

## The Classic Type of Woman

There is a certain type of woman whose constant reappearance in world literature suggests that the "type" has become the idea of womanhood which authors have found most appealing. However, it is perhaps incorrect to "type" anyone, and ordinarily I would hesitate to do so; but, in this particular instance, in which the woman's personality, attitudes, and experiences so closely resemble those of her fictional sisters, I do not think anyone would seriously object to my referring to her as "the classic type." Flaubert's Madame Bovary, Tolstoy's Anna Karenina, Ibsen's Hedda Gabler, Mauriac's Therese, O'Neill's Nina, and even Mitchell's O'Hara all afford ample evidence that the type has proven fascinating to some of the world's greatest authors.

This particular type is not difficult to identify or describe. Madame Bovary is as much like Hedda Gabler as Anna Karenina is like Therese or Nina is like Scarlett O'Hara. Any differences between them are minor (allowing, of course, for the inevitable physical differences).

Her rebellion against those who would thwart her romantic ideals and prevent her from finding personal satisfaction in a world all too blatantly mundane constitutes, at least in part, her tragic destiny. The typically bourgeois existence, so suitable to some, is to her practically unbearable. The domestic and social duties to which she is expected to attach the utmost importance and perform with the sincerest personal solicitude become utterly depressing and monotonous. Marriage ultimately provides nothing but a perpetual state of boredom, possessing practically none of

the poetry and beauty she once believed it to possess. These mystical experiences of youth, which resemble so closely the erotic day-dreams, gradually lose their power to either startle or stimulate.

Marital infidelity comes to represent the most obvious avenue of escape, but unfortunately, it leads to a dead end, with the feeling of frustration being only intensified. To break out of the narrow confines of home and family is only to be harshly confronted with the reality of life to which the illusion she has built up over the years bears hardly even the slightest similarity. Furthermore, the flaunting of an unshakable social taboo—one as traditionally sacred as that of marriage—whether done openly or under concealment, is never done with impunity. Society, sooner or later, demands its pound of flesh. And if this assumes the form of ostracism, which it generally does, the woman's reaction is characteristically one of apparent submissiveness and compliance with the will of society in order to once again gain social acceptance. Such a state, however, is relatively short-lived, for as her natural and proper egotism begins to disintegrate, her uniqueness as an unusually sensitive (though neurotic) individual is altogether lost.

When this occurs, the step from a rapidly developing neurosis to suicide is a short one. If she does manage to go on living, her remaining years must be a period of ever increasing bitterness and despair. It is a pity that one who once expected so much from life is, in the end, left with nothing at all.



Cluster Photo by Bob Hurt

Thomas Sherman conducts "The Little Orchestra"

## Orchestra Features Glazer

The Little Orchestra of New York performed the second feature in the 1962-63 Mercer Fine Art Concert series on November 4.

Led by conductor Thomas Sherman, the forty-five piece orchestra played Bach's Suite No. 1, in C Major for Orchestra, followed by Schubert's Symphony No. 6. Opening the second portion of the program was Concerto No. 4 in G Major by Beethoven, with internationally known pianist, Frank Glazer, at the keyboard. The concluding piece was Ravel's Le Tombeau de Couperin. The musicians played for a large audience in Willingham Chapel.

In March of next year, the third concert of the Fine Arts series will be given by Judith Anderson, considered by many to be the First Lady of the American Theater today. Scenes from "Medea", her most outstanding success, will be included in her presentation.

March 28 is the date set for the concluding program, featuring the music of Leonard Bernstein, with Robert Rounseville, Claire Alexander, and the American Ballet. Jerome Robbins' "Fancy Free" will be given, with ballet, full orchestra and chorus.

During the year also will be six art exhibits, including sculptures, paintings, silk screen prints, and woodcuts by some of the greatest American artists.

## REVIEWS

### Swenson in Program

By Davis McAuley

Singing in recital Tuesday, Anne Roberts Swenson, mezzo-soprano in the Mercer music department, presented a well blended program to a warmly appreciative audience in Willingham chapel.

Divided into five sections, her program ranged from "Two Kleine Geistliche Konzerte" based on Psalms 29 and 111 to Verdi's "O don fatale" from "Don Carlos" to impressionistic songs by Charles Ives and Jan Sibelius.

Mrs. Swenson displayed a full range of vocal talents in a manner that attests to her wide experience in performance. The "Two Kleine Geistliche Konzerte" was sung with a purity and simplicity inherent in the ancient Hebrew hymns.

In contrast, the third section of the program was a suite by Gabriel Faure, "Poemes d'un Jour" which recited sympathetically the motions of a day.

Perhaps best displaying the mature talents of Mrs. Swenson was the aria "O don fatale" which she did with the nerve and emotion that Verdi demands. The rich resonance of her mezzo voice was manifested in the last section of impressionistic songs, especially "Black Roses" by the famed Finnish composer Jan Sibelius.

Only in the second section of two songs by Johannes Brahms did she fall below the high standard of musicianship evinced in the rest of her recital.

