

Insight

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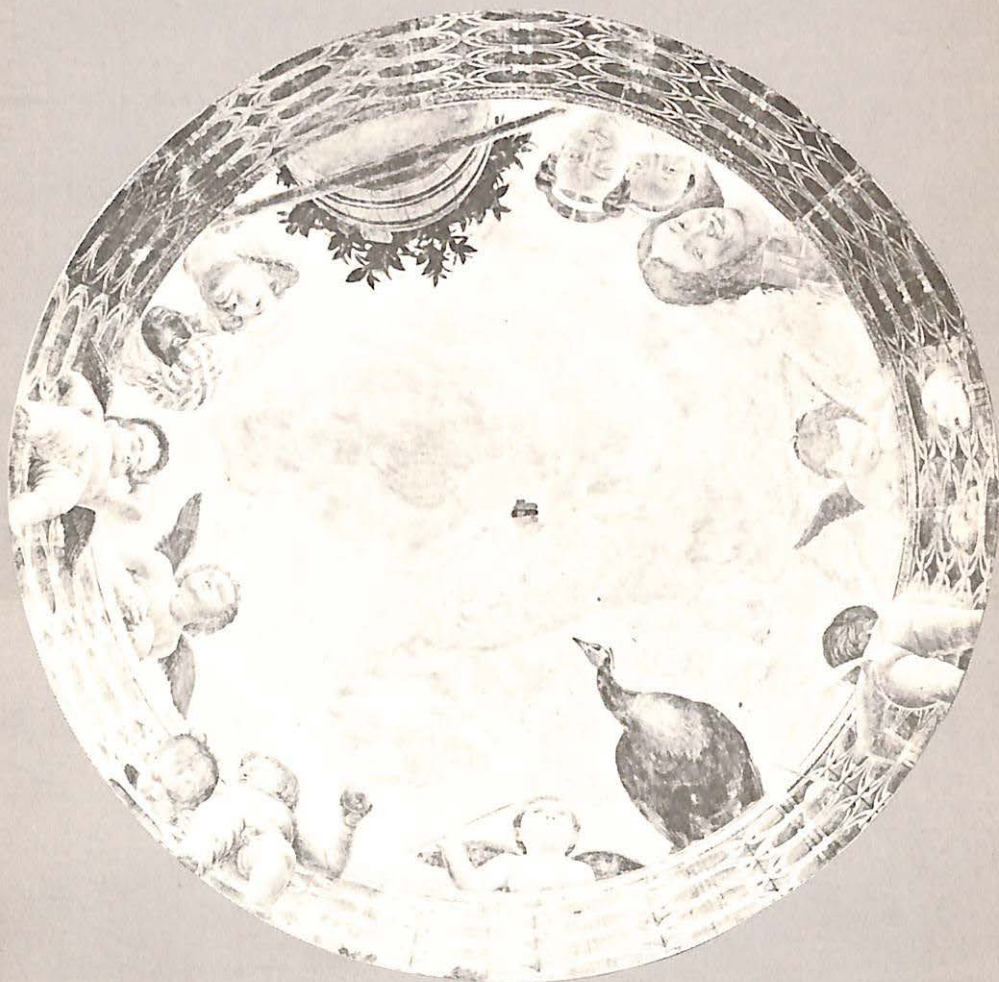


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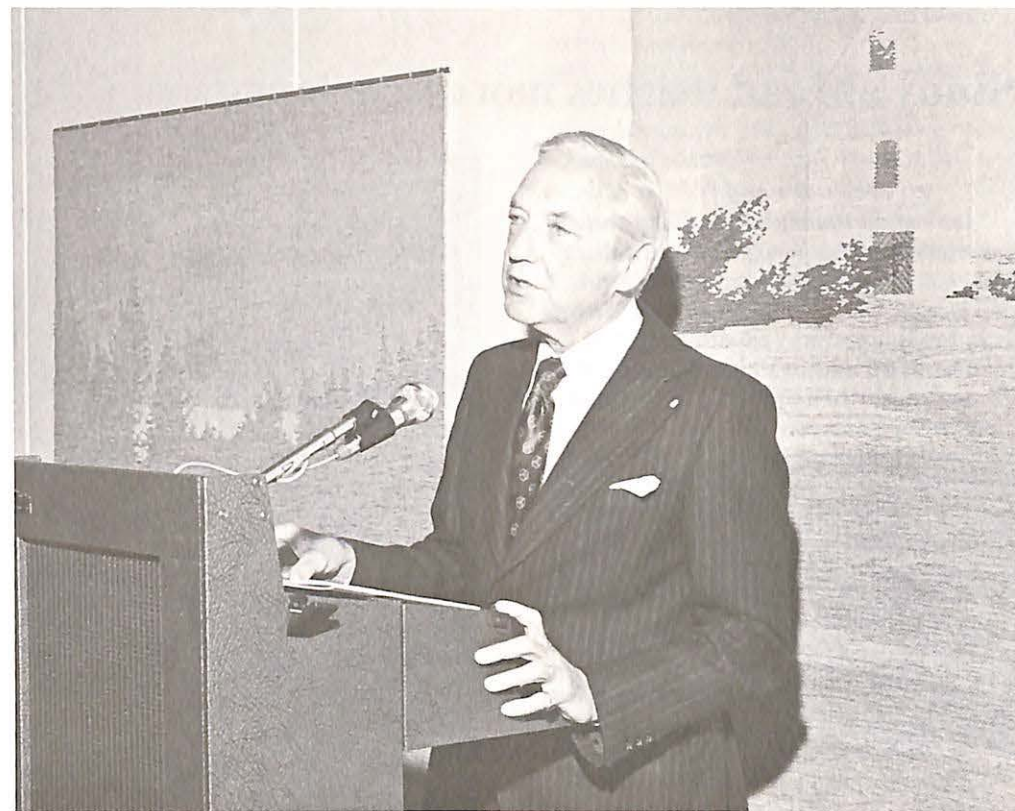
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His Excellency Per J. V. Anger, the Swedish ambassador to Canada, officially opened Swedish Textile Art — Five Temperaments a showing of the work of five Swedish women weavers, which was on display at the Gallery this past summer.

At the Gallery

Until January 1

Older Ways: Traditional Nova Scotian Craftsmen photographs by Peter Barss, co-ordinated by Joleen Gordon, organized with the Art Gallery, MSVU, and circulated by the Nova Scotia Museum as part of the National Museums programme (Downstairs)

Figures and Stitchery by Elizabeth Gurrier, New Hampshire, courtesy New Brunswick Department of Youth, Recreation and Cultural Resources (Upstairs)

January 5-22

Graphics: Silkscreens by Henri Bettenville, Quebec, courtesy of Galerie Colline, New Brunswick (Downstairs)

Dickens Illustrations from the MSVU MacDonald Rare Book collection (Upstairs)

January 26 — February 5
The Fourth Annual University Community Art, Craft, Baking, Hobby, Talent, Plant and Home Movie Show (Downstairs and Upstairs)

Wednesdays, until May

Lunch Hour Film Series organized by film historian Lon Dubinsky, free, at noon and 1 p.m.; an over-view of Nova Scotian, Canadian and international films and their development.

