

Arts

Dutch painting:

"A tremendous sympathy"

by Gina Del Giudice

Dr. Alfred Bader, chemist and old-master and modern art connoisseur dedicated last Thursday night's lecture, "The Bible Through Dutch Eyes," to Anna Jane Harrison, former Mount Holyoke Professor of Chemistry and President of the American Chemical Society. The lecture was delivered in conjunction with the art exhibition Baroque Painting in the Low Countries: Selections from the Bader Collection, showing through October twenty-first at the Mount Holyoke College Art Museum.

Dr. Bader, President of the Aldrich Chemical Corporation, discussed the Biblical aspect of a number of paintings from seventeenth century Holland. The Dutch "read the Bible page by page every morning and identified with the people of Israel. They were the Israel of their day fighting against the Spanish." While ninety percent of religious Italian paintings were based on the New Testament, the Dutch held a deep interest in the Old Testament and in Israel, which has continued through the centuries.

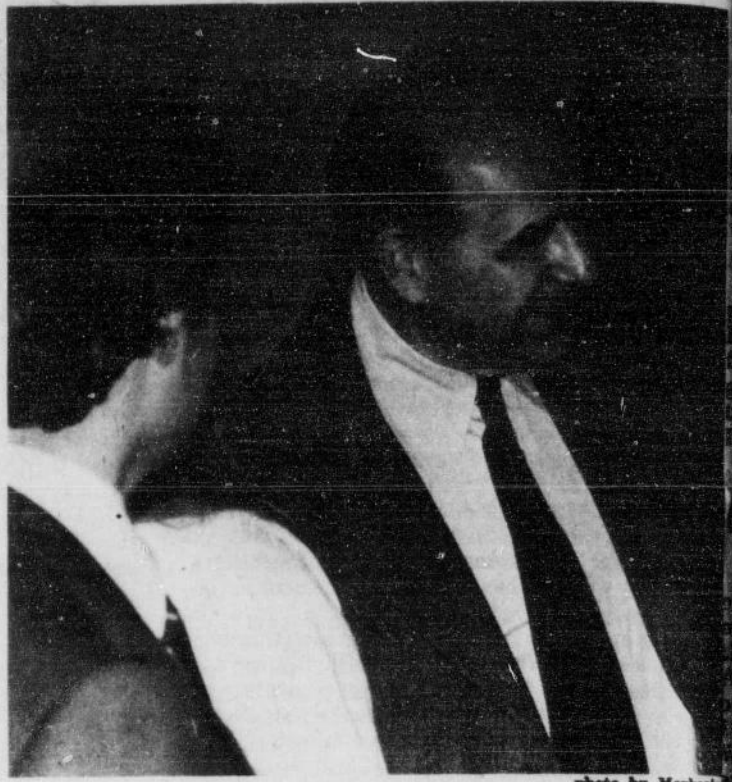
Bader spoke of the paintings chronologically according to Biblical events. Among the stories de-

picted was 'Jacob's Dream.' The dream was a popular subject in the seventeenth century painting. The painting illustrates the "dream of a man in the lowest part of life running away and praying to God to return him to his homeland." The stories of Joseph in Egypt, and the conflict between David and Saul were also discussed.

The Dutch artist portrayed Biblical figures as real people. The Jews, on the other hand, constrained by the Commandment not to create graven images, did not contribute any religious works of art. To Bader "this interpretation of the second Commandment deprived the world of much beauty."

Rembrandt painted one theme recurrently: "the good man losing his eyesight." The artist's father had lost his eyesight and this had been of great concern to the painter. His personal identification with the subject is depicted in the concern displayed by an angel in the artwork.

"No other country treats Biblical figures with such warmth and humanity," concluded Bader. "A tremendous sympathy and empathy between artist and people has been depicted."



Dr. Alfred Bader

photo by Markarian



photo by Markarian

James Armstrong conducts orchestra and chorus in preparation for "Ach Herr, mich armen Sunder," the Bach cantata which was performed last Sunday in Abbey Chapel. The performance was the first of a series of cantatas.

Victorian women: "Be mine or..."

by Meg Tolan

Women with a past were the subject of George Rowell's lecture when he spoke on "Fatal Females: Lady Audley to Lady Windermere" on Wednesday, September 19. Rowell, Senior Lecturer in the Department of Drama at the University of Bristol, defined the role of women in Victorian drama.

To a Victorian audience, women with pasts were not socially acceptable; in fact, it was often fatal for a woman to have a shadow on her past. Men, on the other hand, had pasts automatically. "It was part of their equipment," explained Rowell.

