Insight

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Table of Contents

Editor:
Margaret G. Root
Designer:
Earl Conrad

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Correspondence to *Insight* should be addressed to:
Director of Public Relations and Development
Mount Saint Vincent University
Halifax, Nova Scotia
Telephone: 443-4450

At the Gallery

September 24-October 24
NSCBSC: Nova Scotia Citizen's Band Skip Cards Organized by John Young (Upstairs)
October 1-October 12
International Quilt Competition
Organized by the Women's Institute of Nova Scotia (Downstairs, front half)
October 1-October 24
Romanesque Capitals
Courtesy the National Gallery of Canada (Downstairs — back half)
October 15-November 7
Graphics Atlantic
Juried print and drawing show of Atlantic area artists, organized by Karl MacKeeman with the gallery (Downstairs — front half)
October 27-November 16
The Fifty-five Stations of the Tokaido
Japanese prints on loan from the Montreal Museum of Fine Arts (Downstairs — back half)
November 19-December 12
Contemporary Halifax Sculpture
Organized by Robin Peck (Downstairs)
November 19-December 5
Rugs & Dolls
by Joan Doherty (Upstairs)
December 6-January 16
Christmas Tables
settings from many cultures organized by Ruth Drysdale (Upstairs)
December 17-January 16
Jewish Experience in the Art of The Twentieth Cntury
An adaptation of the exhibit organized by the Jewish Museum of New York City, 1975 (Downstairs)

''Wrigglin Fence'' by artist Don Wright is one of the entries from the exhibition Graphics Atlantic.

The Floating World of Utamaro

Dr. Peter Schwenger, Assistant Professor of English

They live, these women, in an air that slows every motion, yet never halts it completely. The arms upraised to a heavy coiffure, the foot languidly groping for an overturned slipper, the sway of a slender body under a parasol — these movements seem unconscious of their own exquisite nuances. Beneath the wings of their elaborate coiffures, stuck through with ornamental pins, the women's faces are long and full. The eyes, the delicate nostrils, are indicated with calligraphic strokes. Lips like pomegranate seeds, parted to show the tiny teeth, seem to float in the milky face.

They are the women of Kitegawa Utamaro (1753-1806), perhaps the greatest master of the Japanese woodblock print.

The rise of the woodblock print coincided with the rise of the mercantile class in the city of Edo, as Tokyo was called at that time. A mass-produced art answered the demands of the masses, newly able to afford such luxuries. Its subject matter reflected the interests of its buyers, and was as much an innovation as the new techniques by which prints were produced. No longer did artists depict the approved subjects of the Chinese-inspired court schools: classical landscapes, scenes of court life, martial scenes. Artists instead produced *ukiyo-e* — ''pictures of the floating world''. The derivation of the word is obscure, but it refers to all those transitory pleasures of the senses that, in Buddhist doctrine, distract the soul in its passage through the world. The distractions we see in these pictures are those of the citizens of Edo: actors and scenes from the theatre, popular legends, sumo wrestlers, erotic depictions, and above all beautiful women.

The Beautiful Women

For the connoisseur, the most beautiful women were to be found in the Yoshiwara, a kind of miniature city just outside of Edo, entirely given over to sensual pleasures. Those able to afford its fees would take a boat up one of the rivers of Edo to a disembarkation point where horses would be hired — preferably white, for the fashionable man would enter the gates of the Yoshiwara clad in white and mounted on a white horse. On either side of a broad central avenue were the houses of pleasure, each identified by its characteristic symbol. These were by no means always houses of prostitution, or ''green houses'': women of all kinds made up the Yoshiwara's population. Tea-house girls, often famous for their charm and beauty, had no duties other than serving tea. Geishas were essentially female entertainers, who could dance, sing, and play the long-stringed *samisen*. Only the courtesans wore the knot of the *obi* — a wide sash worn by women — to the front rather than the back, as a sign of their profession. These could be publicly viewed just after nightfall, when they took their places in a sort of wooden cage opening onto the street. Here they would gossip, write letters, smoke tobacco in long thin pipes, and make assignations with the passersby. A higher grade of courtesan — and the grades were carefully distinguished — had to be wooed with more formality. She accepted only such customers as pleased her, and even so three visits, with presents and expensive entertainment, were customary before sexual intimacy was granted.

