

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://scm66.org> (Note: this is a new URL). 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.

MEMBERSHIP RENEWAL: If you have an annual Mensa membership, your membership will be expiring at the end of April. You should have received a renewal notice in the mail in January. You can return that form or visit <http://www.us.mensa.org> to renew.

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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 - MAY

May 2, 3, 4, 9, 10

Four one-act plays by Christopher Durang

Mensan Bob Liftig will be playing the bagpipes and acting in the Darien Players production of four one-act plays by Christopher Durang. DAC Weatherstone Studio, Rear of Darien Town Hall, Post Road and Renshaw Road, Reservations: 203-655-5414, 655-0536. Adults \$20, Seniors \$15, Children under 12 with an adult \$5.00. Friday and Saturday shows all start at 8 P.M., Sunday matinee at 2 P.M.

<http://arts.darien.org/players/playersShows.php>.

Thursday, May 8, 7:30

BILLIARDS

Come and join So. Conn Mensa billiard enthusiasts for an evening of billiards, conversation, food, and drink. The first of two Pool Party events this month will be held at ON CUE BILLIARDS, a pool hall in the basement at the far inner corner of the big 50 W. Washington Street office building in SOUTH NORWALK.

Easy access via either I-95 (Exit 15) or the Merritt (via the Route 7 Extension).

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We'll have to park in the paid parking lot, unless you are able to find street parking nearby and don't mind walking a bit. Keep in mind that the parking lot rates increases to \$5 at 10pm, so it's advisable to wrap up pool shooting and leave the pool hall before 10. POOL HALL LINK: <http://www.oncuebilliardsandmusic.com>. QUESTIONS? Contact Tom O'Neill at doctec2@gmail.com.

Friday, May 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.



Saturday, May 17, 6:30

Monthly Dinner

Linda Murray of the INTERNATIONAL INSTITUTE, Bridgeport, CT, will speak about her agency's work to help immigrants, refugees and their families. TONELLI'S RESTAURANT, 41 Grassy Plain St., Bethel, CT 06801. Dress is casual. Before the presentation, we will enjoy dinner. Choose what you like from the menu; restaurant adds tip onto the bill. You can bring a donation of money or food to benefit the Connecticut Food Bank. Contact Jim Mizera,

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.

jmizera@hotmail.com, 203-522-1959, for information and reservations. Guests are welcome. Restaurant review: <http://acorn-online.net/acornonline/bestbets/bbets05-04-21.htm>. If you have suggestions for other places we can meet or how we can run our dinners better, please contact chapter President Rick D'Amico at usamarbiol@aol.com.

FROM STAMFORD:

1. Take I-95. Merge onto US-7 Connector NORTH via EXIT 15 toward NORWALK.
2. Take US-7 Connector to MAIN AVE / US-7. Continue to follow US-7 North about 2 miles.
3. Turn LEFT onto US-7 / CT-33 / WESTPORT RD & continue to follow US-7 about 5.5 miles.
4. Turn RIGHT onto SCHOOL ST / CT-107 / CT-57. Follow CT-107 about 1.5 miles.
5. Turn SLIGHT RIGHT onto REDDING RD / CT-107. Follow REDDING RD. 5.7 miles. REDDING RD becomes CT-53. Go about 3 miles to the Restaurant, on the left at 41 Grassy Plain St. Bethel, CT 06801-2001

FROM BRIDGEPORT:

1. Take CT-15 SOUTH / MERRITT PKWY Exit 44 toward CT-58 / FAIRFIELD / REDDING.
2. Turn LEFT onto CONGRESS ST.
3. Turn RIGHT onto BLACK ROCK TURNPIKE / CT-58. Follow CT-58 about 15 miles.
4. Turn LEFT onto CT-302 / MILWAUKEE AVE.
5. Turn LEFT onto GREENWOOD AVE / CT-302 and go about 1.5 miles.
6. Turn SLIGHT RIGHT onto GRASSY PLAIN ST / CT-53. Go about .1 miles to the Restaurant, at 41 Grassy Plain St.

FROM HARTFORD & I-84:

1. Take I-84 to Exit 5, the Route 53 exit.
2. Take Route 53 south about 3.3 miles.
3. Tonelli's Restaurant is on the right, shortly before the light and intersection.

TENTATIVE SCHEDULE OF EVENTS FOR JUNE

Friday, June 13, 7:00

Southern CT and Western MA Joint Dinner

See above for details

Saturday, June 21, 6:30

Monthly Dinner

See above for details

CONNECTICUT AND WESTERN MASSACHUSETTS 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.

Mensans on the Radio:

C&WM Mensan Janine Bujalski is on the air-waves 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.

C&WM Mensan 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.

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.

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MAY

1, 8, 15, 22, 29 Thursdays 7:00 pm

Scrabble

(ME) at Emmanuel Synagogue, 160 Mohegan Drive, West Hartford. Ellen Leonard, 860-667-1966 (Please call first to make sure this is happening today, canceled on Jewish holidays.)

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.

2-4 Friday - Sunday Continuous

Warwick, RI, the Region1 LDW

Info: <http://www.rhodeisland.us.mensa.org>

4 Sunday 1:35 pm

Mensa Goes to a Ballgame

New Britain Stadium. Meet in Section 213, four rows from the top, as the New Britain Rock Cats (Double-A Twins) host the New Hampshire Fisher Cats (Toronto Blue Jays' Double-A farm team). Parking: \$3, adult general admission ticket, \$5, an adult beverage for the host of the event, \$5.25. ;) Questions? tom.thomas@the-spa.com and www.rockcats.com

9 Friday 6:30 pm

Diner Dinner

(semimonthly, 2nd and 4th Fridays) 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. Questions? For info, contact Howard Brender at 860-635-5673 or howiebren@aol.com Subject: Diner Dinner

14 Wednesday 5:30 pm

Happy Hour in Branford

(ME, 2nd Wed) Donovan's Reef 1212 Main Street, Branford Conn. 06405. The Donovan's Reef <http://donovans-reef.com> web site has a small map, and here are some directions with distances - from I-95 take exit 54/Cedar Street. Go south on Cedar Street crossing Rt. 1/Boston Post Road for about 0.5 mi. to Rose Street. Take a left on Rose and go 0.25 mi. to a driveway on the right which has a low sign that says "1188 - 1238" where you will enter a parking lot for a number of businesses in a complex known as Lockworks Square. Drive part way through the lot and look for Donovan's Reef on the left. Locals can also enter Lockworks Square from the Ivy Street side just off of Main Street where Shoreline Foods faces Ivy. The lounge is on the left inside. I'll see about a table reservation and will likely have an "M" sign visible. We start around 6. I'm told there is some sort of daily bar goodie along with any menu items that you may want to order. Donovan's phone number is 203-488-5573. Questions? Contact Joe Wonowski at 203-785-2998 weekdays, and 203-457-9770 evenings. Hope to see you there!

15 Thursday 6:30 pm

Pioneer Valley Dinner

(ME, 3rd Thursday)) at The Student Prince at 8 Fort Street in Springfield, Mass. We welcome all comers, even those from south of the border. :-). Since I will need to make a reservation at the restaurant, folks will need to RSVP by January 14th to Ian Fraser ianfraser@usa.net

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. Contact Gail Trowbridge

23 Friday 6:30 pm

Diner Dinner

(semimonthly, 2nd and 4th Fridays) 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. Questions? For info, contact Barb Holstein at 860-632-7873 or 860-793-4410 or email BarbCPA@att.net, Subject: Diner Dinner

LOOKING AHEAD

June 21 Saturday

C&WM's Summer Party

event at the Essex Corinthian Yacht Club. Details to follow.

REGIONAL GATHERINGS

May 9-11, 2008

Cape Cod Getaway Weekend.

A Whale of a Good Time

Join Boston Mensa on beautiful Cape Cod in Dennisport, MA for "A Whale Of A Good Time." Plan on a weekend filled with dining, shopping, swimming (heated indoor pool), socializing, and great hospitality. Optional (on your own) activities on Saturday include trips to nearby Provincetown or Hyannis, whale watching, antiquing, bicycling, or just sit back and enjoy the beauty of the Cape.

Hotel rooms are only \$69.95 until 3/31 and \$74.95 after 4/1. Send your check, made out to "Corsair," directly to them at 41 Chase Avenue, Dennisport, MA 02639. Make your reservations early as the Corsair and Crossrip fill up fast. For more hotel information call 800-332-2279.

We'll provide Friday night's meal, snacks and beverage throughout the weekend, as well as breakfast Saturday and Sunday mornings.

Please note that the hospitality house and all hotel rooms at the Corsair and Crossrip are non-smoking. Smoking is allowed outside only. Those wishing to smoke in their hotel room should call the hotel to discuss alternatives.

Adult registration is only \$40 until 4/30 and \$50 at door. Children under 6 are free. Ages 6-20 are \$1 per year of age.

