

One, two, buckle my shoe

Dr. Robert Adolph
Hum 379(Love)



Contrary to popular belief, Dr. Robert Adolph will not be the Joyce Brothers of York U.

Nor will his controversial course on love - from Plato to Playboy - be the means whereby the lovelorn can solve their personal hangups.

On the other hand, it won't be exactly a guided tour through erotica either.

Humanities 379, in the words of Dr. Adolph, is designed to examine love as a concept, as an idea - for love, he maintains, is a concept, just as freedom, justice and happiness are concepts.

And like any concept, there are numerous though often conflicting opinions regarding its definition.

The theme of love is woven inextricably throughout the pages of literature, from the earliest manuscripts to present day True Love magazines. Yet everywhere, the word has a different meaning.

'This has intrigued me for years,' says Dr. Adolph who commences his first term at York this fall after having taught for the past seven years at the Massachusetts Institute of Technology. 'It seemed that in almost everything I read in literature or philosophy I ended up talking about love.' From this realization it was only a step - though admittedly a very large step - to setting up a course exclusively on love.

What prompted him to come to York?

'This is a very progressive university,' says Dr. Adolph. 'Courses aren't dictated by tradition. I presented my ideas to the Humanities Department. They accepted them and offered me the chance to teach my course on love. It's as simple as that.'

The study of love, he points out, is really the study of the history of emotion and this represents one of the intriguing unusual features of the course.

Our economy today is based fifty per cent on sexual love. To the Greeks, however, love was a cosmic force. It made the world go round, literally. The Christian view of love, however, has no inherent desire in God's love of man and man's love of God and his fellow man.

But there are certain characteristics common to all forms of love, explains Dr. Adolph. Love, regardless of the form in which it is manifested has: commitment - thus, even rape is a form of love; preference - an interest in one person more than in anyone else; activity - there is action going on whether it be internal such as pining for a loved one or external as demonstrated by going out on a date; and lastly it implies some type of value - a value to the person loved and to the person loving. The Beatles summed it up in a nutshell - All you need is love.

Do many people find true love? 'Rarely,' says Dr. Adolph. 'Every one longs to be the perfect lover and to be loved perfectly. But very few are capable of perfect love with all its necessary characteristics. Perhaps Jesus and Martin Luther King had it. I don't know.'

Is one man or woman capable of loving more than one person of the opposite sex at the same time? This is excluding love in

the forms of familial love, friendship and so on.) 'It's doubtful,' replies Dr. Adolph. 'Love, especially romantic love, is such an all-consuming thing. Even with regard to temporal time, it would be extremely difficult to fully love two people at the same time.'

Through a careful selection of reading material, Dr. Adolph hopes to trace the evolution of the idea of love throughout the ages. Starting with Plato's Symposium, the course will cover works by Euripides, the Latin poet Catullus, the Bible with the Christian and Jewish concepts of love, then on to mysticism and the Catholic mystics, the anti-romantic courtly love of the middle ages, legends like Tristan and Iseult, nineteenth century romanticism, and lastly the twentieth century with perhaps Tolstoy and D.H. Lawrence's Lady Chatterly's Lover.

'One of the main goals of the course,' explains Dr. Adolph, 'is to compare the philosophy of love with the literature of love (thereby indirectly arriving at the basic difference between philosophy and literature). Philosophers tend to emphasize the essence of love and discard the romantic side of love as being merely morbid trimmings. The major concern of literature, however, is 'how does love work?'

Writers are concerned with the romantic side of love - the extreme idealization of another person - as are the musicians, playwrights, and film makers who work with the theme of love.

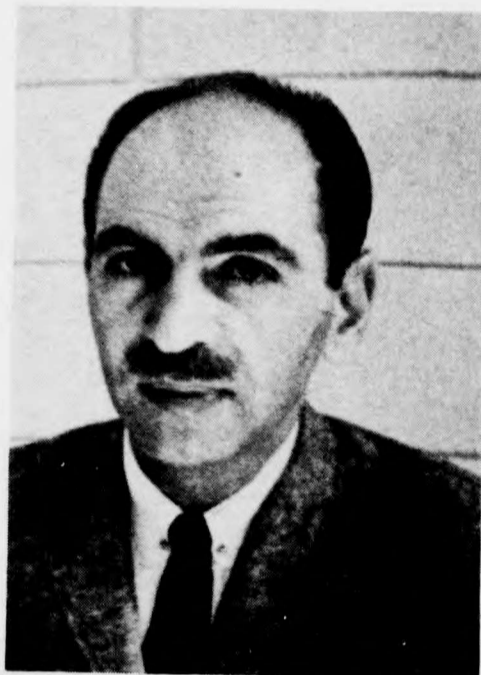
The major portion of the course will be conducted through discussion classes, since, in this professor's opinion, 'the lecture became outdated with the invention of the printing press.'

Current books and movies appropriate to the course will also be incorporated. 'Take the film Belle du Jour,' says Dr. Adolph, 'The movie itself is lousy but the concept involved is fascinating. Here, passion is associated with suffering. Where did this idea come from? Using readings from the course, we would attempt to trace it right back to the early Christian and medieval concept of love.'

'There won't be enough time to do all I'd like,' he admits. 'But if the course is approached with rigour, I'd like to do things like play Wagner's Tristan and Iseult in class and use other operas and art to enhance different themes. Perhaps relate Christian mysticism to the present LSD thing.'

'At the end of the course, I'd like to throw everything in - TV commercials, Playboy, and hippie journals - these are all the inheritance of a long tradition.'

'I want to show how these developed from the past,' he stresses, 'tell it like it was so that students will tell it like it is.'



Dr. Jules Heller,
Head of Fine Arts
Dept.

Oh to be a freshman now that fine arts is here.

The long-anticipated interdisciplinary faculty of fine arts has finally arrived - and not too surprisingly, it's restricted to first year students.

'If the enrolment figure of 200 is not reached, second and third year students will be admitted to the course,' says Gayle Goldberg, Administrative Assistant for the Fine Arts Department.

Dean of the new faculty is Dr. Jules Heller who vacates the successful position as dean of the faculty of fine arts and architecture at Penn State University to come to York.

Graduate and undergraduate degrees are being offered in the visual arts, theatre, film and television arts and communications.

First year curriculum consists of two lectures per week in all four phases of the course plus two weekly tutorials in which students will select one particular phase for emphasis. Specialized laboratory and studio work will supplement the tutorials. After the introductory year, students will major in one of the four fields with a minor in another, combining the theoretical and practical aspects of both.

Dr. Heller has indicated that he wants to include professional men in his staff. 'By professional man in the arts, at a university,' said Dr. Heller, 'I mean someone who is actively engaged in his field at the highest level, who can teach, and who does not feel threatened by young people.'

Professionals like Joseph Strick (director of The Balcony and Ulysses and a personal friend of Heller's), John Barth (novelist and another personal friend), and art critic Clement Greenberg would be invited to lecture and lead discussions.

'The people who are most actively engaged in the arts,' said Dr. Heller, 'have too many commitments to teach full time. Special arrangements have to be made for them. But students need the stimulation of meeting the shakers and movers of the world today. And the universities are the only institutions throughout the world that can encourage the arts in this way.'

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