For most, the closest they would come to a courtesan of the highest rank would be to observe her yearly ritual promenade

Two Shades of flesh-color give the impression that this girl is seen through gauzy material.

through the streets. The effect of this unattainable vision of artifice and eroticism is hard to imagine. The courtesan's clothes, and even the fabric patterns, would be of the utmost sophistication — for it was she who dictated fashion itself. Likewise with her up-to-date coiffure — so elaborate that once made up it would not be taken down for ten days, and shaped wooden blocks would be used as pillows for fear of disarranging it at night. Though hair styles varied almost yearly, always three points of hair would emphasize the nape of the neck, with its erotic connotations. The courtesan's lips would be gilded, her teeth fashionably blacked. She would be supported in mincing, tottering walk by two *kamaro,* or female pages, who like her had been sold into the houses at infancy for reasons of poverty or social disgrace. Like her, they would be free at the age of twenty-seven, though without any expection of an honorable marriage. Meanwhile, few in the profession could hope to attain its glamorous heights; and the rule which forbade taking weapons into the green houses was as much to prevent the suicide of an unhappy courtesan as it was a precaution against brawling.

Utamaro

Utamaro's relationship to this sort of woman is difficult to pin down — as is almost everything about this elusive man, little written about in his own day. Not until he was thirty-five did he issue an album of erotic prints — such a standard kind of work that it would ordinarily have been produced at a much younger age. In this some have seen evidence of a restrained, even prudish nature. We know, of course, that Utamaro was close friends with several of the Yoshiwara beauties —

Beauty smoking. From the series "Ten Types of Women's Physiognomies" 1792-1793

The swirls of smoke are rendered by "blind" printing, pressed into the paper without ink.

but this may indicate, as much as anything else, a lack of sexuality. The contrary view points to his sensuous depictions of women as evidence of dissolution and debauchery. Views like these are, first of all, too simple — for an obsession like Utamaro's may be complex enough to include opposites — and, secondly, too romantic — for Utamaro was not just the plaything of his desires but a consummate craftsman above all.

The Passionate Type. From the series "Ten Learned Studies of Women" about 1792-1793

She wrings out a small towel and turns her head abruptly to flirt.

His talent was recognized at an early age, but his real originality was slow to assert itself and for a long time he owed much to his contemporaries and predecessors. The maturing of his abilities was celebrated, at the close of the 1780s, with a series of exquisitely designed and printed albums on shells, birds and insects. Around 1790 there appears to have been a brief pause in his output — perhaps a gathering of creative forces for what was to be a decade of the boldest innovation.

His Art

His first introduced the bust portrait, a form almost entirely unknown until then. Into the stereotyped forms of Japanese portraiture Utamaro infused new elements of character and expression, yet without ever abandoning the traditional economy of means. The features of the face continue to be sketched in five or six quick strokes, though the result is no longer a reserved and impersonal mask, but an individual caught unawares. The bodies, too, speak volumes. Jaded boredom is rendered in the droop of an open kimono, adolescent wistfulness by a cheek snuggled into an upraised shoulder, the intensity of the cosmetic ritual by an aggressive lean towards the mirror. To a series of such portraits the artist signed himself "Utamaro the Physiognomist". It was with this series that he began to use powdered mica in the backgrounds of his prints to create a softly glittering foil for the colors and strong lines of his compositions. The practice was soon taken up by other artists until it was halted by a government decree against excessive luxury in prints. A bold yellow ground then replaced the mica. In one such yellow series, the "Occupations of Young Women", Utamaro took the step of leaving out altogether the customary black bounding line of the women's faces, and printed their whiteness directly against the yellow. By such means he hoped to convey more effectively the soft texture of their flesh.

Effects of softness and transparency fascinated Utamaro — largely, no doubt, because such effects are most difficult to attain in the woodblock medium, and thus served to demonstrate his virtuosity. At the same time, these effects convey something

The ''Fair Sojourners at an Inn'

The mosquito netting was probably printed by the use of actual muslin — though the texture can't be seen here.

of the psychological quality of the world Utamaro so often portrays: ''floating'', evanescent, rich with sensual implications. A famous example is his triptych ''Fair Sojourners at an Inn'', which shows a party of young ladies about to retire for the night under a huge canopy of mosquito netting. Each print has one figure outside the net and one within it; each print can stand alone as a satisfactory composition. The triptych as a whole is unified by the slow curve of the suspended netting. Through its green twilight glimmers the white flesh of the women. There is a delicate sense of separation, a peculiar poignancy to the scene. From this intimate women's world, the beholder remains apart.