Send your name(s), age(s) of children, and a check, payable to "Boston Mensa," to the registrar: Claire Natola, 21 Hillrise Ln. Meredith, NH

03253 or register online at www.caperg.org
For more information: Sean Guerino (imightbe-giant@email.com) 617-354-5350
<http://www.caperg.org>

SEPT. 12-14

COLLOQUIUM 2008, TRACKING GRANNY'S GRANNY: THE GENEALOGY QUEST

will take place SEPT. 12-14 in Salt Lake City. Spend a weekend in this world-renowned center of genealogical research, where you'll find millions of historical records at your fingertips. Attend sessions given by specialists in the field, covering the methodology and accuracy of your research, solving problems related to evidence and dead-end leads, and using the Internet to your best advantage. Join your fellow Mensans to discover new techniques, share your stories, and learn how to pursue your own unique family history. Here is a list of Colloquium speakers confirmed to date:

Christine Rose will present Problem Solving: Strategies for Success Colleen Fitzpatrick will present two program, A Different Kind of DNA Talk and You Will Never Look at Your Old Photos the Same Way Again!

James W. Warren will present If Your Ancestors Had Email featuring stories of the weird and wonderful discoveries genealogists make and what can be learned from them.

Sharon Carmack will present He Lived, He Married, He Died...But I Want More!

Colloquium 2008 will be held at the Hilton Salt Lake City Center. Mensan registration is \$170 through April 30. To learn more about the program and to register, visit www.colloquium.us.mensa.org.

Jill Beckham, Foundation Director

jillb@americanmensa.org

817-607-0060 x 5509

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Register at www.colloquium.us.mensa.org

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*FROM THE REGIONAL VICE CHAIRMAN**LORI NORRIS**RVCHAT*

Happy May!! Time to get the summer toys out of the attic. Bicycles have been tuned-up and we have taken a few rides in between the rainy and windy days of April. Now is time to get the kayaks down and into the bay. We have sit-on-top kayaks so we have the thrill of sitting in the cold water as we paddle, but have actually gotten into the water with them as early as Mother's Day weekend at the Cape Cod RG. I don't think we'll be kayaking quite that early this year, but by the end of May we'll get wet.

If you're reading this column before May 2, it's not too late to consider attending at least a portion of the Leadership Development Workshop being held May 2-4 in Warwick, Rhode Island. Call me if you are interested. Walk-ins are welcome. For further detail see the RIM website: <http://www.rhodeisland.us.mensa.org>.

Last weekend I attended the March AMC meeting, held in San Francisco. Did you know that you can review the agenda prior to the meeting and the minutes following the meeting? Go to the Inside AML page of the national website and look under the subheading AMC & Appointees. I always welcome your comments on the agenda, as I would like to know what you think about the topics up for discussion. At the AMC meeting, the TeenSIG coordinator gave us a short

presentation on Mensa membership as seen from the teen point of view. Since the youth are our future, I do believe that Mensa does need to do as much as possible to capture the interest of gifted children and teens. Since this was my first trip to San Francisco, I did make some time for sightseeing. Check out my pictures on the Region 1 website. Of course, after taking the red-eye home, I paid for that sightseeing time the next day.

As of the end of our membership year, March 31, 2008, AML had a total of 56,006 members. Don't forget to renew your membership if it expired last month. You may want to think about a multi-year membership to reduce cost and eliminate the necessity for renewing annually.

A New Member Benefit: American Mensa has partnered with the YTB Travel Network. I have reviewed this website and they seem to have either comparable or slightly better pricing than some of the other travel websites and American Mensa receives a portion of the commissions paid to YTB. Before planning your next trip, perhaps to the Denver AG, check out this website: www.us.mensa.org/travel.

Lori

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.

BATAAN AND CORREGIDOR

By Jerry Brooker, Ed.D.

I was flattered when he called to me, "Young man, come here." In a gravelly voice he said, more like a question than a statement. "I hear you're from Bethel, Connecticut."

"I am, and proudly so," I answered. "My daughter lives in Bethel," he continued. "Small world," I said.

I met this man, let's call him Bill, in the Philippines recently, where he and I and fourteen others were taking a military-historical tour. Bill enlisted in the U.S. Army just before W.W. II began, and was stationed on the island of Luzon, the biggest of the over seven thousand islands that make up the Philippines. In early 1942, he was taken prisoner by the Japanese, and put in the infamous Bilibid Prison before being sent to the dark and dank hold of a "ghost ship" to Kawasaki, Japan, where he was put to work as a stevedore for the rest of the war. As these ships bore no special markings, they were often bombed by American planes. Thus the name.

There was a certain historical realism being with Bill who was actually in Manila when the war started. We tried to get him a tour of Bilibid, but were met with a firm No. We quickly understood why permission was denied as we stood at the front entrance, looking in, tough looking prisoners staring back at us as if to say "We dare you!" We did, though, get him to the docks where he was shipped off to Japan sixty-six years ago.



On the second day of the trip, we took a ferry to the island of Corregidor, one of the first of the many iconic battlegrounds that mark the history of WW II, perhaps the last war to be almost universally supported by Americans. The enemy was clear, the effort against him executed relentlessly and with conviction.

The tadpole-shaped island is about three by one-and-a-half miles, approximately the same size as Iwo Jima. Corregidor is a living museum. The many big guns that once guarded Manila Bay are, of course, silent now. Yet, they are rust-free and freshly painted. We couldn't resist climbing on the Hearn Battery to have our photo taken just as the Japanese did when they captured the big gun early in the war.

The bombed-out barracks still stand, a collective witness to the exceptional concrete construction practices of the times. We ignored the warning signs and ventured through many of these buildings, some of them hundreds of yards long, that successively housed American and Japanese troops. The large, blown out hospital was especially nostalgic, bits and pieces of metal beds here and there, wild trees poking through ceilings.

We also spent a day at the famous Malinta Tunnel where General Wainwright and his men fought off the Japanese invasion for many weeks. The Tunnel, completed in 1932, has a vast network of lateral tunnels, some quite large. One of them served as a hospital with "sub-laterals" containing a thousand beds. For a Hollywood take of what it might have been like for the nurses there, see the rental film "So Proudly We Hail," with Claudette Colbert. Today, most of the laterals are closed, the entrances sealed by explosives when the Americans took back the island in early 1945. It took the Japanese three more months than they had anticipated to capture Corregidor in 1942, thus pushing back their plans for the conquest of the Philippines. The delay allowed the U.S. forces in the Pacific time to recuperate from the early war defeats.

Of course, General MacArthur is still a favorite in the Philippines. Many statues bear testimony to the affection Filipinos have for the man who promised to return, and did, almost three years

after leaving Corregidor for Australia to take command of a significant part of the Pacific war. A large, heroically handsome bronze monument stands on the spot where he left the island on a PT boat in March of 1942.

By now, I was beginning to feel the ambivalence that comes over me when I take military-historical tours. As much as I admire the extraordinary courage of men and women at war, and am deeply saddened when death claims any one of them, I cannot shake the thought that I am adding to the glorification of war when I bear witness to its man-made monuments.

After taking the ferry back to the mainland, we toured the route of the Bataan Death March, which took place about two weeks before the surrender of Corregidor by General Wainwright. Of course, the attack on Pearl Harbor was enough in itself to inspire the American people against the Japanese. When the cruel behavior of the Japanese troops during the march from Maliveres on the Bataan Peninsula to Camp O'Donnell, and then Cabanatuan, became known, hatred was added to inspiration. The march of 12,000 Americans and roughly 80,000 Filipinos lasted for six days over 90 miles. About 25% of the Americans died on the way to the prison camps. The Filipinos were used to the hot sun and difficult circumstances, and fewer died.

Many of the badly fed soldiers died because they were forced to march in the hot sun, and were not allowed to drink the water that was accessible in many places. Others were maliciously stabbed to death, sometimes for falling down, at other times by enemy soldiers sitting in open trucks, their rifle bayonets held out to slit throats of the prisoners they were passing. In many cases, the warm and generous Filipino people who tried to give food or water to the prisoners were stabbed to death. Women, sometimes pregnant, were raped and killed in ways of the monster. Knowing that these things happened made traversing the route a somber experience for us, though now, years later, it was evident that the villagers along the way are still kind and generous. Many can speak English, so it was easy for us to share our enthusiasm for each other. Once, we had the chance to hail a passing ice cream truck. Ice cream for every-

one! It was a great time watching grown-ups, American and Filipino, and little children, ice cream melting down our cheeks. A happier Bataan, to be sure.

We eventually found our way to Camp Cabanatuan, the final prison for most of the Americans. Many of us walked the end part of the route to honor those who marched or also died there. As the war wound down in 1945, about 500 of those remaining from the Death March were slated for execution by the Japanese in a last ditch effort to cover up the evidence of their atrocious ways. In a bold move, depicted in a 2005 movie called "The Great Raid," a combined U.S. and Filipino force freed the prisoners and got them back to safety.

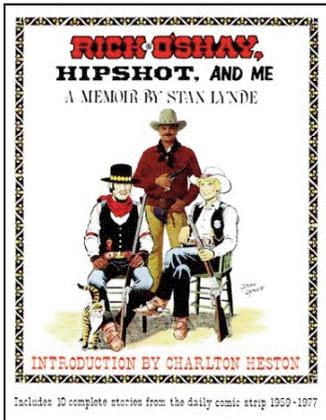
Our last few days were spent in Manila where over 100,000 civilians lost their lives in the month long battle to recover the city from the Japanese in February of 1945. We laid a wreath at the American Cemetery where over 17,000 U.S. soldiers are buried, most killed in the battles of New Guinea and the Philippines. Two large granite hemicycles in front of the chapel contain the names of more than 36,000 soldiers whose graves are known only to God.