Study abroad teaches more than language

Many of the benefits of studying abroad can't be measured by exams, or in dollars and cents. Coping with people whose ideas and language are different from one's own is an exciting learning experience, as a number of Mount students are finding out. For instance, when Carole Chandler was studying in Besançon, France last year she had trouble buying bread for the first few months.

"French people never seem to understand the North American students when we tried to pronounce 'un' (one)," said Carole. "So I gave up and decided to try 'du pain' (some bread) but that only made it worse because the shopkeeper thought I was saying 'deux pains' (two). For months I ended up with two loaves each time."

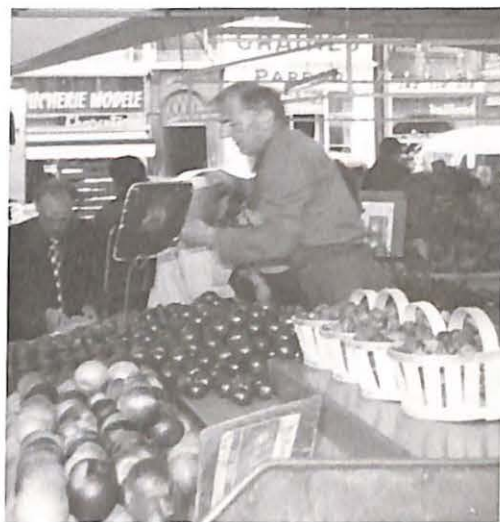
"Then one day I finally got 'un' down right and that lady was so surprised that after so many months of two loaves at a time I suddenly only wanted one!"

Missing trains, searching for lost luggage and dealing with European bureaucracy were as much a part of the Besançon experience as were courses in literature, civilization and language at the university.

The philosophy is the same for all the year abroad programs — to encourage social and cultural appreciation and understanding. After a year away most students speak their chosen language far more fluently because they've had a chance to learn nuances and colloquialisms which come only from living with the language.

Mount Saint Vincent offers second and third year students the chance to study in Europe or Quebec. Students studying German may participate in a program run by the University of Waterloo (Ontario) which takes students to the University of Mannheim, Germany. French majors may elect to study at Besançon or at the University of Quebec at Rimouski. Those majoring in Spanish may go to the

Universidad Iberoamericana in Mexico City; one of the few Canadian university programs providing a Latin American experience for students of Spanish.



The Marché (market), only a small part of which is shown above, was open every Saturday in downtown Besançon, offering fruits, vegetables, meats, cheeses, pastries and clothing for sale.

All four programs consist of selected courses for foreign students in language, civilization, linguistics and literature. Students are tested upon arrival and assigned to a suitable level. This year eight of the 11 students at Besançon were placed in the second level (deuxième degré), two in the third and one in the fourth 'degree'. (The third level may be considered comparable to courses for regular students at the university.)

Besançon, Mannheim and the Iberoamericana all enrol large numbers of foreign students. Courses offered, although conducted in the language of the country by local university faculty, are not usually regular university courses. At Besançon such courses are administered by the



Mount students, like many others at the university in Besançon, lived in this suburb called 'La Planoise.'

Centre de Linguistique Appliquée; in Mexico City foreign student programs are operated separately and in Mannheim courses are presented through the Auslandsamt. Only in Rimouski are students from the Mount included in regular classes with local students.

Mount student Hazel Hurley studied in Mexico City last academic year. Her courses included translation (English to Spanish), grammar, Mexican literature of the 20th century, Mexican folklore and social anthropology of Mexico. She describes her courses as excellent and seemed especially fascinated with the country.

"There are so many different groups in Mexico, many of whom have preserved their cultures," she explained. "There are Indian groups who know no Spanish and continue to live as their forefathers did before the Spanish conquerors came."

Hazel and Carole, like most of the Mount students who study abroad, took advantage of the opportunity to travel. Hazel toured from Mexico City to Veracruz, along the Gulf of Mexico to Merida in the Yucatan peninsula (where she visited Mayan ruins), and as far as Belize. Travel in the country is often rough and primitive in stark contrast to the sleek, ultra-modern subway in Mexico City that Hazel used to travel to and from the Iberoamericana, situated about twenty minutes from the centre of town.

Mount students in Mexico, like those who choose Rimouski, have the opportunity to live with local families. In both cases the university makes arrangements for placing students in suitable accommodations. The family experience can be as valuable as the university according to Mrs. Carole Hartzman, assistant professor of Spanish and co-ordinator of the Spanish year abroad.

"I know from my own experience living with a family in Mexico how much you pick up in such a setting," said Mrs. Hartzman.



Above is the fountain in front of Le Paris (theatre) where young people gathered to play guitars and sing, circulate petitions, buy and sell belts and leather goods and discuss the state of the world.

In France and Germany students live in residence. Student accommodations at Besançon are grouped into one area called Cité Universitaire. Mount students, along with other foreign students live in a section called La Planoise, which lies several miles beyond the walls of this ancient fortified city. Carole Chandler and Brenda Zwicker said they hardly noticed the distance because the transit system is so efficient.

"Buses run every six minutes," said Brenda. "You never felt as if La Planoise was very far from the university because it was only a few minutes by bus and there was always one coming by."

Stephen Kidd is a Mount student in Besançon this year. He recently wrote a letter describing a group's arrival and initial exploits to Mrs. Catherine Rubinger, assistant professor of French and co-ordinator of the French year abroad programs. It seems this year's group of

students is off to the same exciting start that Brenda, Carole and Karen MacDonald had; they missed the same train, lost some luggage and discovered European officialdom. In his letter Stephen describes making living and food service arrangements and ends with "... we were soon seated and filling out forms (a favorite past time here.)"

Airport telephones briefly stalled them in Paris. Stephen said: "... they played music, made every different combination of dial tones and different length of beeps possible." The students finally got through to the hostels they wanted.

That was nothing, however, compared to the luggage situation. Upon arrival at Charles de Gaulle airport they discovered their luggage was not with them. "We were forced to wait from 12:30 p.m. until 6:30 p.m. for our luggage. It was to arrive on the next flight at 2 p.m. but that was delayed four hours, to 6 p.m. In the meantime each of us had filled out a form for lost luggage at the British Airways counter. When nothing continued to happen we became upset (we had no confirmation about the luggage at that time).

"We called the Canadian Embassy

Consular Section in Paris (about 20 miles from the airport who gave us the name of the "Director de Service d'Escale" at the Air Canada office in that airport. We sought and found M. Juppé and related to him the situation. He phoned London and had someone check up on our baggage. They were definitely to come on that 6 p.m. flight. M. Juppé was very kind (as we are finding all French people to be) and even had an agent in London personally supervise the loading of our baggage onto that flight."