Utamaro's Women

A beauty never to be attained, an impossible beauty, increasingly becomes Utamaro's preoccupation. Japanese women, as Edmond de Goncourt has observed, are ''petite, petite, petite et rondelete.'' Utamaro's women, during the 90s, become increasingly tall and slender. An extreme of elongation is reached around 1795 with a series on the daily life of courtesans, the ''Twelve Hours of the Green Houses''. For all their elegance, it is not to be supposed that Utamaro's women posture like fashion models — even though one purpose of such prints was to display the newest patterns of brocade. They seem unconscious of the beholder, almost naive. Their movements may be slightly awkward in a way which only endears them more, and humanizes their grace. The pastimes of this women's world are sometimes those of children, full of mischief and humor. These are observed by Utamaro with an unsentimental wit.

At the end of this fruitful decade, the demand for Utamaro prints was tremendous. Utamaro seems to have had no mean opinion of himself, either: on one set of superb prints, explicitly issued as a corrective to inferior artists, he boasts, ''My fees are as high as my nose'' — and that, we may imagine, was held pretty high. Perhaps it was the pressure of work; perhaps it was the increasing use of pupils as assistants; perhaps, in some cases, it was outright forgery by other artists — whatever the reason, from this high point mediocre specimens begin to creep into Utamaro's work. They exist side by side with some of Utamaro's most brilliant compositions. The women of this period are given harder, more stereotyped faces than their animated predecessors. Character is conveyed more and more by costume and pose. How lively these could be is seen in a five-print panorama of this period entitled ''Housecleaning''. Its subject is the customary top-to-bottom cleaning before the new year, as it might be practiced in one of the Yoshiwara houses. Its lovely inhabitants, with all the paraphenalia of seduction cast aside, get down to the business of cleaning. The straw mats of the floor are upended, buckets of soapy water are spread about, a couple of sleepy, drink-sodden men from the night before are unceremoniously picked up and removed. All is bustle and confusion, yet the whole set is a superbly unified composition.

His Problems

In 1804 Utamaro ran afoul of the authorities. A repressive government, as early as 1790, had demanded that all prints bear the seal of an official censor to certify that they contained no offensive material. The censorship laws were enforced erratically — strictly at one time, not at all at another. Utamaro's offense was a lavish depiction of ''General Hideyoshi Picnicking with his Five Wives''.

After the bath: The Hour of the Serpent (9-11 a.m.) from the series ''The Twelve Hours of the Green Houses''

A good example of Utamaro's use of space as a compositional element. On the right we have (top to bottom) the censor's seal, the publisher's device, and Utamaro's signature.

Girl rougeing her lips about 1793-1794
Her delicate, anxious expression contrasts with the bold, curving line of the kimona.

Innocuous as it now seems, it infringed on the rule that none of the ancestors of the ruling family, the Tokugawas, were to be depicted in prints by name, presumably to protect them from the possibility of ridicule. For this, Utamaro received an official reprimand. It was probably his fierce pride which led him to a second offense, this time in earnest: a print in which the General is shown without any of his wives, in amorous pursuit of a young page boy. For this Utamaro was clapped in jail briefly and sentenced to wear handcuffs for fifty days. Perhaps this treatment broke his spirit — shortly after, in 1806, he died.

Railing indignantly against inferior artists and the sloppy production of prints, Utamaro once expressed concern that foreigners would as a result form a low estimate of the quality of Japanese art. He realized, then, that the prints of his day were circulating throughout Europe, though he could not have realized that they were viewed purely as curiosities. The history of modern art is, in at least one of its chapters, the story of how these prints came to be viewed as art. Degas and the Impressionists, Gauguin, Matisse — all took inspiration from the lesson of the Japanese print. That lesson was, in brief, a reversal of the prolonged Western preoccupation with space, volume, perspective, effects of light and shadow. The pure line and color of the Japanese artist may, to be sure, imply all these things, but it always asserts itself strongly as a composed pattern on a flat surface. These prints gave western artists the courage to break their infatuation with realism, and to evolve forms of art whose essential power derived not from subject but from paint and canvas. The artifice of Utamaro's art, then, is not just "quaint" or "picturesque"; it is, in a deep sense of the word, modern.

Rx and T.L.C.

The emphasis is on prevention, personalization, and education. The aim is to teach students to assume the responsibility for their own health. The approach is warm, filled with genuine concern. The result is a busy health service that handles between thirty and fifty patients a day, with a staff of one full-time nurse and one part-time physician.

Six years ago the health service consisted of one small office with an examination table, a desk, a storage chest, a few files and a band-aid station. It was used by both the doctor and the nurse, but when privacy was needed, the doctor borrowed a faculty office next door.