Bill is a retired teacher now. I'm sure his students must have loved this kind and gentle man. He lives in Gettysburg, Pennsylvania. Small world. One of these days I'm going to visit him. I'm sure we'll tour the fields of battle. And perhaps, just perhaps, we'll go see the monuments.



BOOK REVIEW

Rick D'Amico



Rick O'Shay, Hipshot, and Me: A Memoir by Stan Lynde

by Stan Lynde with Introduction by Charlton Heston

For some reason, I've been on a bit of a nostalgia trip as of late, so I thought I'd read and review another book about something I'd enjoyed while growing up.

The early portion of the book is basically a memoir of Stan Lynde's (pronounced like "wind" the verb, not the noun) life. Lynde was born in Billings, Montana in 1931. At that time, the region was pretty much the last frontier in the lower 48 states, and life there during the Great Depression was harsh. When his father was working in the cattle industry, Lynde, his father, his mother, and later his sister all lived in a sheepwagon, which he refers to as "an early 'RV'." It was in this wagon that his mother introduced him to drawing, and the rest is history. Rick O'Shay was a comic strip describing life in the mythical western town of Conniption. Rick was the deputy sheriff and the strip featured a number of colorful characters, probably most notably a philosophical gunslinger named Hipshot Percussion, who was also Rick's best friend.

Throughout most of the book, we see stories from several years of weekday editions. During that time, the characters developed physically, becoming more life-like, and the topics became more complex. Early strips were more satirical and slapstick, while later strips delved into deep themes involving ethics, friendships, and other weighty subjects. Lynde gives a brief write-up before each series, often giving background on how he developed the story, or some interesting background information.

Lynde's strips combined humor with real-life subjects. Most comic strips of that time were either serious/soap-opera stories (e.g., Brenda

Starr) or humorous (e.g., Beetle Bailey). Perhaps Charlton Heston said it best in his introduction for the book: "...Lynde is the only cartoonist I can think of who has a foot in both camps."

It may be true that art imitates life, but with Rick O'Shay, it sometimes seemed like life reacted to art. For example, during one episode where Hipshot was gunned down and recovering from life-threatening wounds, the Governor of Montana actually issued a pardon to him to help speed his recovery.

In 1961, the city council in Lodge Grass, MT, the town where Stan Lynde grew up, took a vote to rename the town Conniption. Lynde was flattered at the idea, but was happy that the motion failed, or as he put it, "Σfantasy and reality should rub shoulders but never merge." It's been over 30 years since Stan Lynde's Rick O'Shay has graced the comic strips (although another cartoonist did publish the strip for a couple of years afterwards). Still, I hadn't forgotten the town of Conniption and its colorful characters. Since this book is out of print, it took a bit of effort to obtain a copy, and I had to buy a used one. It was more than worth the trouble to revisit a fond memory of growing up.

Okay, I realize that the past two reviews were about books that were published a while ago and may have only a cult following. I promise that my next review will be about something more current.

Paperback: 264 pages Publisher: Cottonwood Publishing (September 1990) ISBN-10: 096269990X

GOOD WINE CHEAP

(and good food to go with it)

Several members of our gourmet club recently spent a week on the Island of Curacao in the Caribbean. After a week of beaches and golfing, they were inspired to host a Cuban dinner in honor of their favorite restaurant on this otherwise Dutch island. The food was excellent; but the dessert our friend Donna made below was so extraordinary that it must surely make the angels weep. Cafe con leche is the traditional "latte" that many Cubans drink for breakfast. It combines a strong espresso coffee with steamed milk and sugar.

This month's wine is the 2006 Snoqualmie Riesling from Washington State's Columbia Valley. It's called off dry because of its 5% residual sugar. Yet the sweetness is well balanced with a crisp acidity. Snoqualmie Vineyards has achieved a luscious blend of tastes including pear, apricot and spice. While not a true dessert wine, it will go well at the end of a meal with a cheese course or the dessert below. It's a real find at only \$8 to \$9 a bottle.

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.

CAFE CON LECHE CUSTARD

(as reprinted on the TasteofCuba.com website)

Ingredients: 4 tbsp cornstarch
3 cups milk
1 cup heavy cream
2 & 1/2 tbsp instant coffee powder (Donna used instant espresso powder)
1 cup sugar
2 eggs, whipped cream
chocolate covered espresso beans for garnish

Stir cornstarch into 1 cup milk, stirring until smooth. In top of a double boiler, pour the cornstarch mixture and the rest of the milk, cream, instant coffee powder, and sugar. Stir over medium-high heat until thickened. Cover and let simmer 10 minutes.

Beat the eggs well. Slowly add 1 cup of the hot coffee mixture to the eggs, beating continually. Pour egg mixture into remaining coffee mixture in the double boiler, still over heat, and beat well to incorporate. Cover and simmer 2 minutes.

Remove from heat and pour into coffee cups. Cover with plastic wrap, leave to cool and then refrigerate. When chilled, top with fresh whipped cream and 1 chocolate covered espresso bean (shaved chocolate on top is a nice alternative). This recipe serves 4.

RUMINATIONS

BEAUTY IN THE INDUSTRIAL ARTS: ARCHITECTURE

From The Principles Of Aesthetics Chapter 13

by Dewitt H. Parker

IN the arts which we have studied so far, beauty has been the sole or chief end; in the industrial arts, beauty can be only a part of their total meaning. No matter how much of an artist a builder or a potter may be, he is necessarily controlled by the practical needs which houses and pots subserve. This was the original condition of all artists; for "in the beginning," before life's various aims were distinguished and pursued in isolation, the beautiful was always married to some other interest. Our method of study has, therefore, reversed the temporal order; but with intent, for we believe that the nature of a thing is better revealed in its final than in its rudimentary form. To complete our survey of the arts, we must, however, give some consideration to those works in which the unity of the useful and the beautiful is still preserved; and as an example we have chosen architecture, the most magnificent of them all.

First, we must clear up what might seem to be an inconsistency in our thinking. In our definition of art we insisted upon the freedom of beauty and the contrast between the aesthetic and the practical attitudes, yet now we are admitting that some things may be at once useful and beautiful. It would seem as if we must either modify our definition of art or else deny beauty to such objects as bridges and buildings. But we cannot do the latter, for the beauty of Brooklyn bridge or Notre Dame in Paris is a matter of direct feeling, which no theory can disestablish. And it is impossible to solve the problem by supposing that in the industrial arts

beauty and utility are extraneous to each other, two separable aspects, which have no intimate connection. For the fact that a bridge spans a river or that a church is a place of worship is an element in its beauty. The aesthetic meaning of the object depends upon the practical meaning. You cannot reduce the beauty of a bridge or a cathedral to such factors as mere size and fine proportions, without relation to function. No preconceived idea of the purity of beauty can undermine our intuition of the beauty of utility.

Yet the dependence of beauty upon utility in the industrial arts is not at variance with the freedom from practical attitudes which we have claimed for it. For the beauty is still in the realm of perception, of contemplation, not of use. It is a pleasure in seeing how the purpose is expressed in the form and material of the object, not a pleasure in the possession of the object or an enjoyment of its benefits. I may take pleasure in the vision of purpose well embodied in an object which another man possesses, and my admiration will be as disinterested as my appreciation of a statue. And even if I do make use of the object, I may still get an aesthetic experience out of it, whenever I pause and survey it, delighting in it as an adequate expression of its purpose and my own joy in using it. Then beauty supervenes upon mere utility, and a value for contemplation grows out of and, for the moment, supplants a value in use. I now take delight in the perception of an object when formerly I took delight only in its use; I now enjoy the expression of purpose for its present perceived perfection, when once I enjoyed it only for its ulterior results. Such intervals of restful contemplation interrupt the activity of every thoughtful maker or user of tools. Thus the practical life may enter into the aesthetic, and that which grows out of exigence may develop into freedom.

There is one more objection which may be

urged against the aesthetic character of the expression of practical purpose, namely, that the appreciation of it is an affair of intellect, not of feeling. This would indeed be fatal if it were necessarily true; but all men who love their work know that they put into admiration for their tools as much of warm emotion as of mind. There remains, however, the genuine difficulty of communicating this emotional perception of useful objects, of making it universal. It must be admitted that the attitude of the average beholder towards a useful object is usually practical, not contemplative, or else purely intellectual, an effort to understand its structure, with the idea of eventual use. Most works of industrial art produce no aesthetic experience whatever. But to be a genuine and complete work of fine art, an object must be so made that it will immediately impel the spectator to regard it aesthetically.

