6103

Phone: 817-607-0060
Fax: 817-649-5232
E-mail: AmericanMensa@mensa.org
Website: www.us.mensa.org

LIST OF SOUTHERN CONNECTICUT MENSA OFFICERS

President	Rick D'Amico	203-368-2778	usamarbiol@aol.com 1353 Brooklawn Ave. Fairfield, CT 06825
Vice-President	Jim Mizera	203-522-1959	Jmizera@hotmail.com PMB #181, 7365 Main St. Stratford, CT 06614-1300
Treasurer	Paul Passarelli	203-846-1623	paul@solarandthermal.com 44 Ellen St Norwalk, CT 06851-2520
Secretary	Amy Harold	203-261-6517	amyharold@earthlink.net 110 Bart Rd. Monroe, CT 06468-1117
Editor	Jim Mizera	203-522-1959	Jmizera@hotmail.com PMB #181, 7365 Main St. Stratford, CT 06614-1300
Publisher	Amy Harold	203-261-6517	amyharold@earthlink.net
Web Master	Thomas O'Neill	203-336-5254	Doctec@snet.net 68 Pierce Ave. Bridgeport, CT 06604-1607
Ombudsman	Gary Oberst	203-853-1810	gary@oberstlaw.com 111 East Ave. Norwalk, CT 06851-5014
Membership Officer	Jim Mizera	203-522-1959	Jmizera@hotmail.com
Reg Vice Chairman	Marghretta McBean	845-889-4588	rvc1@us.mensa.org http://region1.us.mensa.org/