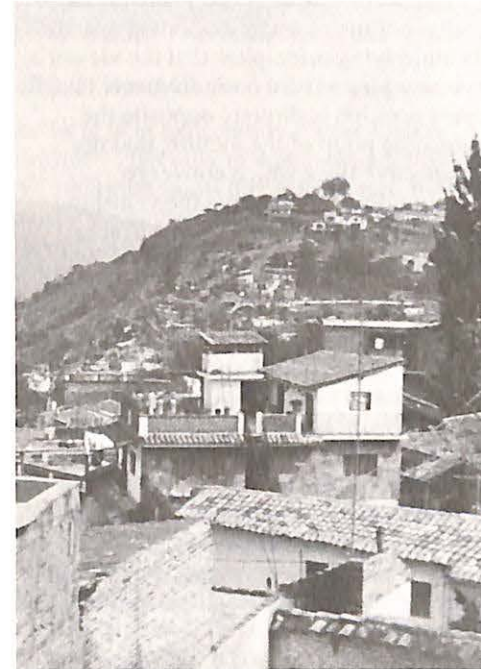
Stephen and company are the first group to call the Canadian Embassy for help with lost luggage but it seems the direct approach works!

If the students this year travel as much as Carole, Karen and Brenda did last year they'll have a chance to visit Italy, Germany, Switzerland, England, and Holland. Carole Chandler also went to Tunisia on a tour because, as she said, "there are so many tours, to such interesting places, and they're all so cheap!"

Students at the University of Mannheim travel in Germany — Berlin, Heidelberg, Strasbourg — as part of the cost of the program. Trips in Mexico, many to Indian

ruins, are part of the package at the Iberoamericana.

Students interested in studying in other countries should apply to the Department of Modern Languages before the end of December. The programs require students to have taken at least one language course at the Mount before traveling abroad. French students must have taken a course at the 100 level; German and Spanish courses must have been at the 200 level.



A view of Taxco, the mining town from which most of Mexico's silver is extracted.

To qualify for the programs students must have an academic average of 65 per cent, 65 to 75 per cent in their language studies and must intend to major in the language. Some double majors are possible.

In all cases, Mount Saint Vincent University credits the equivalent of five full courses for successful students. Exams are given at the host university. Only in Mannheim are students supervised and tested by Canadian professors who travel with the group from the University of Waterloo. At the Iberoamericana, Mexican professors provide academic supervision. Special supervision is not provided at Besançon or Rimouski.

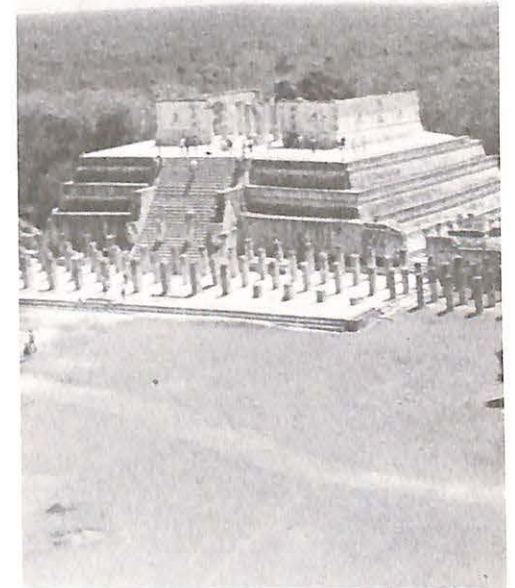
Mrs. Rubinger says all of the students benefit from their travel experience. "They're better students when they come back," she said. "They have a clearer understanding of who they are and what they want. Their personalities have blossomed and they seem to do better in all their courses."

She added that students who have been through the programs seem to have less trouble getting the jobs they want. Most of them thus far have chosen teaching, a few are pursuing Masters degrees in their chosen language or linguistics and one landed an excellent job with the Department of Tourism.

In so many ways the year abroad programs exemplify what university education is all about — learning how to learn, learning from experience and personal as well as academic growth. Most students who've participated voiced the same thought as Carole Chandler when she said she felt the experience was valuable because "... I've learned so much about myself."



Hazel Hurley relaxes in front of "baby face," a statue from the ancient Mexican Olmeca tribe, which rests on the Iberoamericana campus.



Ms. Hurley took advantage of the opportunity to travel and visited the Yucatán, including Mayan ruins like the remains of Chichén Itzá pictured above.

Perspective and its perversion

Dr. Peter T. Schwenger

It was a Renaissance peepshow that introduced the new system of perspective to the world. Before that time, painters had used perspective of a sort, but it had been shifting and unstable as the eye itself. Each object dwindled at its own rate, at its own angle. Rooms flung wide their walls like the shutters of cupboards. Landscapes reared up almost vertically in the background.

These approximations to the phenomenon of recession in space were given a systematic, mathematical unity by the Florentine architect-artist Filippo Brunelleschi in the early part of the fifteenth century. His discovery may have arisen from the architect's natural interest in recording precisely the relation between a building's appearance and its proportions. The evolution of his discovery remains unclear, though. We only know about the peepshow that demonstrated the perfected system. Brunelleschi's biographer Manetti has described it in detail:

As for this matter of perspective, the first thing in which he showed it was in a small panel . . . on which he made an exact picture of the church of Santo Giovanni di Firenze . . . and in order to portray it he placed himself inside the middle door of Santa Maria del Fiore . . . This was done with such care and delicacy, and with such accuracy in the colours of the white and black marbles, that there is not a minaturist who could have done it better . . . And for as much of the sky as he had to show . . . he put burnished silver, so that the air and the natural skies might be reflected in it; and thus also the clouds which are seen in that silver are moved by the wind, when it blows.

At the vanishing point of this picture a peephole was made which opened out at the back "pyramidically, like a woman's straw hat." The viewer applied his eye to

this opening, holding the panel with one hand while with the other he held a mirror opposite to reflect the painted scene, so that "it seemed as if the real thing were seen."

The peepshow demonstrates not only the realism of the new system, but also some of its underlying principles: that the viewer's eye occupies a fixed point in space; that the eye's position is directly opposite the vanishing point of the picture; that the perspective lines which converge "pyramidically" towards the vanishing point determine the angles of surfaces receding in a unified space.

The mastery of such principles and their application to increasingly complex shapes was to be one of the Renaissance's obsessions. The painter Uccello became solitary, poor and well-nigh mad in this pursuit. "Oh, what a sweet thing is this perspective!" he would reply when his wife called him to bed late at night, and return to drawing "spheres with seventy-two diamond-shaped facets, with wood-shavings wound round sticks on each facet."

More intricate than even such shapes as these, however, are the irregular, shifting contours of the human body. Treatises of enormous complexity were written on the problem of portraying anatomy in perspective.

These treatises underlie a work like Mantegna's *Dead Christ* (fig. 1). The foreshortening here is a *tour de force*, but a grotesque one. It has turned Christ's body into that of a squat dwarf. His feet seem to stick out of the canvas; the ragged nail holes are pushed into the viewer's face. Such an extreme visual angle, though, is meant to evoke and reinforce an extreme emotional state. The viewer is shocked out of all conventional responses to the crucifixion into a new realization of its brutality. The vacant space to Christ's left



(fig. 1) *Dead Christ* by Andrea Mantegna

seems to wait expectantly for the viewer himself — not only to match the anguish of the mourning saints already present, but to escape the embarrassing ugliness of this viewpoint on death.