From what we have already established, we know how this requirement can be met: by elaborating the outer aspects of the object in the direction of pleasure and expression. By this means the beauty of mere appearance will strike and occupy the mind, inducing the aesthetic attitude towards the outside, from which it may then spread and embrace the inner, purposive meaning. The obviously disinterested and warmly emotional admiration of the shape will prevent the admiration for the purposive adaptation from being cold and abstract. Hence, although from the point of view of utility the beauty of mere appearance may seem to be a superfluity, it is almost indispensable from an aesthetic point of view, since it raises the appreciation of the purpose to the aesthetic plane. And we can understand how enthusiastic workmen, whose admiration for their work is already aesthetic, must necessarily desire to consecrate and communicate this feeling by beautifying the appearance of their products; how inevitably, through the ages, they have made things not only as perfect as they could, but as charming. When developed

for the ends of the aesthetic life, the useful object exhibits, therefore, two levels of beauty: first, that of appearance, of form and sensation, line and shape and color; and second, that of purpose spoken in the form. The first is of the vague and immediate character so well known to us; the second is more definite and less direct, since it depends upon the interpretation of the object in terms of its function. The relation between the two is like that which obtains, in a painting, between color and line, on the one hand, and representation, on the other. When the first level of beauty is richly developed on its own account, it becomes ornament. In a Greek vase, for example, there is a beauty of symmetrical, well-proportioned shape, delicate coloring of surface, and decorative painting, which might be felt by people who knew nothing of its use; and, in addition, for those who have this knowledge, a beauty in the fine balance of parts in the adjustment of clay to its final cause. These factors, which we have distinguished by analysis, should, however, be felt as one in the aesthetic intuition of the object; the form, although beautiful in itself, should reveal the function, and the decoration, no matter how charming, should be appropriate and subordinate. Otherwise, as indeed so often happens, the beauty of one aspect may completely dominate the others; when the object either remains a pretty ornament perhaps, but is functionally dead; or else, if it keep this life, loses its unity in a rivalry of beautiful aspects.

All these points are strikingly illustrated in architecture. The architects claim that their art is a liberal one aiming at beauty, yet most buildings today are objects of practical interest alone. Their doors are merely for entrance, their windows for admission of light, their walls for inclosure. Few people, as they hurry in or out of an office building or a railway station, stay to contemplate the majesty of the height or the elegance of the facade; they transact their business, buy their tickets, check their luggage, and go. Even when

the building has some claim to beauty, the mood of commercial life stifles observation; or, if the building is observed, there is no strong emotion or vivid play of imagination, no permanent impression of beauty lingering in the memory, no enrichment of the inner life, such as a musical air or a poem affords, but only a transient and fruitless recognition. For this reason many have thought that buildings must become useless, as castles and ruined temples are, in order to be beautiful. Yet, in proportion as this is true, it involves a failure on the part of architecture, a failure to make the useful a part of the beautiful. A building, which was designed to be a habitation of man, when taken apart from the life which it was meant to shelter and sustain, is an abstraction or a vain ornament at best. If the company which peopled it are gone, it can win significance only if we re-create them in the imagination, moving in the halls or worshipping at the altars. We cannot get rid of the practical for the sake of the aesthetic, but must take up the practical into the aesthetic. For this reason architecture has achieved its greatest successes

where its uses have been most largely and freely emotional, most closely akin to the brooding spirit of beauty - in religious buildings.

Most buildings, it must be admitted, are not beautiful at all. In order to be beautiful, they should be alive, and alive all over, as a piece of sculpture is alive; there should be no unresponsive surfaces or details; but most of our buildings are dead - dead walls, dead lines, oblong boxes, neat and commodious, but dead. The practical problems which the architect has to solve are so complex and difficult, and the materials which he uses are so refractory, that there is inevitably a sacrifice of the beauty of appearance to utility. The very size of a building makes it aesthetically unmanageable all over. Here the lesser industrial arts, like the goldsmith's, have an advantage in the superior control which the workman can exert over his materials; his work is that of a single mind and hand; it does not require, as architecture does, the cooperation of a crowd of unfeeling artisans. In architecture, mechanical necessities and forms threaten to

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During the next few weeks, SCM members who receive the Chronicle via email will receive an email message from Tom O'Neill, the SCM Webmaster. This will include instructions for accessing the "Members Only" area.

If you receive our newsletter via regular mail, we do not have your email address (or were asked not to use it). To gain access to the Members Only area of the site, you will need to contact Tom through the "SCM66 Webmaster" contact link on the homepage of the site.

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supplant aesthetic principles and shapes. The heavy square blocks, the rectangular lines, seem the antithesis of life and beauty. "All warmth, all movement, all love is round, or at least oval.... Only the cold, immovable, indifferent, and hateful is straight and square.... Life is round, and death is angular."

And yet, in a series of works of art among the most magnificent that man possesses, this miracle was achieved. The Greek temples and Gothic cathedrals are so much alive that they seem not to have been made with hands, but to have grown. The straight lines have been modified into delicate curves, the angles have given place to arches, the stiff and mathematical have been molten into movement and surprise, the heaviness has been so nicely balanced or overcome that it has been changed into lightness, with the help of human and animal sculpture and floral carving the inorganic has been transformed into the organic, by means of painting and stained glass even the dull surfaces of walls and windows have been made to glow into life. Artists wrought each portion and detail, and built the whole for the glory of God and the city, a monument for quiet contemplation, not a mere article to be used. With few exceptions, any architectural beauty that we create is but a feeble echo of theirs. Some day we may be able to produce something worthy to be placed by its side, but only when we have sanctified our life with communal aims. The aesthetic effect of a building depends upon many factors, of which only a few can be analyzed by us in this short chapter. If we abstract from its relation to purpose, architecture is fundamentally an art of spatial form. Working freely with it, under the sole limitation of function, the architect can make of this form a complex, various, and beautiful language intelligible to all men, and possessed of a systematic, yet fluent logic. Of this language the simplest element is line. At first view, as we approach a building from the outside, its beauty, as in the

case of sculpture, is essentially pictorial. For, although a building is a three-dimensional solid in reality, each view of it is a two-dimensional surface, bounded by lines and divided and diversified within by other lines. Now these lines have their life and beauty like the lines of a picture. How they get this life and what its specific quality is in the case of particular lines, we need not explain again; but no one can fail to feel the upward movement of the vertical lines of the Gothic style, the repose of the horizontal lines of the Renaissance style, the playful grace of the Rococo. Naturally, since the front of a building, where one enters, is the most important and the most constantly in view, its pictorial beauty is elaborated with especial care by the architect. This is the justification of the overshadowing preeminence of the facade in Renaissance palaces, which indeed was oftentimes the only visible part of the outside of the building. When, however, the building is perspicuous all round, it should, like a statue, present a beautiful view from every standpoint.

In architecture, as in painting, the visual elements are adapted to one or the other of the two chief ways of seeing. Either the surfaces are seen as wholes primarily and the details in subordination; or else the parts stand out clear and distinct, and the whole is their summation. The former is always the case when the surfaces are left plain with few divisions, or, if the surfaces are divided, when the lines intersect and intermingle, as is exemplified in late Renaissance or Baroque work, where the walls are covered with lavish ornament, the enframement of windows is broken by moldings and sculpture which carry into the surrounding spaces, and where, instead of embracing one story, the "orders" comprise the entire height of the building. The second possibility is well illustrated by the early classical Renaissance, where the surface of each story, sharply separated from the others by the line of the frieze, is divided regularly by arches

or columns, each window clearly enframed, and every sculptured ornament provided with a niche.

There is, however, this fundamental difference between architectural and pictorial lines: the latter are usually pure kinematical lines, lines of free and un-resisted movement, while the former are usually dynamical, lines of force which move against the resistance of mass. In a picture objects are volatilized into light and have lost all weight; but in architecture, since they are present in reality and not in mere semblance, their weight is retained. A Greek column, for example, not only moves upward, but also against the superincumbent load of the entablature which it carries. The difference between the two arts can be appreciated by comparing the picture of a building with the building itself; in the former, despite the fact that we know how heavy the dome or pediment is, and how strong therefore the piers or columns that support it, we hardly feel them as heavy or strong at all - the forces and masses have been transformed into abstract lines and shapes. Sometimes, however, architectural lines and surfaces remain purely kinematical; on the inside of our rooms, for example, when the surfaces are smooth, and especially when they are decorated, we often feel no tension of conflicting forces, but only a quiet play of movements; it is as if the walls had been changed into the paper or paint that covers them. The vividness of the expression of mechanical forces in architecture depends, moreover, upon the kind of materials employed; it is greater in marble than in wood, and less in our modern constructions of steel and glass, where the piers move in single vertical lines from the bottom to the top of the building, than in the old forms, where the upper part of the building is frankly carried by the lower.

The mere expression of mechanical forces in a building would not, however, be aesthetic by itself, no matter how obvious to the mind. We must not only know these forces to be there, we must also feel them as there; we must appreciate them in terms of our own experiences in supporting weights and overcoming resistances. We must transform the mechanical into the vital, the material into the human. Art is an expression of life, not of mathematics. And this translation is not the result of an unusual, artificial attitude assumed for the sake of aesthetic appreciation; it is the natural mode of apperceiving force and mass. We cannot see a column supporting an entablature without feeling that it stands firm to bear the weight, much as we should stand if we were in its place. If this is a "pathetic fallacy," it is one which we all inevitably commit. Even the skeptic, if he were to examine carefully into his own mind, would find that he commits it, whenever he gives to the column, not a casual or merely calculating regard, but a free and earnest attention. If he gives his mind to the column and lets the column take hold of his mind, allowing his psychological mechanism to work unhampered, he will commit it. The aesthetic intuition of force - the human way of appreciating it - is, in fact, primary; the purely mechanical and mathematical is an abstraction, superimposed for practical and scientific purposes.