During the first half of the nineteenth century the role of the female was subordinate to that of the male, in drama as in life. An actress would wait on the hero or suffer from the villain. According to Rowell, this situation could usually be described as "be mine or be the bailiff's tomorrow." Rowell attributed this inferiority of women to the fact that the audience, composed of the male workers of the new industrial towns, preferred to see their own sex on stage. Melodrama depicted a man's world and male actions, while it banished women to the remote corners of the stage.

By the 1860's, however, the audience had changed, and its preferences had changed as well. As a result, a new character was born: the adventuress. The ad-

venturess represented glamour and had the appeal of being unconventional and erotic. Lady Audley was the first of her kind. An early rebel against male chauvinism and lacking the usual means of advancement (good birth and a dowry), Lady Audley sought to better herself by using her brains and her beauty. She was followed by a series of reckless, pleasure-loving women who, like the villain of the play, would find their way from adventure to adventure. Unfortunately, off the stage "women who dared" were regarded with shock and envy. Adventuresses had the bad fortune of being viewed by the Victorian world as having the same morals as the characters they portrayed, and were equated with courtesans and prostitutes.

Joni Mitchell jazzes up her sound

by Margo Burns

Although the lyrics on Joni Mitchell's latest album, *Mingus* (Asylum Records), are typical of the singer-songwriter, her music has turned to jazz and mystified many of the fans of songs like "Big Yellow Taxi." She has been gradually turning to jazz since her *Hejira* album three years ago when jazz bassist Jaco Pastorius of the groups Weather Report joined her. Jaco continued to bring his distinctive bass sound to *Don Juan's Reckless Daughter* a year and a half ago, along with three other musicians from Weather Report: Manolo Badrena, Alejandro Acuna, and Wayne Shorter on soprano sax—as well as singer Chaka Khan. With the release of

Mingus, the break is clear: four of the six tunes on the album were written specifically for her by the late jazz bassist Charles Mingus, just months before his death last January.

One of the distinct differences between this new music is that Joni is depending more and more on her voice as an instrument, so much so that in concert this summer she left her guitar behind for the newer numbers in her repertoire. The crowds at Tanglewood and Providence were given their share of past hits, but only when Joni started into songs like "The Dry Cleaner from Des Moines," was her performance fresh and alive. If you have heard some of the new album and are not quite sure how to approach it, begin with that song, on the second side. It has an up beat to it, reminiscent of "Carey" and "Free

Man in Paris." Much of the rest of the album is about Charles' life as a black jazz musician, and takes some listening. One of the funniest songs on the album, "God Must Be a Boogie Man," is taken directly from the first three pages of Charles' autobiography, *Beneath The Underdog*, when he describes a session with his psychiatrist, who was trying to make Charles discuss his sex life. Charles turned to him and asked, "Do you believe in God?" "Of course," replied the psychiatrist. "Even if he's a boogie man?" asked Charles.

The only difficult part of the album is the two lengthy sections of "rap" on the first side, which detract from the music itself, but which Joni included because "they add a pertinent resonance. They preserve fragments of a large and colorful soul."



photo by Burns

Joni Mitchell at the Providence Civic Center, August 27, 1979. From l. to r.: Pat Methany, guitar; Don Alias, drums; Joni Mitchell, guitar and vocals; Jaco Pastorius, bass; Michael Brecker, saxophone. Missing: Lyle Mays, piano.

Arts on Tap



THURSDAY, SEPTEMBER 27

"Draw-In" on the Springfield Quadrangle. Area dancers will pose for artists from 12:30 - 4:30 p.m. Free.

FRIDAY, SEPTEMBER 28

Leedy Memorial Concert featuring Awilda Verdejo, soprano, accompanied by Jacqueline Melnick, piano. Pratt Auditorium 8:15.

A. T. Purseglove, silent film organist, accompanying screening of "Ben Hur." 8:15 p.m. in Buckley Recital Hall, Amherst.

SATURDAY, SEPTEMBER 29

Rhode Island Dance Repertory Company will perform in the School Dance Room, Smith. Children's matinee at 1 p.m.; evening concert, 8 p.m. Admission.

SUNDAY, SEPTEMBER 30

A Tribute to Duke Ellington: Jackie McLean Quartet jazz concert 8 p.m., Campus Center Auditorium, UMass.

TUESDAY, OCTOBER 2

"Louis M. Eilshemuls: Artist Unordinary" opens at the Museum of Fine Arts, 49 Chestnut St., Springfield. Open through November 11.

WEDNESDAY, OCTOBER 3

Phiroze Mehta, pianist. Bezanson Recital Hall, 8 p.m., UMass.

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