Today the facilities consist of a pleasant waiting room, a doctor's office, the nurse's office, a separate examination room, and a washroom. Cuts and colds are still treated, but so are a multitude of personal and more complicated health problems.

"When students come to the office, it may be the first time they've had a chance to ask about personal problems that are worrying them, problems that their family doctors see as unimportant or lack the time to deal with," Diane Tinkham, the nurse, says. "They may come complaining of a headache, but often it's not really the headache that bothers them. We work from there."

According to Ms. Tinkham the student may not volunteer to discuss a problem at first, but with careful guessing, the nurse may begin giving information about a speculated health problem, and gradually the student opens up. The students are generally very receptive to this approach

The headache complaint is often caused by a concern about skin care, weight control or a lack of knowledge about their own bodies on the part of the students. The nurse finds that often students have never received any sex education, and after they pass a certain age, they become afraid to ask questions. Both the nurse and the doctor feel that they could not practice good medicine without giving this information to students. During the school year, the nurse speaks to students in groups — often in the residences — and explains female anatomy and physiology to the girls and gives them the information about themselves that they need. Ms. Tinkham says that she also has had excellent success in talking with students individually about sex education and alcohol or drug use.

Both the doctor and nurse try to promote the basics of healthful living and the responsibility of students for their own well-being. Both staff members spend as much time as possible on the preventative and educational parts of their program. This is most successful again on the one-to-one basis because the students are at such a sensitive age.

Weight control and nutrition education includes talking to the students about their food intake and keeping weight charts for their weekly weigh-in. The recreational-athletic director helps plan a suitable exercise program for these students.

Students often come to the health services with psychological problems. At the beginning of the year, they are apt to suffer from loneliness; in November and February they are often depressed; at examination time anxiety is the problem. For these predictable problems, students are usually referred to the university's full-time counsellor, Ms. Jean Stirling. More serious problems are referred to a psychiatrist on the staff at Dalhousie University or to another member of Dal's

health service.

In essence, the university health service is almost a community health centre. Both the doctor and nurse apply casts, cauterize warts, take pap smears, remove stitches, and refer students to specialists in Halifax. Ms. Tinkham takes emergency calls at home and refers them to the Victoria General Hospital, or comes to make a night call at the university. Sometimes she personally delivers the patient to the hospital, and in the past, she has even taken emergency patients home with her for overnight attention.

Employees of the university also use the health services. The kitchen and cafeteria employees are required to have annual check-ups and these take place at the university. And, of course, any emergency at the university is handled by the university nurse or physician, Dr. R. J. Gonsalves. At the present time, they are trying to build up the university's emergency equipment to handle such occasions.

Because Dr. Gonsalves is only regularly scheduled in the health services on Tuesday and Thursday, Ms. Tinkham functions more as a nurse practitioner than do most nurses. She is required to assume more responsibility and does more decision making. It is she who decides when the ambulance needs to be called and when a real emergency exists. ''The girls are notorious for letting things go,'' she says. As a result, Dr. Gonsalves has instructed her to listen for various sounds in examining the girls, to diagnose stomach pains, to evaluate blood pressure and other vital signs.

Resident students primarily use the health services because they are the ones away from home. But any student is welcome as Ms. Tinkham makes clear when she says, ''When students come in, they know they aren't intruding. This is their place, and they are welcome. It's important that they understand and feel that if we're going to see them again.''

Current Issues in Alumni Affairs

Sandra Arnold, Alumnae Officer

For too long the word ''alumni'' has conjured up visions of middle aged men in raccoon skin coats who come to campus once a year waving a pennant, to cheer the home team to victory, to reminisce about the way it used to be, and to talk about how much money to leave to the university. The ladies all wore mink coats, played bridge and poured tea. That's not to say that alumni didn't do anything else. The problem was that no one remembered alumni doing anything but having a good time. However, the sixties changed all that.

During the sixties, students weren't the only university people looking for more meaningful outlets for their energies. About this time alumni organizations began to experience a marked decline in the number of their members who were attending social functions. This was attributed, in part, to the fact that alumni organizations were duplicating the activities of other organizations — service clubs and professional associations, as an example.

As alumni attendance flagged, so did alumni interest in the needs of universities. It soon became evident to the universities that they would have to find a new concept to bring their alumni back to the campus before their interest faded completely. Universities needed to offer their alumni something they couldn't get anywhere else.

With continuing education becoming a new university market, more and more university graduates were becoming aware that education is a process that does not end with a graduation ceremony. And although many alumni do take university courses for enjoyment, many more simply do not have the time to devote to regular study.