The interplay of humanized mechanical energies, of which architecture is the expression, may be conceived as the resultant of four chief forces, acting each in a definite direction: upward, downward, outward, and inward. The downward force is associated with the weight of the materials of which the building is constructed. To all physical objects we ascribe a tendency toward the earth. An unsupported weight will fall, and even when supported will exert a pressure downward. And this tendency is no mere

directed force in the physical sense, but an impulse, in the personal sense. For when with hand or shoulder we support a weight, we inevitably interpret it in terms of our own voluntary muscular exertion in resisting it; even as we strive to resist it, so it seems to strive to fall. Although this force is exerted downward, it shows itself in the horizontal lines of a building, in string courses, parapets, cornices, friezes; for the horizontal is the line parallel to the earth, toward which the force is directed, and along which we lie when we rest.

Opposed to the downward force is the upward force. If an object does not fall, it must be supported by a force in the upward direction; the hand must exert a force perpendicular to the mass which it carries; the body must hold itself erect in order to bear its own weight. Just so, an architectural member, if it is not to collapse, must raise itself upward. Upward forces are revealed by the vertical lines of a building - the prevailing lines of columns, piers, shafts, pinnacles, towers, spires. We interpret vertical lines as moving upward, partly because the eye moves upward in scanning them, partly because we ourselves move in lines of this general direction in going from the bottom to the top of a building. Even when we are at the top of a building we apprehend its vertical lines as rising rather than as descending, because we ourselves had to rise in order to get there. Converging lines, as of towers and spires, we also interpret in the same way as going to the point of meeting above.

Acting in conjunction with the downward force is an outward one. The lower parts of a construction tend to spread out as they give way under the weight of the superincumbent masses; if they are very much broader than the latter, they give the impression of great weight carried. As a result, a horizontal line is introduced, and the longer it is in comparison with the vertical

line of height, the heavier the effect. Compare, for example, the impression made by a tall and thin triangular shape, with a low and broad one; and compare also the relative lengths of the horizontal and the vertical lines. The former shape seems simply to rise, while the latter lifts. We seem to observe the working of this outward force, as Lipps has remarked, in the spreading out of the trunks of trees at the base and in the feet of animals; and we feel it in ourselves whenever we spread our limbs apart to brace ourselves to withstand a load.

Whenever the outward force is resisted, it gives evidence of the existence of a force operating in the opposed direction - inward. Without this force, the lower parts of a construction would lack all solidity and spread like a molten mass on the ground. This is especially striking where the material, instead of spreading outward and downward, seems to press itself inward and upward. Compare, for example, a shape whose base-line is smaller than the line of its top with one in which the reverse holds true. The former gives the impression of lightness and agility, with a prevailing upward trend, the other an impression of weight and heaviness, with a prevailing trend towards the ground. Obviously, the outward and the inward forces are correlative and complementary: we have already observed that a construction would collapse without the inward; we can now see that it would disappear entirely without the outward. Obviously, also, the inward and upward go together, and the downward and outward.

Even a plain rectangular wall manifests the interplay of these forces. The horizontal dimension represents the downward and outward force of the weight; the vertical dimension, the upward forces, which prevent the wall from collapsing in itself and hold it upright; while the lateral boundaries give evidence of the inward tension that keeps the mass together. But the most

beautiful expressions of architectural forces are to be found in the historical styles. In each style there is a characteristic relationship between the forces, imparting a distinctive feeling. I shall offer a brief analysis of some of these.

Many have recognized that the classical Greek construction, as illustrated in the Doric temple, expresses a fine equilibrium between the upward and the downward forces, embodied in the vertical and horizontal lines respectively. The upward force is manifest primarily in the vertical columns, and is emphasized there by the flutings, the slight progressive narrowing toward the top, and the inward effort of the necking just below the echinus. The downward force is embodied in the horizontal lines of the lintel, architrave, cornice, and in the hanging mutules and gutta. The two forces come to rest in the abaci, which, as the crowning members of the columns, directly carry the weight of the entire entablature. The equilibrium between the horizontal and the vertical tendencies is, however, not a static but a moving one; for the two opposing forces are present in every part of the building from the stylobate to the ridge of the triangular pediment. The downward force is already manifest in the widened base of the column, where it works in conjunction with the inward tendency, and shows its effect at the critical points at the top of the supporting column - in the spreading echinus with its horizontal bands beneath and in the horizontal lines of the abaci. The upward force, on the other hand, is continued right through the solid mass of the entablature, in the vertical lines of the triglyphs, in the antefixes, and even to the very apex of the building, where the ascending lines of the triangular pediment meet. The resulting total effect is that of a perfect, yet swaying balance.

The aesthetic effect derived from the interplay of forces in the Ionic form is similar to that in the Doric, only more delicate and elastic. The slen-

der columns, being less rugged and resistant than the Doric, seem to transmit the weight supported, which shows itself, therefore, in the outward spreading molded base; but this apparent lack of strength in the column is compensated for by the elastic energy in the coiled spring of the volutes, upon which, with the slight mediation of a narrow band, the entablature rests. Here most of the upward energy of the Ionic form is concentrated; for although the dentils of the frieze perform the function of the triglyphs, they are too small to do it effectively; the style lacks, therefore, the gentle harmonizing of forces all over, characteristic of the Doric, and evinces instead a clean-cut elastic tension at a given point. This effect is, however, somewhat softened by the breaking up of the downward force of weight by means of the recessed divisions of the architrave. In the Corinthian capital, which has the same general feeling as the Ionic, the elastic tension is still further diminished through the renewed emphasis on the mediating abacus, the reduction of the size of the volutes, and the overhanging floral carvings. However, by reason of the strength given by the bell and the projecting outward and upward curving form of the abacus, the suggestion of weakness in the Corinthian form is overcome, but the gentleness remains.

If the Greek construction expresses a balance between the upward and downward forces, the arched forms that followed express the victory of the upward. In the arch the upward force, instead of being arrested where the support meets the mass to be carried, is continued throughout the mass itself. Of the two chief types of arches, the round and the pointed, each has a specific feeling. We shall study the round form first, where the vertical tendency is indeed victorious, but only through reconciliation and compromise.

In the round arch all four forces are beautifully

expressed. The upward is manifest, first, in the vertical pier, which acts very much as the column does, and, in Roman work, was often replaced by the column. The opposing downward force is expressed in the horizontal upper bound of the arch and in the line of the impost, also horizontal, which breaks the vertical line and so marks the place where the two forces come into sharpest conflict. In this conflict, the vertical is victorious; for, instead of being stopped by the impost, it is carried up throughout the entire construction by means of the upward and inward curving of the arch. The very curve of the arch shows, however, that the victory is not absolute; for its circular form is obviously determined as a compromise between an inward centripetal force, moving upward and diminishing the breadth of the arch to a mere point at its apex, and an outward centrifugal force, gradually spreading the arch downward until it reaches its greatest breadth at the impost, where it is arrested by the opposing vertical force in the pier. To the historical imagination, the round arch seems, therefore, to express the genial classical idea of a control by the higher nature which nevertheless did no violence to the demands of the lower. In the spherical dome the effect is the same, only the interplay of forces operates in three dimensions instead of two.

When arches are superposed, the upward movement proceeds in stages, beginning anew at each horizontal division of the wall space. The use of entablatures applied to the wall and of engaged columns, common in Roman work, seems to involve an attempt at a fusion of two contradictory styles, and is usually condemned as such. This contradiction can be solved, however, by viewing the entablatures as mere weightless lines of division of the wall, usually marking off the different stories, and by viewing the columns in a similar fashion as having no supporting function - which is actually the case -

and as simply serving the purpose of framing the arches. At most they merely indicate the direction of the chief contending forces, - the parallel lintels signaling the force of weight, and the vertical columns, standing one upon the other, pointing the movement of the upward force. They have, therefore, a pictorial rather than a dynamic significance.

Differences of feeling in arched forms depend upon the relative height of arches and supporting piers and columns. The vertical effect is strongly emphasized when the latter are relatively high, while the effect of weight is increased in flattened arches, which for this reason are especially appropriate for crypts and prison entrances. Interesting complications are introduced in arcades or intersecting vaults, where a single column serves as a support for two or more arches; for there the vertical force is divided, flowing in different directions in the little triangular piece of wall between, or along the ribs of the vaults. Something similar occurs in the Byzantine dome on pendentives, only instead of supporting the horizontal weight of a gallery or a vault, the triangular pendentives meet the outward thrust of a superposed dome.