Mantegna's painting of 1501 illustrates a tendency which was to resurface at intervals for the next century and a half. Perspective was repeatedly to be rendered in a way that called attention to its most grotesque qualities. For even though it is rooted in rationality, mathematically based and designed to render the world more realistically, perspective has disquieting implications. All objects — buildings, fields, trees, people — are sucked down the funnel of space towards the vanishing point. The potent force of this pull distorts everything within its reach. Perspective is systematic, to be sure — but systematically deforms. Deformity is certainly the keynote of Descartes' comment on the practice of painters:

On a completely flat surface, they show us bodies raised and sunken in various ways and . . . following the rules of perspective, often they represent circles better by ovals than by other circles, and squares by diamonds rather than by other squares, and so with all the other figures: in such a way that often, in order to be more perfect in their images and better represent an object, it is necessary that there should be no resemblance to it.

As late as the mid-seventeenth century, then, perspective was still being viewed as a paradox, creating forms simultaneously

"more perfect" and without any resemblance to their real nature — a disturbing fusion of the rational and irrational.

Perhaps it was this very idea — of rationality, carried far enough, developing into the irrational — that made the perversion of perspective so attractive to the Mannerist painters who followed Mantegna. It has often been said that Mannerism represents a failure of nerve after the triumphs of man's intellect in the High Renaissance. It had been expected that the new learning would usher in a new Golden Age. When it became apparent that man was no less fallible and corrupt than he had ever been, there was a kind of



(fig. 2) *Madonna of the Long Neck* by Francesco Parmigianino

backlash, a turning inward towards the irrational, the pessimistic, even the neurotic. From another point of view, though, Mannerist art may be seen not as a reaction against the High Renaissance but as its natural extension. In the fierce competition of the day, when each artist strove to outdo his predecessors, it was no longer enough to demonstrate mastery of such things as anatomy and perspective. The artist's sophistication is now judged by his wit, which goes beyond the mere imitation of nature and wilfully distorts its appearance. The rather disturbing quality of Mannerist wit is evident when we look at a particular work like Parmigianino's *Madonna of the Long Neck* (fig. 2). Gone are such devices as checkered floors and progressively diminished colonnades, which earlier painters used to lead the eye by stages into the distance. It is not immediately apparent whether the space at the right-hand side of the canvas should be "read" as near or far. We have only the tiny figure of a prophet standing at an indeterminate distance from the Madonna in front of him and an equally indeterminate distance from the colonnade in back of him. This colonnade has been so foreshortened that it first appears to be a single pillar: only the lines of light and shadow on its base alert us to its true nature. Perhaps this column is there as a witty comparison to the long neck of the Madonna herself. Similarly, the urn held by one of the angels crowding in from the left makes explicit the ovoid form seen in the virgin's knees and outlining the overgrown Christ child on her lap. The joke here may be at the expense of those earlier artists who first translated the human body into geometrical forms to simplify its rendering in perspective.

Around 1530, when Pontormo and Parmigianino were painting their disturbing works, appeared the first example of a still more disturbing distortion of perspective — the anamorphosis. If, today, you were to project a slide at an angle almost parallel to the screen, so that the image became elongated and nearly unrecognizable, you would have an anamorphic image.

In the sixteenth century the "projection" was accomplished by a systematic reversal

of the mathematics of foreshortening: for instance, instead of diminishing the scale with increased distance from the eye, the anamorphosis slightly enlarged it to compensate for the natural diminishing. Thus the image, viewed from a point close to the picture and to one side, fell into place and became coherently proportioned. Viewed head on, the same image was only a confused tangle of lines.

Often the disguised subject — usually a portrait — was disguised still further by being set out with vegetation and tiny figures, boats set to sail on the long flowing lines (fig. 3).

Anamorphoses were usually meant for amusement alone and found their proper place in cabinets of curiosities. Yet the idea of one image "hidden" in another could sometimes be used for serious purposes. A depiction of Adam and Eve's fall and their expulsion from Eden includes a "lake" in the garden which, when viewed from the side, reveals itself as the head of Christ crowned with thorns. A whole complex of theological argument is thus evoked, concerned with the intimate and necessary relationship between man's fall and his redemption.

Aside from such specific uses, probably the most significant message of the anamorphosis was that of relativity — that every thing literally "depends on your point of view." In *Richard II*, Shakespeare has one of his courtiers tell the Queen that her grief is

*Like perspectives, which rightly gaz'd upon
Show nothing but confusion, ey'd awry
Distinguish form . . .*

and she is advised to look upon the situation from the "right" point of view.

The anamorphosis achieved greatness once, in Holbein's portrait of the French ambassador to England, Dinteville, lord of Polisy, and his friend de Selve, bishop of Lavour (fig. 4). The two men are similar in physical appearance but very different in their psychological presence.

Dinteville stands at his ease, feet spread and planted solidly, one arm slung casually across the table. The wide cut of his clothes makes his robust bulk even larger. Masterful and assured, he seems to

advance himself towards the viewer. De Selve, in contrast, seems to draw his robe protectively towards his body. His arm, like Dinteville's, is on the table, but his hand clutches a glove rather than hanging free. It seems unlikely that he would readily leave his position by the table, whereas one feels that Dinteville could stride forward at any moment. De Selve's gaze also faces us, but it is a more hooded one, directed inward as much as out. If the viewer is seen at all by de Selve, he is seen already half-dissolved in conceptions.

The table between the two men is filled with objects: above, a celestial globe and astronomical instruments; below, a globe, a compass, books and a lute, incidentally the common subject of perspective studies. Almost covered by the silk curtains of the background, a silver crucifix is glimpsed at the extreme left.

The most striking feature of the painting, and the most cryptic, is a long shape which floats at an angle to the floor. It is the anamorphosis of a skull, which stands out from the canvas in realistic detail when viewed from the extreme right. The painting was probably hung so as to encourage such a shift in viewpoint — say, between two doors.

What does it all mean? The painting may be read as an allegory. The two men, so similar in appearance and different in temperament, represent the two major modes of man's being: the active and the contemplative life. The table between them is a smorgasbord of contemporary learning, spanning heaven and earth. God is almost forgotten in this rich celebration of Renaissance man.

Yet as soon as one moves to a point opposite that of the crucified Christ and looks at the painting awry, the realistically rendered objects of the picture reveal themselves as the illusions they really are. All the vanities of a man-centered world dissolve into a meaningless blur, and what remains is only the grim fact of death.

Mantegna, innovator in so many other witty uses of perspective, was also the first to make use of it for illusionistic ceiling painting. Gazing up at the ceiling of his *Camera degli Sposi* in Mantua's Ducal Palace, the viewer sees himself seen. A

peacock, a Moor, cupids and smiling ladies lean over a low wall surrounding an *oculus*, or circular opening in a ceiling's center (cover illustration). But the "opening," the spectators, the blue sky and clouds beyond are purely products of the painter's skill. Naked cupids stand over us, as foreshortened as the *Dead Christ*, but their grotesqueness here is humorous, not tragic.

The ceiling perspective grew in popularity and ambitiousness for two centuries, becoming one of the most characteristic forms of Baroque art. Its apotheosis was reached in 1694 with Fra Andrea Pozzo's ceiling fresco for Sant' Ignazio in Rome (fig. 5). What began as an intimate joke with Mantegna had blossomed into a scene of dizzying grandeur.