Out of these two needs — the need for

university graduates to continue their education in a more relaxed fashion and the need for universities to keep their alumni involved — the ''alumni college'' concept was born. Catering to the needs of alumni who are unable to take a regular course, the university conducts intensive, non-credit programs of varying lengths for its alumni. The subject matter may be determined by a poll of alumni or may simply be a topic of current interest. Sessions of this type are usually held during the summer to ensure maximum participation, and universities try to make use of alumni talent, if not as instructors, then as resource persons. The alumni college can take the form of an education vacation, and many schools are either complementing or replacing reunions with their own variations of this concept.

Usually, there is no profit-making

motive behind this type of venture. It is a service to alumni; a service that they can't get anywhere else. And if through no other reason than by their presence, the alumni are showing an interest in their universities.

A natural progression from an interest in the university in general is to an interest in the student body in particular. What are students but future alumni? But it is with this group that the raccoon skin coat image is the strongest.

Universities are becoming aware that their alumni hold a wealth of career knowledge that can be shared with their students. There is no one better equipped to discuss the value of a degree from a university on the job market than an alumnus or an alumna. Alumni career counselling programs are not meant to take the place of professional vocational counselling. They are structured to complement the information provided by professionals. Through these programs alumni are sharing knowledge that would not otherwise be available to the students.

In some universities, alumni volunteers are used to actively recruit students. This function is particularly vital to small universities where staff and budget permit only restricted travel. The alumni are brought to the university and given an intensive course in admissions requirements, interviewing techniques and methods of seeking out new students. Programs of this nature can be very gratifying to the alumni. Quite often if a student is considering more than one university a personal approach and follow-up by a graduate can do a great deal towards helping the student reach a decision.

Alumni organizations are becoming aware of the importance of making themselves known to the students from the outset. They are becoming more visible at orientation activities and are following this contact through to graduation. Some alumni organizations have students serving on their governing bodies. This provides a vital two-way communication between the student body and the alumnae group.

The last area of alumni programming that is beginning to open up is group travel. Universities are organizing tours for their alumni to all parts of the world. The tours may be so structured that every spare minute of the tour is occupied with an organized activity. Or they may be set up so that each alumnus or alumna sees the part of the destination that is individually most appealing. Educational tours are popular in some areas. For these a reading list is circulated before departure and a guide accompanies the group. By taking part in an alumni tour a person is taking advantage of a price that is less than an individual fare. Tours of this nature are arranged through a tour wholesaler who provides group fares. All the arrangements are handled by the commercial firm, and there is no liability on the part of the university. The alumni can be assured of a professionally organized tour for their money.

Universities and alumni alike are recognizing that one of the most valuable resources a school can have is its graduates. These are professional people with a wealth of knowledge to share and an interest in their university. Alumni are also a valuable source of charitable donations, but before they are asked to give, they must be asked to share and to take an active part in the life of the university today.

Canadian Drama: A Nation's Mirror

"One has only to witness a Reany *Donnelly Trilogy* or see a triumphant revival of Coulter's *Riel* or read Michel Garneau's *Strauss et le Pésant* to know that Canadian theatre, both English and French, is not only alive and well but positively growing." Thus, Dr. Geraldine Anthony, S.C. sums up the current state of the art.

For the past three years Dr. Anthony has been devoting all of her free time to a concentrated study of Canadian drama and dramatists. "It all began", she said, "as a project for a sabbatical year. But once I had gotten my teeth into it, I became so absorbed in the Canadian theatre movement that now I am unable to stop."

Dr. Anthony's absorption in Canadian drama began as a single book project planned for her sabbatical year 1973-74. That was a perfect year to undertake a study of Canadian theatre for, as she explained it, the 1960's had seen a sudden growth of talent at the same time that hundreds of small theatres, pledged to produce Canadian plays, were opening. But, because Canadians had little faith in Canadian dramatists, there was next to nothing being done in the way of literary criticism.

During her sabbatical year, Dr. Anthony visited almost all of the centres of theatre across Canada. "I talked to playwrights, directors and actors. I had the good fortune to speak to older dramatists as well as the young writers. From the older playwrights I heard at first hand of the history of drama writing in Canada, the only outlets for talent being the CBC radio and the Dominion Drama Festival. I interviewed Robert Weaver, that indomitable leader of radio entertainment in the form of plays

and short stories. I talked with Don Eccleston about drama in television and with Don Mowatt about drama in radio, John Colombo, the poet and critic, and a number of other writers in Toronto and Vancouver gave me further insights."