In Renaissance architecture and the modern classical revivals, where Greek and Roman styles are freely adapted to novel modes of life and purpose, no essentially new form was added to architectural speech. There were combinations of old forms into more complex structures, but no new important elements. The most outstanding novelty is perhaps the reversed relation between the whole and the parts. In the classic styles, whether arched or Greek, the whole is built up of the parts additively; each is a relatively independent center of energy complete in itself; first the columns, then the architrave, frieze, and cornice, then the pediment; or first one row of arches, then another row on top of this, and so on. Coordination is the governing

principle. But in the modern adaptations, even where coordination rather than subordination rules in the pictorial sphere, the whole is first dynamically and the parts are secondary. In the typical Renaissance facade, for example, the arches of the windows are rather openings in the walls than supporting members. They are centers of little eddies of force, rather than independent parts of the main determining stream of energy. The wall rises as a whole to its heavy overhanging cornice, despite the horizontal divisions marking the stories. There are, however, important differences between the various modern types; the earlier Renaissance forms, for example, keeping closer to the antique than the later Baroque and Rococo.

The complete triumph of the vertical tendency, foreshadowed in the Roman, was proclaimed in Gothic architecture in the use of the pointed arch. For in the round arch the vertical has not conquered after all; the horizontal is still active there, even to the apex of the arch, where the tangential line is parallel to the earth, the line of weight. But in the pointed style the victory of the vertical is clearly decisive, - the upward and inward forces, by elongating and narrowing the curve of the arch to a point, have dominated the downward and outward. The great height of the piers, the gabled roofs, the ribs of the vaults the pointed form of the windows, the towers, spires, and pinnacles, - all proclaim it. Yet this victory does not occur without opposition; for the higher the vaulting, the greater the weight to be carried; the greater, therefore, the outward thrust, which had to find its expression and its stay in the buttress. But even the buttress, although it bears witness to the outward and horizontal force of weight, was nevertheless so fashioned with its gable and pinnacle, or its own arched form, as to aid the upward movement. The thinness of walls and partitions, and the piercing of these with arches and windows, by lightening the force of weight, also contributed to increase

the vertical movement. At sight of a true Gothic cathedral, we feel ourselves fairly lifted off the ground and rushed upward.

In thinking of the beauty of architecture, we are all too apt to consider the exterior exclusively, forgetting that the inside of a building, where we live, is even more important practically, and is capable of at least as great an aesthetic effect.

The characteristic aesthetic effect of the interior is a function of the inclosed space, the volume, not of the inclosing walls taken singly. The walls are only the limits of this space, they are not the space itself. Of course, the walls within have their own beauty, of surface and pervading energy, but this does not differ markedly from that of the walls seen from the outside, and what we have established for the one holds for the other. But the beauty of the inclosed space is something entirely new.

In itself, however, mere volume of space is no more aesthetic than mere bounding line or surface; in order to become beautiful, it must become alive. But how can space - the most abstract thing in the world - become alive? By having the activities which it incloses felt into it. Just as our bodies are felt to be alive because our activities express themselves there, so our rooms, because we live and move within them. As we enter a cathedral and look down the long aisle, the movement of our eyes inevitably suggests the movement of our bodies; or, as we look up and our eyes follow the ribs of the vaulting, it is as if we ourselves were borne aloft; in the imagination we move through the open spaces; and since we do not actually move, we locate our impulses to movement, not in our bodies, but in the space through which we take our imagined flight. Every object suggests movement to it, and we fill the intervening space with this imagined movement, provided only we stay our activities and give time for the

imagination to work its will. Thus all space may become alive with the possibilities of movement which it offers.

The aesthetic effects of volume vary chiefly according to size and shape. In order to be appreciated, these effects must in general be somewhat striking; otherwise they pass unnoticed, and we simply take the interiors of our buildings as matters of course.

It is a curious fact that an impression of vastness can be secured by inclosing a relatively small space. A square, like the Place de la Concorde, or even the inside of a cathedral, produces a feeling of size almost, if not quite, as great as an open prairie or sea. The reason, I suppose, is that an inclosed space offers definite points as stimuli and goals for suggested movements. As we imaginatively reach out and touch these points, we seem to encompass their distance; and the volume of our own bodies seems to be magnified accordingly. The boundaries of the space become a second and greater integument. This is of decisive importance; for the aesthetic appreciation of size is relative to an appreciation of the size of our own bodies; in nature itself there is nothing either large or small. Along with the sense of vastness goes a sense of freedom; the one is the aesthetic experience resulting from the imaginative reaching of the goal of a movement, the other is the feeling of the imagined movement itself.

When, on the other hand, an inclosure is small, as in the case of a cell, and especially when the ceiling or vault is low, as in a crypt, it feels cabined and confined, because our own possibilities of movement are restricted. In order to avoid this feeling, if a space is limited in one direction, it must be free in another; if narrow, it must be long; if small in plan, it must be high, as in a tower. The form of an inclosed space is also expressive. There are two chief types, the longi-

tudinal and the radial; but since these may exist either in plan or in elevation, four possibilities result: the longitudinal-horizontal, as in an aisle; the longitudinal-vertical, as in a tower; the radial-horizontal, illustrated by every equilateral plan - triangle, square, regular polygon, and above all, the most perfect form of this type, the circle; and finally, the radial-vertical, of which domed spaces, like the Pantheon or St. Paul's, are examples. The terms used to designate them, together with the examples, afford a good idea of what these space forms are, making further description unnecessary. It is interesting to observe how different the expression of the square and the triangle is when they determine the plan of an inclosed space from what it is when they are the shapes of walls. [Footnote: Compare Fritz Hoeber: "Systematik der Architekturproportionen", II, B, a.] In the case of the latter, according to the analysis which we have given of them, the figures represent an interplay of antagonistic horizontal and vertical forces, about an axis drawn perpendicular to the midpoint of the base line; while as plans they express forces homogeneous in kind radiating from their centers. The feeling of longitudinal forms is one of continued movement, forward or upward as the case may be; when the distance is very great, the feeling is of infinity, either of vista, as in an aisle, or of height, as in a tower, for even when the point at the end is clearly seen and known, we continue it in the imagination. The radial forms, on the other hand, even when the axes are very long, express completeness and security, for no matter how far we go in any one direction, we have to proceed along a line which brings us back to our starting point; in following to the top the movement of the curved line of a dome or an apse, the continuation of the same line carries us down on the other side to a point corresponding to the one from which we set out; if we wander, we return home. With reference to the division of interiors into parts, the same two

types are exemplified which we found in studying the visual and the dynamic aspects of buildings. Either the parts of the interior space are clearly marked off from each other, and the perception of the whole which they constitute is reached by a process of summation; or else, to one standing within, the space is first perceived as a whole, and its parts, lacking clear definition, are perceived subsequently. In the former type, the parts are of pronounced individuality, and the whole is their free and joint work; in the latter, the parts are merged, and tend to be lost in the whole. These two possibilities exist whether the space be of radial or longitudinal form. In general, the classical styles lend themselves to the coordinate type of division of the interior, while the later styles favor the subordination of the parts to the whole.

The other factors in the beauty of architecture, besides the expression of the forces resident in its forms, can receive only scant notice from us. Among these is light - its admission, exclusion, and diffusion. A house with ample windows flooded with sunshine shares the feeling of an open day; a cathedral, dimly lighted, stimulates a mood of brooding mystery and meditation, like some dark forest. Another factor is color. Color plays a double part in architecture: first, to enliven the neutral tones of certain materials; and second, to impart specific moods. It was no barbaric taste, but a keen feeling for life and warmth that induced the Greeks to paint their temples; and without their rose windows, Gothic cathedrals are like faces from which the glow of life is departing. The different colors have the same feelings in architecture that they have in painting. The reds and purples of ecclesiastical stained glass stimulate the passion of adoration, the blues deepen it, and the yellows seem to offer a glimpse of heavenly bliss. Sound, its presence or its absence, is another factor in architectural expression: the quiet of the church in contrast with the noise of the busy street out-

side, the peal of the organ, or the chorus of young voices. Although architecture is a spatial art and music a temporal art, they nevertheless go well together because the emotions aroused by both are vague and voluminous, and the sounds, reverberating from the walls and filling the inclosed spaces, seem to fuse with them. Ornamental carving performs a diversifying and enlivening function similar to that of color. So long as its lines follow those of the architectural forms, it may well be rich and elaborate. It is fitting, moreover, that buildings designed to be houses of the gods should contain their images, and that the same spirit that expresses itself in playful lines should become embodied in griffin and gargoyle. Finally, erected in the open, with no shelter or enframement, a building is, in large measure, a part of nature and possesses something of the beauty of nature. Rooted to one place like a tree, it shares the beauty of its site, and responds to the ever varying effects of light and shadow, rain and mist and snow.

The abstract beauty of architecture can be understood without any knowledge of the purposes of buildings. A Hindu who knows nothing of our civilization cannot fail to be responsive to Notre Dame, any more than we can fail to admire the beauty of Taj Mahal. The very simplest architectural forms, like the pyramids or the Washington monument, provided they are of sufficient size and mass, speak an eloquent language which is immediately understood. And the content of their speech is not so abstract as might be judged from our previous studies of it; for in architecture, as in music, concrete emotions and sentiments flow into the channel cut by the form. Longing, aspiration, and mystery have universally been felt into a form pointing skyward; and the feeling of incompleteness has been lost, and security regained, in an overarching dome.