Pozzo extends the walls of the whole church straight up for story after story of imaginary architecture. We thus lose the sense of exactly when the transition from reality to illusion takes place. We only see the walls opening into a sky of tumultuous clouds and fitful, brilliant light — walls which are almost dissolved into the rapturous bodies that swarm through the air, limbs flickering. Far above, the tiny figure of Saint Ignatius is borne towards heaven.

To create a false sense of space on such painted surfaces could hardly be called perverse. But there is more than a little perversity in a recurrent *tour de force* which accompanies the rise of ceiling painting. Architects began to use the perspective devices that painters had evolved to render an illusory space, and to apply them to real space.

In 1514, by using a systematically diminishing scale, Donato Bramante simulated a vast coffered apse behind the altar of San Satiro at Milan, in a space little more than a yard in width.

Seventy years later, in completing the permanent stage set of Palladio's classically inspired Teatro Olimpico at Vicenza, Scamozzi used a more extreme version of the same technique. Behind each of the five entrances in the elaborate stage facade he constructed a city street of correspondingly elaborate buildings stretching away into an illusory distance (fig. 6).



(fig. 3) A 16th century anamorphosis. (Faces become visible when either of the pages' s short ends is held vertically before viewer's nose.)

Natural perspective is here intensely accelerated according to the conventions of the painter's artificial perspective: the floor slopes upward, roofs are tilted like cockeyed hats, the scale of the whole intricate apparatus of ornament — statues, niches, columns, arches — progressively dwindles. Were an actor to walk straight down this kind of street he would appear to grow into a giant. Naturally, he never does.

The theatre at Vicenza still preserves a distance between the artificial perspective and the spectator. That distance, and the illusion that it encourages, was abolished around 1640 by Borromini's perspective

gallery connecting two courtyards in Rome's Palazzo Spada.

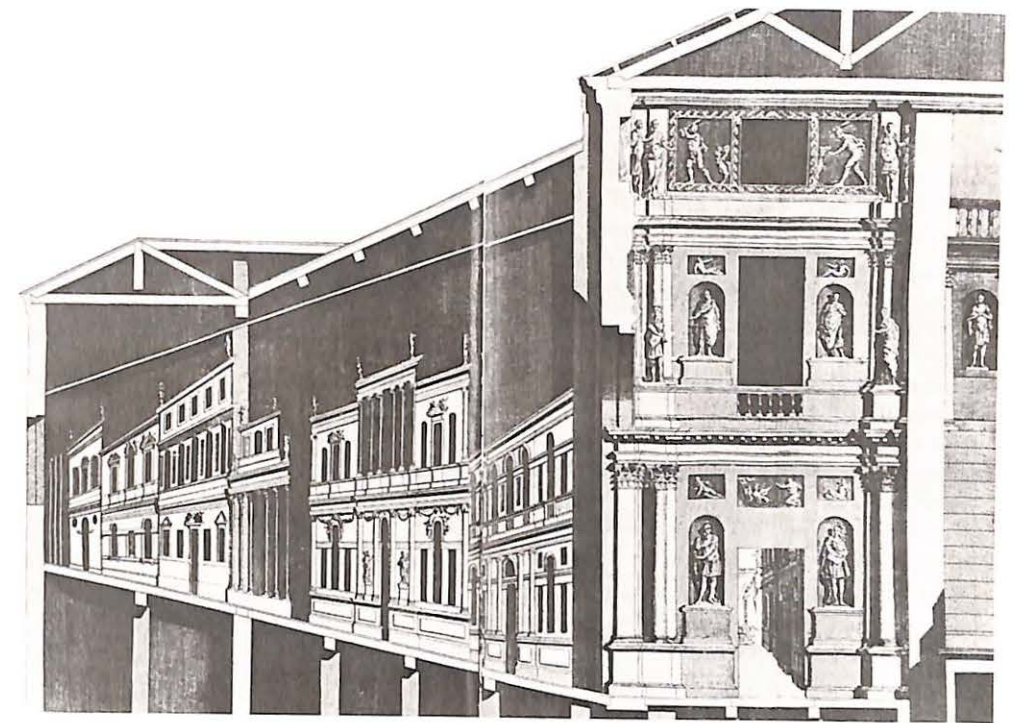
A stately series of arches on columns seems to stretch out to a distance of about a hundred feet. The final arch frames a statue glimmering in the sun. But as the visitor advances into the passage it closes in upon him. He has the physical sensation of being caught in perspective's funnel, the bizarreness of the convention revealed by its literal translation into space. Emerging at the other end he touches, with a mingled sense of disappointment and delight, a "monumental" statue that is only three feet high.



(fig. 4) The Ambassadors by Hans Holbein the Younger



(fig. 5) The ceiling of Sant' Ignazio by Andrea Pozzo



(fig. 6) A section through one of the 'streets' in Palladio's Teatro Olimpico.

Just why the fascination with perspective died out after the Baroque era is hard to explain. Perhaps, after some three hundred years, the peculiar nature of perspective was simply not so striking any more. Perhaps the exaggeration of its peculiarity was not the sort of thing to meet with favor in the new Age of Reason. At any rate, the *furor prospecticus* did not survive the eighteenth century.

Today, the translation of depth lines on a flat surface is achieved in the flick of a camera shutter and school-children know tricks of drawing for which Uccello would have sold his soul to the devil. As for peepshows in perspective, they have been relegated to children's pop-up books and the interiors of giant Easter eggs.

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Observations and reflections on China

Molly Ann Sewell

When Mao Tse-tung's widow, Chiang Ch'ing, and the rest of the "Gang of Four" were arrested last fall in Peking, hundreds of thousands of Chinese people took to the streets of Shanghai to demonstrate support for their detention. Molly Ann Sewell of the Mount's Home Economics Department was there, watching them march, 50 abreast as far as the eye could see. "It was the only time in my life I knew I was involved in history," she said.

Mrs. Sewell was one of 24 people invited by the Canadian Council on Children and Youth to tour the People's Republic of China to investigate the care of children in a variety of institutions — families, communes, elementary and secondary schools, day nurseries, hospitals and special schools for the physically handicapped.

The group included representatives from a variety of professions concerned about children. For instance, she said, "There were pediatricians, special education teachers, early childhood specialists, people from recreation, law, social work, community development and psychology. Many of them are in positions of formulating policy and implementing services in Canada.

"There were a variety of special viewpoints represented and it was especially interesting to see our experiences through so many eyes." But it wasn't just the comparison of methods and techniques that impressed Mrs. Sewell; it was the realization that cherished notions about the role of individual freedom in a happy, fulfilling society might have to be reexamined. "My values were totally rocked," she said.

"All the courses on marriage and family studies I've ever taught were based on unquestioned assumptions of individual freedom. Yet I looked around me and saw

happy people in a productive society which, by our standards, does not allow individual choice. From this experience I gained a new awareness of what our society does, how our notions of who is personally valuable and, our belief in an individual's right to choose, affects our lives and society in general.

"I think in our quest for individual freedom, we've forgotten individual responsibility to our culture as a whole. Freedom and responsibility must go together."

Mrs. Sewell said that Chinese children from early infancy are convinced of their individual worth by repeated messages that they have an important role to play in developing China; that one job is not more important than another — all are vital to building the country.