Gradually, Dr. Anthony began to see the shape of Canadian drama as it had been and as it was beginning to develop. She believes that today Canadian drama has many similarities to American drama in the 1920's when Eugene O'Neill was beginning his career and the Provincetown Playhouse was just opening its doors.

"Americans at that time, like Canadians today, were loath to admit a native drama. They wanted to see British and European plays. Producers were afraid to risk money on an American play. As a result, American dramatists turned to the little

playhouses and Greenwich Village to find the physical plants they needed. The burgeoning talent among young writers was responsible for the almost miraculous rise of drama to heights of sheer grandeur on the American stage, from the twenties to the forties, that has not been equalled since.''

Dr. Anthony believes that the older Canadian dramatists were strongly influenced by the Irish Literary Revival. The Abbey Theatre and the plays produced by Lady Gregory, Yeats and Synge provided a mirror in which the Irish saw themselves. ''The Canadian writers of the thirties and forties, too, saw in drama the means for providing Canadians with a realistic picture of themselves. They also saw an opportunity to instill in the country — as vast as it is — a spirit of nationalism. They were convinced that theatre could do it in Canada just as it had done in Ireland. They set out to emulate, not the techniques of the Irish playwrights, but their reason for being.'' Dr. Anthony added that both John Coulter and Gwen Pharis Ringwood said this of Canadian theatre. ''Neither playwright was aware of the other, but both had similar goals, he in Toronto, and she in Edmonton some forty years ago.''

Dr. Anthony believes that the kind of drama that seems to be consistently Canadian is both documentary and regional. ''Documentary drama is being written by a number of Canadians . . . James Reaney, Carol Bolt, Sharon Pollock, Paul Thompson's *Theatre Passe Muraille*, to mention only a few. Regional drama is coming out of every province. Michael Cook in Newfoundland, Alden Nowlan in New Brunswick, Michel Tremblay in Quebec, David French in Toronto, Gwen Ringwood in Vancouver are just a few of the playwrights across Canada seeking to reproduce on stage the regional characteristics of the people of each province.'' And, according to Dr. Anthony, this is how the Abbey Theatre in Dublin did it.

As a result of her sabbatical year research and her continuing efforts and interest, Dr. Anthony has produced one book, *John Coulter* (G. K. Hall Publishers, Boston) and is general editor of a new series of books, *Profiles in Canadian Drama,* four of which will be on the market this November. The series was created and outlined by Dr. Anthony, and then she presented the idea to Gage publishers in Toronto. This done, Dr. Anthony then selected the dramatists who were to be subjects for these books and chose the writers from universities across Canada, including Mount Saint Vincent.

The four books which will be out this fall are *Robertson Davies* by Patricia Morley of Concordia University, *George Ryga* by Gerald McCaughey of University of Alberta, *Gratien Gelinas* by Renate Usmiani of the Mount, and *James Reaney* by his son, James Stewart Reaney.

Dr. Anthony is currently working on a book about Canadian dramatist Gwen Pharis Ringwood and is editing a book for Doubleday, tentatively entitled *Twelve Canadian Dramatists*. Each chapter of this second book is written by individual playwrights about their work. Included in this are chapters by John Herbert, David French, Tom Grainger, Michael Cook, David Freeman, Robertson Davies, John Coulter, Herman Voaden, Gwen Pharis Ringwood, Michel Garneau, James Reaney, and others. Dr. Anthony is also intent on introducing the plays of a new Canadian dramatist, those of a talented young Cape Breton writer, Janet MacEachen. Ms. MacEachen, a graduate of Mount Saint Vincent, has written children's plays which Dr. Anthony believes have considerable merit.

And in her spare-spare time, during the last year, Dr. Anthony has contributed articles on Canadian drama and dramatists to the *Canadian Theatre Review, Canadian Library Journal and Canadian Drama/L'Art Dramatique Canadien*.

What continuing role does Dr. Anthony see for herself in what she calls ''this exciting upsurge of theatre in Canada?''

''Only one'', she answers, ''that of making students and the general reader aware of our indigenous drama, and, more difficult still, of persuading university professors in Canada that there is merit in Canadian drama, that we do indeed have the beginnings of a major literary form!''

M.G.R.

Remember When?

Class of '36
Left to right: Eugenie Stevens Power, Rose Sullivan MacNeill, Margaret Morriscey, Margaret Cummings, Eleanor Coady Warren, Katherine DeVan, Dolores Donnelly (Sister Francis Dolores), Kathleen Thompson Carroll, Jane Thorup Hannan, Catherine Gallant Roof; Missing: Rose Chambers Milner

Contributed by: Miss Katherine DeVan, 15 Thistle Street, Dartmouth, Nova Scotia

Spilt Ink

Michael V. Merrigan, Executive Assistant to the President

The Ph.D.: A Research and Teaching Degree?