The whole recital though spoke of a well trained and artistic voice that is a welcome addition to the Mercer faculty. Mrs. Helen Rich was accompanist.

Men of Mercer may contact Bruce Powers for an audition. Girls may want to join a group of sixteen girls who on special occasions will sing with the Men. Those interested should see Bruce Powers also.

Here are the Men of Mercer: First Tenor—Jim Maxwell, Loyd Brewer, Ren Barnard, Jimmy Burke; Second Tenor—Alan Mitchell, Kent Anglin; Harp; Daniel, Carey Pitts; First Bass—Tommy Jenkins, Tom Wells, Sam Smith, Bruce Powers; Second Bass—Jerry Poole, Ernie Farrell, Eddie Stone, Tom Privette. The accompanist is Miss Karen Kennedy.

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## VIEWPOINTS

STUDENT OPINION—REVIEWS—LETTERS



## Assent To Desegregation

Dear Editor,

In reference to a resolution recently passed by the Macon Alumni Senate of the Delta Theta Phi Law Fraternity, I want to express my views openly.

According to last week's issue of "The Mercer Cluster", the resolution declared, "That the Macon Alumni Senate of the Delta Theta Phi Law Fraternity go on record as opposing the integration of Mercer University or any other Baptist institution in Georgia."

Favoring President Harris' stand on this problem, I feel the necessity of breaking my silence with this letter. First I want to say that because we Mercerians are the present ones enrolled in this university we should have a voice in its policies. A poll of students taken last year indicated that we favor desegregation. After all, who's attending Mercer now—our alumni or us? Who will go to classes with Negroes—our alumni or us?

We are honored to have ten foreign students

attending our College of Liberal Arts. If we can gladly accept qualified persons from other nations, I see no valid reasons for rejecting fellow Americans at Mercer.

It is our duty as Americans to educate all people, race being no barrier, and it is our responsibility as Christians to aid this matter in a spirit of love and of humility. James Bryant Conant, an American educator, believes that "The primary concern of American education today is to cultivate in the largest number of our future citizens an appreciation both of the responsibilities and the benefits which come to them because they are American and free." A great Teacher once said, "Treat other people exactly as you would like to be treated by them—this is the essence of all true religion." These statements undoubtedly have relevance to our situation.

Hence I assent to the inevitable integration of our renowned university.

Sincerely,  
Ellen Dillard

## Dissent To Desegregation

Dear Editor,

As Byron has said, "My way is to begin with the beginning"—for me that shall be to state my purpose for writing here. This purpose is of a two-fold nature:

First, I wish to congratulate, as do nearly half the Mercer student body, the Alumni Senate of the Delta Theta Phi Law Fraternity for their magnanimous decision of opposition to integration (segregation) of Mercer or "Any other Baptist Institution in Georgia."

Second, I wish to inform Mr. McAuley of a matter he overlooked in his column of October 19th. It is indeed possible that Mr. Morrow of the law school, whose letter appeared in the November 2nd issue is thinking along the same line as I about Mr. McAuley's answer to the former's protest. Does Mr. McAuley himself know what he wrote?

It is indeed refreshing to find once again that we do have a few individuals in the positions of influence and administration that still hold to their sense of dignity, common-sense and fore-

thought of consequence. I speak of those in the law school and their honorable Alumni. We students at Mercer (and I use "we" here to represent those students at Mercer who retain the virtues listed above) congratulate you, gentlemen. May your influence extend to, and become a determining factor in, the decision of the Mercer Board of Trustees and their specially selected committee of nine men. Some of your alumni group are on this committee, and we, along with you, hope that they shall not desert us in our common cause. We stand firmly: Mercer shall not be integrated!

And now we shift our attention to Mr. McAuley. Here we find a gentleman who evidently does not get around the campus too very much! He said in his column that there are "... two groups firmly in the segregation camp." He said further and I might say quite erroneously, that "... the most vocal groups favoring segregation—and presumably then the groups supporting it strongest—are freshmen and law school stu-

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## 'Men of Mercer' Set To Entertain On Campus

By Brinson Hood

There was only one idea at the beginning of the fall quarter. The idea was expressed by Bruce Powers for "the finest vocal group for men that the Mercer campus has ever seen—and, we hope heard!" It has taken time for them "to get organized and get good", but now they have made their debut. The Men of Mercer gave a program of sacred music at Vespers which told those present what the Men of Mercer were. Two of the songs were "Swing Low, Sweet Chariot" and "Standin' In the Need of Prayer".

The Men of Mercer, sponsored by the Tatnall Square Baptist Church, is a men's vocal group to provide entertainment on campus and to assist in programs of both a sacred and secular nature. The group's director is Bruce Powers, Tatnall Square Baptist's Minister of Music. The group is also a booster of school spirit, and an opportunity for Mercer's talented young men to serve their school.

You may expect to see them in the near future at chapel and hear them in "spot" hymns and songs on local radio and television. The young ladies at Mary Erin Porter may expect serenades. One was performed last Tuesday night, November 6. Also included in their project is "The Testament of Freedom" which is the collected works of Thomas Jefferson.

Those interested in joining the