Men and women in their teens and twenties told her they would choose a mate by two criteria: the person's attitude toward work and ideological fervor. Physical appearance and intelligence don't seem to matter. Because status is not linked to a job or profession, this doesn't seem to be factor in marriage either.

"In 30 years (since the revolution) they have eliminated prostitution, drug addiction, poverty, and malnutrition. They have set up a system that stresses cooperation and makes self-aggrandizement work against an individual," said Mrs. Sewell.

"I expected to see repressed, grim people due to the limited control they may exercise over their individual lives. Instead I found healthy, smiling faces; affectionate families, proud of their country and its progress. Each one of them seemed to take personal pride in China's accomplishments."

China's health services include a comprehensive inoculation system, ensuring that all women and children become resistant to the usual diseases, such as measles, which cause birth defects and retardation. "Barefoot doctors" in neighborhood clinics dispense medical and dental care for all, albeit in a fashion more primitive than North Americans would expect. A massive food allocation and distribution system ensures adequate

nurtition across the country.

"Only once did I see a child who was overweight," explained Mrs. Sewell. "Adults and children were not scrawny by any means, but no one was fat. And we saw only one case of teenage acne."

In schools Mrs. Sewell said she saw alert, inquisitive youngsters, eager to answer questions. Children, like their parents, seemed to have few anxiety symptoms — nail biting, hair twirling, face picking, fidgeting, etc. Self-assured, they jumped to speak "... as if they were Mao himself.

"I couldn't figure out if they were able to do this because they have high self-esteem or they have high self-esteem because they are encouraged and expected or participate this way," she said.

Students were not segregated into slow- or fast-learner categories. When those who absorbed material more quickly were finished, they were expected to help other students still at work.

"The aim of education seems to be to prepare the students for the work world; the system is geared to practical issues and youngsters are eager to learn, to be able to get out and help China."

Each school has its own factory and students spend a few hours each week applying what they've learned. Even kindergarten students spend a brief period of time working in the factory, packing flashlight-sized light bulbs in cartons, for example. Mrs. Sewell said that initially she was appalled at the very idea.

"Then I realized that what these little ones were doing with light bulbs, our children do with peg boards — fine motor co-ordination. In addition, the children were aware that this task was their job, that they were performing a valuable service, just like all other Chinese."

Mrs. Sewell said the people she met seemed not to have social aspirations comparable to ours. "You wouldn't ask someone what kind of career they intended to have, or, if they were in what we consider low status jobs, how they intended to better themselves.

"They've shifted the emphasis away from professional areas, everyone spends at least some time working in the fields and



Peking — a typical street scene, including the laundry strung along the sidewalk.

factories because they say that all real learning comes 'from the people'."

Students at university, for instance, are there because their co-workers have recommended that they receive professional training, after which they will return to their commune as doctor, teacher, etc. Just academic excellence would not be enough to go on to university, nomination must come from the people.

There are some ironic contrasts in China according to Mrs. Sewell. Adults dress in



A factory for the handicapped in Shanghai where most workers were blind.

navy blue, green or khaki, men and women in identical jackets and pants. Yet they dress their children in gaudily-colored prints, plaids and stripes. They place a lot of emphasis on sports activity and physical fitness yet most people are heavy smokers. Everyone is concerned about birth control and neighborhood clinic workers visit newlyweds as a matter of course to ensure they are using effective contraceptive methods; yet there seems to be no sex education in schools. It is almost given that people will marry and have two children per couple but interest in pre-marital or extra-marital sex seems non-existent even though the average age for women at marriage is 25 and for men, 28.

Marriage breakdown is rare, Mrs. Sewell reported. People don't seem to expect their spouses to be all things and much social and emotional support is provided by co-workers, the neighbourhood committee (a small council elected in each community to deal with neighborhood problems) and recreational and academic programs. Couples do, however, seem fond of each other and spend a lot of time with their children. Men as well as women play with and care for their offspring, although only women are employed in day-care centers.



These school children in Peking performed for the Canadians, as did students in all the schools the group visited.

Another of Mrs. Sewell's concerns was to investigate services for the handicapped. She visited a school for the deaf and a factory for the blind and discovered them running machinery we would consider too dangerous for anyone without normal sight. "But their injury rate was almost non-existent," she said.

"I think it's because they are respected and trusted and doing socially important work, paid a real salary and so they feel whole. Some of the people there were old enough to remember other times and could describe the difference in their feelings now that they are treated as valuable members of society."

Mrs. Sewell also discovered that the hand language of the deaf is universal. The gestures are symbolic and so are understood in all countries. "I never realized it until I saw these people using it and I understood them!"

Day care was another service Mrs. Sewell especially wanted to explore and there too she found some distinct differences. "We have all sorts of rules and regulations about how much square footage of space we need per child and what kind of equipment is adequate and we still argue about the effects of day care on children."

"In China, youngsters, from a few

months to five years, were cuddled and played with a great deal but the facilities were cramped, toys were few and in some of the infant rooms, cribs were lined up end to end. In Canada we wouldn't let such places open yet the children in these centres seemed to be thriving.

"The differences were so great and so many of my pre-conceived notions were shaken that I've had to do some hard thinking. I've gained some valuable insights from this trip and I do try to share these with my students.

"For instance, just the way our lives are shaped by how physically attractive our society perceives us to be, how that affects our dating and marriage possibilities. I want students to be aware of what we do to each other with such judgments.

"We teach freedom for the individual but never say a word about responsibility. The trip to China gave me a look at what can happen when a whole country feels personally responsible for its society and believes that each individual's behavior affects the whole.

"I hope by making students aware of how things are they will have a better basis for choosing what they will do in their lives."



On their day off, Chinese workers frequently visit the Great Wall (or other historical or cultural monuments.)

Mount hosts seminars

Series focuses on Acadians and historians meet on campus



Dr. Pierre Gérin, who organizes the annual Acadian seminar on campus introduced the first speaker in the series this year, M. Paul Comeau, director of FANE, Fédération Acadienne de la Nouvelle Ecosse.



The annual meeting of the Atlantic Association of Historians was organized by Dr. Hugh Wallace of MSVU and held here on campus. Guests were (left to right): Professor Alice Stewart, University of Maine, past-president of the AAH and conference address chairperson; Professor William Sprang, St. Thomas University, Fredericton, conference address commentator; Dr. James Walker, University of Waterloo, main conference speaker and Dr. Bridglal Pachai, Dalhousie University, conference address commentator.

and conferences

Professor organizes Atlantic linguists

The first annual meeting of the Atlantic Provinces Linguistic Association was held on October 28 and 29 at Mount Saint Vincent University. The association was organized as an attempt to overcome some of the professional isolation felt by linguists in the Atlantic region.

The meeting adopted a constitution and elected a slate of officers including Dr. George Patterson, of MSVU, for a two year term as president and Mrs. Irene Mailhot-Bernard, also of MSVU, as member-at-large.

About 35 people attended, primarily from the Atlantic region but one participant travelled from Winnipeg and the guest speaker, Dr. H. Rex Wilson, came from London, Ontario. Twelve formal papers were presented at the day-long session held Saturday, October 29. Topics ranged from the perception of speech sounds in infants to a grammatical analysis of number of Micmac and a survey of English dialect work in the Maritimes.