The primary functions of the university are intellectual and instructive — or more familiarly stated — research and teaching.

Within the university setting, the professor's role has three major dimensions, all inextricably interrelated: the relationship to one's discipline, the understanding of the art/science of teaching, and the relationship to learners. In other words, one must know and be committed to a discipline, and one must be proficient in the teaching-learning realm in order to develop a knowledge of, and a commitment to the discipline among students.

Traditionally the Ph.D. has been regarded as a standard for competence in university teaching and research; indeed, it is frequently referred to as the research and teaching degree. There are those, however, including university task forces, who feel that the teaching component in doctoral programs has been singularly neglected. Constant pressure is being sought to bear on graduate schools to vocationalize the Ph.D. so that its recipients will be better able to apply their skills in specialized vocations such as university teaching.

In 1975 a Queen's University group, commissioned by Canada Council, released the report "A Commitment to Excellence — Report of a Task Force on Graduate Studies and Research in the Humanities and the Social Sciences."

The Queen's report consistently refers to the Ph.D. as a research *and teaching* degree, and describes the degree program as follows:

> Developing out of a combination of the American and British tradition, most Canadian Ph.D. programmes involve a combination of three elements: course work, comprehensive examinations and preparation of a thesis . . . Nevertheless, the place of each element within the Ph.D. programme is seldom explained clearly. The development of a rationale for a graduate programme would no doubt be a challenging experience for students and faculty of a department (p. 31).

From the above quotation and throughout the entire report it is evident that mere lip service is given to the 'teaching' component of the program since it is, in fact, non-existent.

The Queen's report goes on to discuss the central purpose of the doctoral program as creative scholarly research and expresses concern that vocational aspects are threatening to overwhelm this central purpose. The report suggests that the university's response to this threat must be a firm and unrelenting resistance to all efforts to vocationalize the Ph.D.

A Notre Dame University publication, "The Report of the Committee on University Priorities," (*Notre Dame Magazine,* Dec., 1973), stands out in stark contrast to the Queen's University report. It advocates not only greater emphasis on teaching in doctoral programs pursued as the pre-service preparation for university teaching, but it also strongly advocates a concerted effort by administration at all levels to improve the quality of teaching through in-service efforts and appropriate evaluation.

With respect to pre-service doctoral study the Notre Dame study says:

> Graduate education has always emphasized research and scholarship and given less attention to teaching as something which can be learned. This emphasis is understandable when the Ph.D. candidate is being prepared for a career in a non-teaching profession, but it is hard to justify in those fields where teaching will ordinarily be the central career activity . . . We regularly employ an apprentice-director system for research. Why not for teaching? We constantly review and evaluate the student's progress in knowledge of the field. Can we not devise a method to evaluate his knowledge of teaching? (p. 27).

With respect to improving teaching through in-service activity and professional evaluation, the report states:

> Faculty associations rarely look into the improvement of teaching. Relatively few faculty members devote themselves to exploring the arts of teaching — as distinguished from conscientiously planning the structure and content of courses. Teaching is a local operation in a profession which measures achievement by distant recognition. The remedy for this evil ideally should find itself in the departments where the "reward system" begins but discussion of the teaching skills of a colleague is inhibited by a sense that it is a private matter. Among administrators, explicit statements of support for good teaching are counterbalanced by emphasis on other faculty concerns. We have a vice-president in charge of research, but there is no officer at any level who is charged specifically with the improvement of teaching. There are seed grants for research, but none for improving teaching . . . What makes the difference on a campus is that the reward system is like an onshore wind which bends all the trees and grasses permanently in the same direction. (p. 27).

The Notre Dame report is an indication of the current and increasing interest of faculty development in excellence in teaching. The trend is towards how to teach the content rather than primarily on content.

Is there an imbalance between teaching and research in the doctoral programs for university teachers? If so, how can we redress this imbalance? Indeed, this is a promising area for scrutiny and discussion by administrators, professors and especially by students of undergraduate colleges where courses are presented by Ph.D. graduates.

Mount Personality

Assistant Professor Alleyne Murphy lives in Nova Scotia because of a commitment. She was born and grew up in Saint John, New Brunswick and first came to live in Nova Scotia as an undergraduate student at St. Francis Xavier University. But before settling in Nova Scotia, she went on to the University of Montreal where she earned her Master of Science degree. Speaking of herself and her husband, Ms. Murphy says, ''We made a commitment to return to Nova Scotia because we received so much here. We have faith in Nova Scotia. That's why we've stayed.''