There is, however, this difference between archi-

itecture and music. In music, the emotional content is purely personal; while in architecture, it may become social and historical. Architectural purposes are all social: the purposes of a family, a nation, a cult. And the purposes of the greatest of buildings - of those which serve the nation and religion - are also historical; about them gather the traditions of a community. Centers of the life of a people, created by it and enduring with it, they become its symbols; or outlasting it, memorials and witnesses to it. The vague emotions aroused by the architectural forms are pointed and enriched by this spirit: the vastness, seclusion, magnificence, mystery, and aspiration of the Gothic cathedral become associated with the life of the medieval Catholic church; the fine balance, clarity, and simplicity of the Greek temple with the best in Greek culture. This interpretation of a building in terms of its purpose and history is necessary to a complete aesthetic appreciation. Without it, a building may have many beauties, all the beauties which we have analyzed; but they are all separate, and there is no beauty of the whole. It is the life which the many parts and aspects serve that makes them into one.

I shall close this chapter with a brief discussion of architectural composition. The unity of a building is constituted primarily by the necessary adjustment of part to part which makes possible the life that it incloses. How the parts serve this purpose is not immediately evident to intuition; nor can it be; yet it should be intelligible to a thoughtful study. The knowledge thus gained may then enter into an imaginative vision, for which the building will seem like an organism pulsing with life.

This purposive unity cannot well be secured without spatial contiguity; here, as in sculpture,

a unified life demands a unified material. Yet sometimes detached structures belong together functionally, and may be felt as one aesthetically, provided they are similar in design and some one of them is dominant; otherwise, each claims to be a distinct individual, and aesthetic rivalry is the result.

Functional unity, although necessary, is not sufficient for aesthetic unity; in addition, there must be formal unity - design, composition. To study this adequately would require a separate treatise, which has not yet been written, so far as I know, with anything approaching philosophical depth and completeness; but for our plan it will be sufficient to show how the general principles of aesthetic form are illustrated in architecture; and because of the perspicuity of things spatial, these principles are nowhere else so lucidly manifest.

Since architecture is a spatial art, unity in variety is chiefly a matter of harmony and balance rather than of evolution, and of these harmony is perhaps the most conspicuous. Harmony is secured in many ways.

First, by giving the whole building or parts of the building a simple geometrical form readily perceived, - for example, the cruciform plan of many Gothic cathedrals, the oblong plan and oblong surmounted by a triangle in the facade of the Greek temple, the octagonal shape of a Renaissance chapel. A higher degree of harmony is obtained when the same shape is repeated throughout the various parts of the building, - the cylinder in the columns, the triangle or semi-circle in the arches and gables. A step further is taken in the same direction when the different similar parts are all of the same size, as in the Greek temple, where the columns are all of one

size, and similar parts of columns of equal size, and the metopes and triglyphs likewise.

A more complex type of harmony, since it admits of greater variety, is proportionality. Proportionality may be of various kinds. It may be merely the existence of a definite numerical relation between the dimensions of single parts, or the areas of various parts, of a building. This, in turn, may be either a simple arithmetical relation, such as exists between the parts of a Greek facade, each being some simple multiple of the unit or module; or a more complex relation like the Golden Section, where the smaller is to the larger dimension as the larger is to the sum of both; or like that which obtains when different parts form a geometrical series, where each is smaller or larger than the preceding by some fraction of the latter. The relation between the length and breadth of the facade of the Ducal Palace in Florence illustrates the Golden Section; the heights of the stories of the Peller House in Nuremberg form a geometrical series. This type of harmony is most complete when the proportion between the dimensions of the different parts is the same as that of the whole building, - by the ancients called "concinntas" because it produces a feeling akin to that of musical harmony. Dominance of a particular kind of line, horizontal or vertical, also gives harmony. Finally, harmony is secured by sameness of direction of line: the alignment of windows or parallelism between moldings dividing the surfaces of walls, for example.

The relations, so seemingly mathematical, upon which architectural harmony is based, need not be exact, for two reasons: minor deviations are not perceptible, and even when perceptible, they give to the whole a feeling of life. Our experience with living things has taught us that, despite their orderliness, there is no exact mathematical regularity in their proportions; hence forms which cannot be precisely formulated are

better fitted to symbolize life to us than the rigidly geometrical. The same experience has taught us that the curvilinear forms are closer to life than the angular; hence again the tendency, for aesthetic purposes, to introduce minute departures from the plumb-line and rule. There is, however, a type of life specifically human, the life of reason, which is best symbolized by mathematical relations; hence the Greeks, and all those who have followed the classical ideal, all who have had a passion for reason, have felt the circle and the square, and every other exact embodiment of clarity and intelligence, to be beautiful. In no other art has the passion for the intelligible been so perfectly expressed as in classical architecture.

Next in importance to harmony as a mode of unity in variety in architecture is balance. Balance implies emphatic variety, or contrast. One mode of balance, that between the upward and the downward tendencies, we have already discussed. There is another mode, similar to that which exists in painting and sculpture, the balance between the right and left members of a building. In order that this type of balance may be appreciated, there must be some axis or line of mediation between the parts, from which the opposing tendencies take their start; otherwise we view the parts together, instead of in opposition. For example, there is balance between two wings of a building which are separated by some central member or link; balance between the aisles of a church on either side of the nave; balance between the sets of three columns right and left of the door in the Greek hexastyle temple. Such cases of symmetry between equal right and left parts are the simplest examples of balance; but there are other, more complex types. For example, the parts may be unequal, yet balance nevertheless, provided their inequality is compensated for by some enrichment of design or ornament in the lesser part. Or again, there may be a balance between contrasting

shapes, such as the square and the triangle, when they make an equal claim upon the attention.

Although, since architecture is a static art, evolution is not so important as harmony and balance, it exists nevertheless. In a colonnade, as you look down it, with the height of the columns diminishing in perspective, there is a rhythmical movement of eye and attention toward the last column as a goal. There is the same rhythmical movement in following the arches on either side of the nave of a church leading to the apse.

There is a rhythmical movement in the progressive diminution of the height of the stories of a building, going towards the top. In such spatio-temporal rhythms, the proportional equality between the members corresponds to the equal intervals in temporal rhythms, and the alternation between member and intervening space, or between member and line of division, corresponds to the alternation between heavy and light accents. Last, evolution is present in architecture, whenever, often without rhythmical divisions, the attention is impelled to move along lines that meet at a point which serves as a climax, as in all triangular forms where the lines lead up to the apex, - pointed windows or arches, towers ending in belfries or pinnacles.

Dominance, with its correlative, subordination, are everywhere present in architecture. In general, size and a central position, which usually go together, determine preeminence. The largest masses and those which occupy a central position inevitably rule the others. The towers and the facade dominate the exterior of a Gothic cathedral, the middle doorway is superior to those which flank it, and within, the central and larger nave dominates the smaller aisles on either side. When there are many dominant elements, as is necessarily the case in a large building, they must be unified by balance, if

there are two, or by subordination to one of them, if three or more; otherwise, each claims to be the whole and the building falls apart into its members. There cannot well be three vertical dominant parts, because the central one makes a claim to preeminence which cannot be satisfied without superiority in size. A central member should, therefore, either be made larger than those flanking it, or else should be reduced to the status of a mere subordinate link between the others.

In the horizontal division of a building into stories - as, for example, in the Palazzo Farnese near Rome - it is easier for the prominent parts to be equal, because they are better united by the evident contiguity of their masses, by their inclosure in a simple geometrical shape, and enframement between base and overhanging cornice. Yet here also we observe the tendency to make the middle larger or otherwise dominant, exemplified even in the building cited, where the central part is distinguished by the ornamental shield, upon which the attention is focused. When there are four horizontal divisions, our tendency is to divide them into groups of two; but unless this grouping is clearly marked by a molding or other such device, our purpose is defeated because each of the two can itself be divided into two parts, whence we get the four parts again, among which there is not sufficient unity. When, however, there are more than four stories, they cease to function as individuals and become members of a series, the rhythm of which creates the necessary unity. Even in this case, however, the tendency toward grouping into three with the middle dominant persists; for, as a rule, the stories are divided by moldings into three parts, of which the central part is the largest. Four equal stories are difficult because they at once resist an arrangement into threes and yet fall short of being the series which they suggest. When a series of stories is divided into three parts, a superior aesthetic

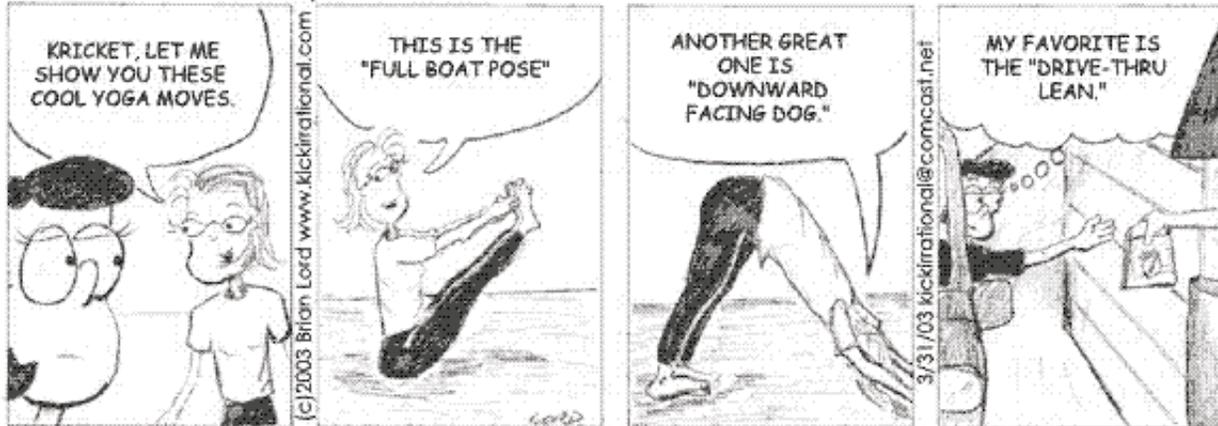
effect is gained if the height of each story diminishes in some regular ratio from the bottom to the top, thus expressing the gradual overcoming of the downward force by the upward, - the rhythm becomes dynamical as well as kinematical.