The first meeting of the Atlantic Provinces Linguistic Association was organized by Dr. George Patterson, elected first president of the association, shown here (far left) with Mount president Sister Mary Albertus and conference guest speaker, Dr. H. Rex Wilson from the University of Western Ontario.

Alumnae in the news

*The following is a poem submitted by alumna Joan Backus Ohstrom in response to the general invitation to contribute material to **Insight**. Please feel free to share your articles, stories, poetry or pictures on these pages.*

3/6/71

Jones' Beach, New York
by Joan Backus Ohstrom

We tracked in sand,
exulting in brine-laden wind.
We loved the surf, its constant swell and
crash,
and talked and laughed,
so free along an ocean's rim.
We reached the sprawling breakwater
with its double chiming buoys
and perched awhile —
content in sharing spray and
sunshine.
And then, all unannounced,
but to the silent fanfare of their
wings,
trouped on the wind above the waves:
the Dance Company.
The whirling, dipping, soaring flock of
birds,
astounding us with grace and unison,
was joined by sparkling sun-glints
and surf-side orchestration.
A day in March, rare, spring-thing,
a golden day that year.

Alumna receives Papal honor

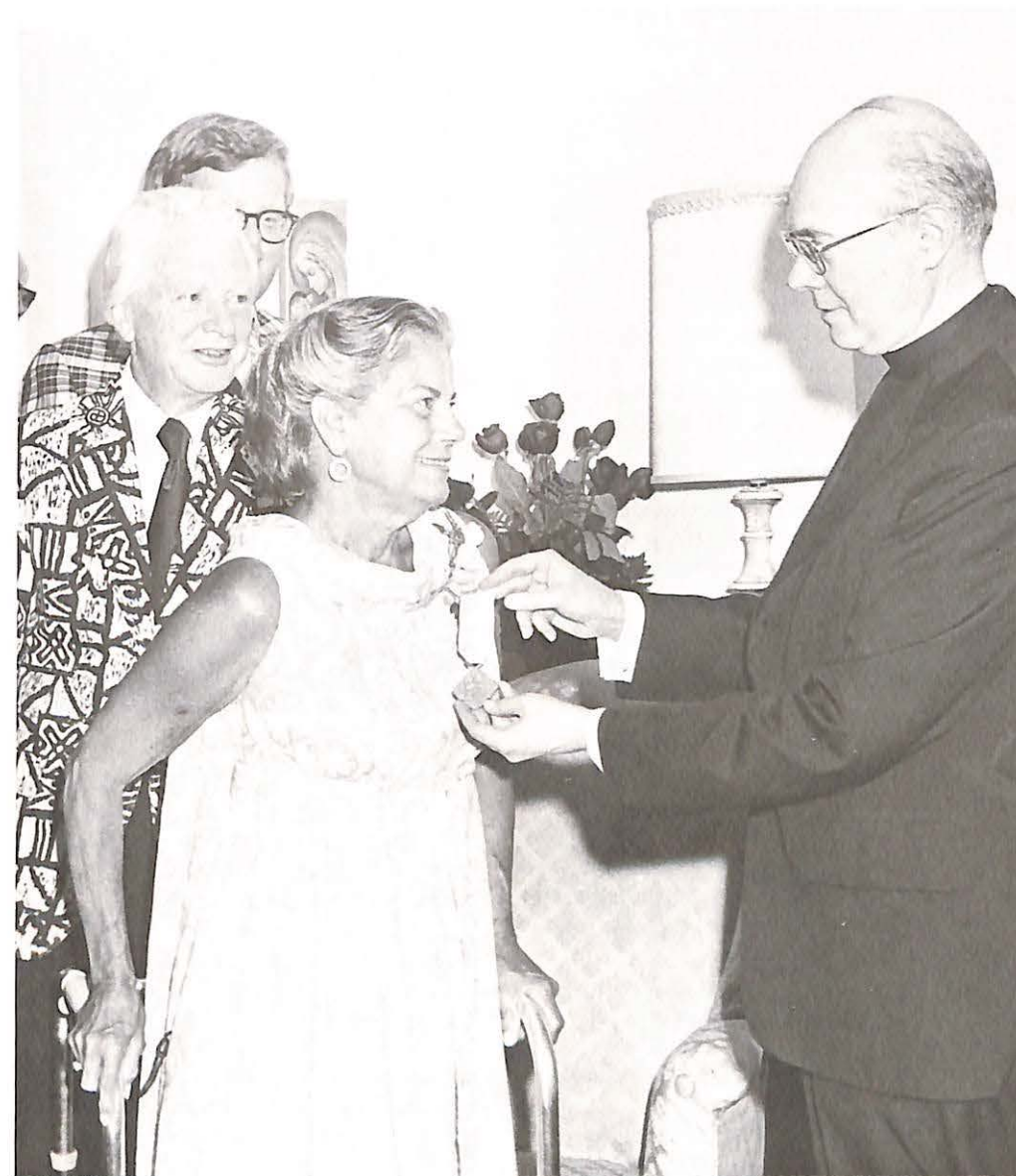
The papal honor "Pro Ecclesia et Pontifice" has been awarded to Jane M. deB. (Mrs. William T.) Hannan for her many years of service to the church and charitable organizations. The gold medal and citation were presented by William Cardinal Baum of Washington at a reception given at the Hannan home and attended by the Apostolic Delegate and numerous friends.

Mrs. Hannan was born in Brookline, Massachusetts, and raised in Nova Scotia. She is a graduate of Mount St. Vincent Academy and College.

After coming to Washington, D.C., to study social work, she met and married an attorney, William T. Hannan, brother of Archbishop Philip M. Hannan of New Orleans. They lived in Washington where Mrs. Hannan has devoted herself to volunteer work for organizations such as the American Cancer Society and the Red Cross.

She has been previously honored by the American Heart Association as the Nation's Outstanding Heart Fund Volunteer (1966) and by the Washington Heart Association for her support and cooperation in the High School Research Program. Mrs. Hannan also edits the Directory of the Archdiocese of Washington and is currently engaged in work for her own parish and her favorite charity, the new Mother Seton Parish in Germantown, Maryland.

The Hannans have three children, William T. Jr., Gregory, and Melanie, but have lost six children to heart disease; hence their very active interest in heart research.



The Papal award "Pro Ecclesia et Pontifice" was made to Mrs. Jane M. deB. Hannan by His Eminence William Cardinal Baum, Archbishop of Washington. Watching are husband William T. Hannan, Sr. and their son, William T. Hannan, Jr.

New Mount personalities

In addition to welcoming new faculty members, Mount Saint Vincent University recently appointed four new people to fill vacant administrative posts. We are sorry to see several old friends leave and we wish them well in all their endeavors. Mrs. Maureen Lyle has left the post of Comptroller for a job with the Canadian Treasury Board in Ottawa. Replacing her is Mr. William E. Brooks, Assistant to the President for Finance and Planning. Filling the position of Director of Student Services is Ms. Wendy Blackwood. Sister Marie Gillen has gone on to doctoral work at the Ontario Institute for Studies in Education, Toronto. In the Alumnae Office we have Ms. Michal Rankin who takes over from Ms. Sandra Arnold, a Mount alumna who had held several jobs on campus. The fourth appointment is that of Dr. E. Margaret Fulton to the office of President effective July 1 next year.