Her first teaching position was at the Halifax Vocational High School the year it opened. From there she came to Mount Saint Vincent where she was the first — and for the initial year, the only — full-time lay faculty member.

Then, an interruption occurred in her career as she left teaching to marry and raise a family. In 1967, Ms. Murphy came back to the Mount and resumed her career of teaching nutrition and food sciences. ''I have watched the Mount grow from one building (Evaristus) to the campus we know today, and from one graduate in home economics the first year I was here, to over sixty during the 1970's. It has been exciting and rewarding to be involved in the planning of new programs and courses. And to be teaching nutrition and food science in the 70's is one of the most challenging jobs I could have!''

She likes sharing the lives of the students, of seeing them acquire the skills and knowledge that allows them to do what they really want in life. ''Our students always end up with interesting jobs. It's enjoyable to share their searches and to see what positions they're offered and which ones they accept'', she says.

Ms. Murphy feels that her academic discipline of nutrition has much to contribute to the well-being of individuals and families and much to contribute to the developing world. ''I would like to see the women throughout the world have the skills we can contribute through home economics. At the Mount, we try to teach our students their obligation to help other people,'' she says. She stresses that many of the problems people have are related to their near-environment and concern food and human needs — the kind of studies embraced in home economics.

Assistant Professor Murphy believes that Mount Saint Vincent can make a very significant contribution towards sorting out the role of women in society. She believes the university should begin this task by undertaking a good research program, and from there she thinks the Mount can go on to make meaningful statements and suggestions about women's roles.

She, herself, believes that her life has been free, independent and open. ''Women should make contributions towards their country like anyone else, and they have,'' she says. So,in a sense she's a feminist, but she is not an advocate of the more radical women's liberation positions.

Ms. Murphy has made her mark on the university. Besides teaching full-time, she has served on the university senate for eight years and on the board of governors for six years. Each of these bodies requires that members assume responsibilities in various committees, so Ms. Murphy has probably served the equivalent of several months in committees during this period.

In addition she serves on the senate of the Atlantic School of Theology, on the board of directors of the Canadian Diatetic Association, and is a member of five other professional organizations connected with nutrition or home economics.

She is married to Frank Murphy, the head of the English department at St. Patrick's High School in Halifax. The Murphy's are the parents of Margaret, 20; David, 16; Angela, 14; and Nial, 12.

But these are the outlines of Alleyne Murphy's life. To fill it in, you need to add generous amounts of warmth, spontaneity, genuine concern, intelligence, and a large measure of humor. Then, you'll begin to have a picture of this Mount personality.

M.G.R.

A New Look at Some Not-So-New Concepts

As we begin a new academic year and a new series of *Insight*, the contributors in this issue offer us some new ways of regarding familiar topics. They've taken university-related areas and approached them from new perspectives. We think you'll want to share them.

The cover picture is by Japanese artist Utamaro. Dr. Peter Schwenger has long appreciated the grace and beauty of this artist's works, and Dr. Schwenger examines, explores and shares "The Floating World of Utamaro" with us. He describes the women who inhabit Utamaro's works and the problems of the artist during that period of Japanese history.

An interview with Dr. Geraldine Anthony, S.C. reveals her faith in Canadian drama as she discusses what she's learned after several years of extensive research in this country's theatres.

She talked to dramatists and playwrights across Canada and found some interesting similarities of belief and direction. She contrasts Canadian drama with Irish and American periods of dramatic development. And she thinks Canada's theatre is in an exciting upsurge.

Spilt Ink is one regular feature where the contributor can do anything he or she wants. This time Michael Merrigan has contrasted two views of the Ph.D. degree. One view was presented by a group at Queen's University. The second is drawn from the magazine of Notre Dame University in Indiana. One view prizes the teaching aspect of the degree; the other does not.

Sandra Arnold tells us about Current Issues in Alumni Affairs. Gone are the raccoon hats and coats, the waving pennants and the good-time Charlies. Today's alumni are attracted by solid programs not social activities.

University people and services are featured in two stories. "R_x and T.L.C." tells what our students get when they visit the Mount health services. Our Mount Personality is Alleyne Murphy, a member of the home economics faculty.

The class of 1936 should enjoy our Remember When photograph. Except for one, they are all in it, and they can thank Katherine DeVan of Dartmouth for loaning it to us for this issue.

Happy reading.

Margaret G. Root

Editor