All good architectural styles illustrate the principle of impartiality, which demands the careful elaboration of parts. Yet, as we have indicated, there are two possibilities: some styles are founded on the idea of the subordination of the parts to the whole, and so permit of a less elaborate execution of details, while others are based on the idea of coordination among the parts within the whole, and so require that each

part be vividly clear, distinct from the others, and possessed of a pronounced individual beauty. These two types are exemplified in each of the three aspects of a building - the visual, the dynamic, and the voluminal. For the Greek and Roman architecture and for that of the Renaissance, the former was the ideal; while the latter is clearly characteristic of the more modern forms; between these stand the Byzantine, Romanesque, and Gothic, in which a union of the two types, in what has well been called an organic type, was attempted, and perhaps achieved in the last. The former has the feeling of the mechanical, rational view of life, which is the classical; the latter has the feeling of the mystical and organic view, which is modern.

Brian Lord is an internationally read cartoonist, writer, 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. His work can be seen at www.KickComics.com

KICK IRRATIONAL by Brian Lord



KICK IRRATIONAL by Brian Lord



PUZZLES & QUESTIONS

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

1. Name some cases where people confuse correlation with causation.
2. What countries have the largest portion of their citizens working in foreign nations?
3. What cities are the easiest to get around in?
4. How many towns are there in China?
5. What are the most picturesque college campuses?
6. How many earthquakes are there a year?

ANSWERS TO LAST MONTH'S PUZZLES:

1. Define "isthmus".
A: An isthmus is a narrow strip of land connecting two larger bodies.
3. What percentage of police officers in the United States are female?
A: About 11.7% of the U.S.'s 870,000 police officers are female.
5. What are the top five selling passenger cars in history?
A: There is no definitive list because of difficulties in defining models and designs. However, one list ranks the Toyota Corolla, (1966 - present), with 35 million-plus cars sold as the biggest seller. It is followed by 2) the Ford - F series pick-up truck, (1948 -), 29 million; 3) Volkswagen Golf, (1974 -), 24 million; 4) Volkswagen Beetle, (1938 - 2003), 21 million; 5) Ford Model T, (1908 - 1927), 16.5 million. Other lists include the Ford Escort, (1968 - 2003), 20 million; Honda Civic, (1972 -), 16.5+ million; Nissan Sentra, (1966 -), 15.9 million.; and the Volkswagen Passat, (1973 -), 15+ million, as big sellers.
7. What percentage of teachers in the United States are male?
A: About 20% - 25% of the nation's 3 million-plus teachers are male. About 15% of elementary school teachers are men. From 1960 - 1980, about a third of U.S. teachers were male.



NOTED AND QUOTED

I never get tired of the blue sky.

- *Vincent Van Gogh, (1854 - 1890)*

Let no one enter who does not know geometry.

- *Inscription on Plato's door*

It is part of human nature to hate the man you have hurt.

- *Tacitus, (c.56 - c.177 AD), Roman senator and historian*

Men should either be treated generously or destroyed, because they take revenge for slight injures - for heavy ones they cannot.

- *Niccolò Machiavelli, (1469 - 1527), The Prince (1513)*

I am about to take my last voyage, a great leap in the dark.

- *Thomas Hobbes, (1588 - 1679)*

Out of the crooked timber of humanity no straight thing can ever be made.

- *Immanuel Kant, (1724 - 1804)*

As to moral courage. I have very rarely met with two o'clock in the morning courage: I mean instantaneous courage.

- *Napoleon I, (1769 - 1821)*

I used to say of him (Napoleon) that his presence on the field made the difference of forty thousand men.

- *Duke of Wellington, (1769 - 1852)*

Why should the world wait for me if I am waiting for it?

- *Zeno of Citium, (333 - 264 B.C.E.), Greek philosopher*

History proves nothing because it contains

everything.

- *Emil Cioran, (1911 - 1995), Romanian-born French philosopher*

History is no more than memories refreshed.

- *Peter C. Newman, (1929 -), Canadian journalist*

Thy fate is the common fate of all; Into each life some rain must fall.

- *Henry Wadsworth Longfellow, (1807 - 1882), U.S. poet*

Some men are born mediocre, some men achieve mediocrity, and some men have mediocrity thrust upon them.

- *Joseph Heller, (1923 - 1999), Catch 22*

An onion can make people cry, but there has never been a vegetable invented to make them laugh.

- *Will Rogers, (1879 - 1935)*

Truth is the cry of all, but the game of few.

- *George Berkeley, (1685-1753), Siris.*

The final delusion is the belief that one has lost all delusions.

- *Maurice Chapelain, (1905 - 1992), French writer, bMain Courante, 1957*

Money was invented so we could know exactly how much we owe.

- *Cullen Hightower, (1923 -), U.S. salesman and sales trainer*

We don't understand life any better at forty than at twenty, but we know it and admit it.

- *Jules Renard, (1864 - 1910), French novelist and playwright*

Writers aren't exactly people...they're a whole lot of people trying to be one person.

- *F. Scott Fitzgerald, (1896 - 1940)*

A writer is a person who cares what words mean, what they say, how they say it... By using words well they strengthen their souls.

- *Ursula K. LeGuin, (1929 -), sci-fiction author*

The hidden harmony is better than the obvious.

- *Alexander Pope, (1688 - 1744), English poet and critic*

I never use a score when conducting my orchestra. Does a lion tamer enter a cage with a book on how to tame a lion?

- *Dimitri Mitropoulos, (1896 - 1960), Greco-American conductor, composer, and pianist*

POETRY CORNER**THE RUSSIAN MIND**

Vyacheslav Ivanovich Ivanov (1866 - 1949)

WILLFUL and avid mind,-
The Russian mind is dangerous as flame:
So unrestrainable, so clear,
A happy and a gloomy mind.

Like the steady hand of a compass
It sees the pole through swells and fog;
It leads the timid will
From distracted dreams to life.

Like an eagle gazing through the mist
To survey the valley's dust
It soberly contemplates the earth,
Floating in a mystic night.

MEMORY (1891)

Thomas Bailey Aldrich (1836-1906)

MY mind lets go a thousand things,
Like dates of wars and deaths of kings,
And yet recalls the very hour--
'T was noon by yonder village tower,
And on the last blue noon in May--
The wind came briskly up this way,
Crisping the brook beside the road;
Then, pausing here, set down its load
Of pine-scents, and shook listlessly
Two petals from that wild-rose tree.

THE SKY

Charles Baudelaire (1821 - 1867)

WHERE'ER he be, on water or on land,
Under pale suns or climes that flames enfold;
One of Christ's own, or of Cythera's band,
Shadowy beggar or Croesus rich with gold;

Citizen, peasant, student, tramp; whate'er
His little brain may be, alive or dead;
Man knows the fear of mystery everywhere,
And peeps, with trembling glances, overhead.

The heaven above? A strangling cavern wall;
The lighted ceiling of a music-hall
Where every actor treads a bloody soil--

The hermit's hope; the terror of the sot;
The sky: the black lid of the mighty pot
Where the vast human generations boil!

EVENING STAR

Edgar Allan Poe (1809 - 1849)

'T WAS noontide of summer,
And mid-time of night;
And stars, in their orbits,
Shone pale, thro' the light
Of the brighter, cold moon,
'Mid planets her slaves,
Herself in the Heavens,
Her beam on the waves.
I gazed awhile
On her cold smile;
Too cold- too cold for me-
There pass'd, as a shroud,
A fleecy cloud,
And I turned away to thee,
Proud Evening Star,
In thy glory afar,
And dearer thy beam shall be;
For joy to my heart
Is the proud part
Thou bearest in Heaven at night,
And more I admire
Thy distant fire,
Than that colder, lowly light.

MENSA MIND GAMES 2007 RESULTS

More than 200 Mensans gathered in Pittsburgh in April for Mensa Mind Games 2007. During the three-day event, members played and rated 59 board and card games. The top five games have earned Mensa Select distinction and may use the Mensa Select seal on their games.

MIND GAMES 2008 will be held April 11-13 in Phoenix.

To register, visit
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Skullduggery Outset Media Games
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