Dr. Fulton is currently Dean of Women at the University of British Columbia, a post she has held since 1974, the same year she was appointed associate professor in the faculty of education. She also teaches in the women's studies program. In addition, as Dean of Women, Dr. Fulton supervises student services.

In a telephone interview the President designate told a Halifax newspaper that the Mount will continue to place emphasis on the unique role of educating women. Although "totally segregated universities are no longer viable in our society," Dr. Fulton said that she plans to focus new programs on women's studies and research on women.

She added that Maritime universities have often provided examples to the rest of the country by creating innovative university programs on small budgets. However, she said, "the real wealth is the minds of the faculty," who rise to the

challenge of less money by being more creative.



Dr. E. Margaret Fulton

A native of Birtle, Manitoba, Dr. Fulton received her doctorate from the University of Toronto, a Master of Arts from the University of British Columbia and a Bachelor of Arts degree from the University of Manitoba. She has been a member of the faculty of U.B.C., Wilfrid Laurier University, the University of Toronto and York University. In the early 1960's she was head of the English department of the Collegiate Institute at Thunder Bay. Her experience also includes teaching in public and secondary schools in Manitoba and Ontario.

At the University of British Columbia Dr. Fulton has been instrumental in forming a women's academic association and in organizing a number of programs to

improve the position of women at the university. She has worked in the area of applied science to interest more women in engineering and to change the image of the engineering students. As Dean of Women she has been closely involved with student undergraduate associations and has assisted women students to form a strong student women's committee.

While at Wilfrid Laurier Dr. Fulton was a member of the committee appointed to examine joint programs with the University of Waterloo. She has been elected a member of Senate at both U.B.C. and W.L.U. Previous to U.B.C. she served on committees for senior appointments and tenure and for curriculum and program development. Her experience includes liaison between universities and high schools.

Dr. Fulton is a member of several national academic and administrative university associations and last year helped to organize a World Youth Conference (paralleling the Habitat Conference) at the University of British Columbia. Her academic expertise lies in Victorian and Canadian literature and women's studies courses focusing on women in literature.

Mr. Brooks, Assistant to the President for Finance and Planning, will carry the responsibilities of university comptroller and will co-ordinate long-range planning.

In a recent interview he said: "I suppose I have the benefit of looking at Mount Saint Vincent University through new eyes and the more I look, the more interesting the university and my role seems."

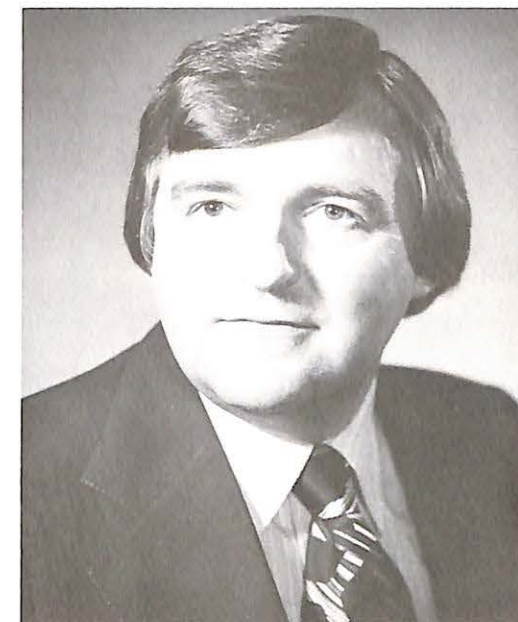
"As Assistant to the President for Finance and Planning I will have an opportunity to make contributions where by training and experience, I have had considerable exposure. Both these areas touch all members of the university community and in turn the community has considerable effect on them."

"No doubt I have much to learn; however no position is worth its salt unless one has an opportunity to contribute and to learn something every day."

Originally from Campbellton, New Brunswick, Mr. Brooks is a member of the New Brunswick Institute of Chartered Accountants and the American Accounting

Association. He is the former Director General (Atlantic) of Indian Affairs and Northern Development located in Amherst, Nova Scotia and for several years was an Industrial Incentive Officer with the Department of Regional Economic Expansion in Ottawa.

His experience includes teaching at the secondary and post-secondary levels. He has been a lecturer and an assistant professor in the Department of Commerce at Mount Allison University.



William E. Brooks

Mr. Brooks earned a Bachelor of Commerce degree from Mount Allison University, completed his C.A. in 1962 and had begun a Masters in Management Science at the University of Ottawa.

Director of Student Services, Ms. Wendy Blackwood, was previously employed as a school liaison officer at Loyalist College of Applied Arts and Technology in Belleville, Ontario where she also taught a course on the role of women in today's society. Her previous positions include working as a research assistant at Queen's University; Assistant to the Dean of Women, McMaster University and Admissions Officer at University of Guelph.

While at Loyalist Ms. Blackwood became involved in a unique dramatics

program at Warkworth, a medium security prison near Belleville. The situation began when Loyalist College extension department offered inmates a drama course at the institution. Those enrolled asked to be allowed to stage a production. The instructor for the college agreed to act as director for their choice, "The Rainmaker," and Ms. Blackwood, an active member of the Loyalist community, was asked to play Lizzie Currie, the only female role in the play.

"It was the most interesting experience of my life," said Ms. Blackwood, "because it was so intense. Except for the director, none of us had ever put on a play before."

"In addition I found out what prison looks like from the inside, through the eyes of the men sentenced there. It was an intense personal learning experience, not just an intellectual one."



Wendy Blackwood

Ms. Blackwood holds a Bachelor of Arts degree from the University of Western Ontario and a Bachelor of Education from Queen's University. Her background includes training and experience in counselling and career counselling for women.

Ms. Blackwood's responsibilities at Mount Saint Vincent will include all facets of non-academic students life; such as residence administration, co-ordination of student services, advising student groups and liaison between students and administration.

Born, in Toronto, **Alumnae Officer Michal Rankin** grew up in Bermuda, England and Newfoundland and for the past 10 years has resided in Halifax where she has held a variety of positions. As Administrative Assistant with the Atlantic Institute of Education, for instance, she secured a location, decorated, recruited and hired non-academic staff for the Institute.



Michal Rankin

As Alumnae Officer Ms. Rankin will be responsible for facilitating programs, projects and policies with the Alumnae Association, initiating and maintaining student-alumnae liaison programs, producing a quarterly newsletter and co-ordinating an annual fund-raising drive.

Ms. Rankin is a 1977 graduate of the Mount, holding a Bachelor of Arts degree with distinction in sociology. While attending the Mount she was a member of the Senate committee on continuing education and received several merit scholarships.

She has worked as a volunteer in various community activities, including the Family Planning Association, Halifax Junior Bengal Lancers, the Girl Guides of Canada (Brown Owl at All Saints Church), VOW, Women's Action Committee and the Nova Scotia Museum. She is active in outdoor activities such as canoeing, skiing and mountain backpacking and is a member of the Appalachia Mountain Club and the Waegwoltic Club.

Faces and places during orientation

