WINTER 2003

The College

St. John's College • Annapolis • Santa Fe

The Wife of Bath

Reflections on Chaucer's Pilgrim and Modern Marriage

On the Wife of Bath

It's easy to imagine the Wife of Bath among the guests on the *Jerry Springer Show*. The screen caption: "I was a lusty oon!" Unapologetic about her appetites and seductive wiles, the oft-wed Wife would acknowledge that she married older men for their money and was on the prowl for a man half her age while burying her fourth husband. And—would Dr. Phil buy this?—she blames her nature on astrology: "I followed my inclinacion/by vertu of my constellacion."

Several of the pilgrims in Chaucer's *The Canterbury Tales* share their observations on the matrimonial state, but none with the candor and outrageous good humor of the Wife of Bath. Her lengthy, spirited prologue suggests the poet himself had great fun with this pilgrim. Using her voice, he delivers wisdom he had acquired from Ptolemy, Seneca, and Ovid, among others. In this edition of *The College*, managing editor Sus3an Borden revisited the Wife of Bath's commentary on marriage with five Johnnie couples, covering everything from fighting fair to what becomes of two sets of Program books.

From a host of official documents, much is known about Chaucer's public life, but details on his personal life are sketchy. He was born in London around 1340, the son of a successful wine merchant. He was lucky to survive the bubonic plague as it raged through the city during his youth. He gained a post as a page in the household of the Countess of Ulster. Here Chaucer gained knowledge of Latin, French, and literature, though it's unclear what formal education he received. He traveled to Spain and France on diplomatic missions and served in the war with France.

Chaucer's wife, Philippa, also served in the royal court. Biographers differ on whether this marriage was a happy one, but there's nothing to suggest Chaucer suffered at the hands of a shrewish wife. The couple had at least two children. Pensions, various annuities including free wine, and plum positions as a customs official, and later, the king's clerk of works provided Chaucer with social standing and a comfortable lifestyle—along with the freedom to pursue poetry.

Chaucer began writing *The Canterbury Tales* the year Phillipa died, 1387, and of course, never completed it. He died on October 25, 1400. Because of his service to the crown, he was buried in Westminster Abbey, and later was moved to the east aisle of the south transept, becoming the first tenant of Poet's Corner.

A brief aside: The introduction of a great books character, instead of an author, to our magazine's cover startled our designer, Claude Skelton, who put Aristotle on the first cover of *The College*. The selection delighted artist David Johnson, who said he had great fun drawing the Wife of Bath.

Alert readers will also notice another change: *The College* has a new editor. Rest assured that founding editor Barbara Goyette (A73), now vice president for advancement in Annapolis, will continue to offer a guiding hand and good advice in our quest to offer a lively and thoughtful publication.

–RH

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Illustration by David Johnson

The Neutra Chronicles

The story behind Mellon Hall in Annapolis

DAVID TROZZO

Last September, the College unveiled a greatly improved Mellon Hall. The $12.9 million renovation undertaken in April 2001 added new space, upgraded and improved mechanical systems and generally produced a more pleasant and functional building. A new wing of the building houses a pottery studio, a darkroom, and the Hodson Trust Conference Room (shown above). A solarium café honors Neutra's vision of uniting interior spaces with nature. A red tile floor installed throughout the building brightens long, unbroken corridors. A new environmentally friendly cooling system—geared to operate at off-peak hours—circulates cool air during the day. Francis Scott Key Auditorium has new heating and air-conditioning systems, enhanced theater lighting and sound, refurbished seating, new fire suppression systems, and improved lobby space. Science labs were renovated and upgraded.

Austrian-born architect Richard Neutra made his mark in modernist architecture in sunny California with simple structures featuring flat roofs, expansive glass walls, and interiors open to verdant hillsides or colorful desert views. Neutra was particularly known for blurring the lines between the exterior and interior, believing that architects should "place man in Nature…where he developed and where he feels most at home."

How did St. John's College, its landmark building a 200-year-old Georgian mansion, decide on Richard Neutra as architect for its new campus building in the mid-1950's? A campus plan already called for a quasi-colonial building. Correspondence between the famed architect and then-president Richard Weigle yielded evidence for part of the story of Mellon Hall. Along with hundreds of documents on minutiae such as carpet color and the fabric for the stage curtains in Francis Scott Key Auditorium, the letters show Weigle admired Neutra, and suggest that he hoped to gain distinction for the college by selecting a celebrity architect.

Neutra made the cover of the August 15, 1949, *Time* magazine, the headline asking, "What will the neighbors think?" The story, included with a set of press clippings kept in the files, detailed Neutra's success and described him as second "only to the lordly Frank Lloyd Wright." (Wright by this time had distanced himself from Neutra, refusing to allow his designs to be included in an exhibit alongside those of his former protégé.) It's likely that something in Neutra's rhetoric resonated with the ideals of the Program, not yet two decades old. A yellowed clipping in one file includes a Neutra quote that must have seemed particularly cogent: "A school," says Neutra, "is essentially a container out of which organic life can bloom."

Philosophy aside, Neutra's prominence must have appealed to a college still struggling to boost enrollment from 220 to 300 and still managing limited resources. The architect was at the peak of his popularity when he came to St. John's to give a lecture at the same time the college was forging ahead with its building plans. Paul Mellon's Old Dominion Foundation came through with $1.5 million of the estimated $2.1 million project cost. (The philanthropist Mellon was briefly a member of the class of 1944.) Neutra's fame could only help to shine the light on this small college.

The files reflect Neutra's personal commitments to a relatively small and obscure project; he didn't just loan his famous name to the design. While Neutra's partner, Robert Alexander, handled many of the project's details, Neutra made several trips to Annapolis to oversee construction and corresponded closely with Weigle. His letters—some in his bold, slanting script—reflect that he considered himself as much a philosopher as an architect, and that the New Program at St. John's intrigued him. Neutra accepted the job for considerably less than his regular fee (though not as low as Weigle had tried to bargain for, one letter shows). The contract was signed on April 15, 1955.

The familiarity between the two Richards, and between Weigle's wife, Mary, and Neutra's wife, Dionne, grew over the years, as reflected in handwritten notes from Pakistan and postcards from Rio. The letters and notes are all written in the graciously charming rhetoric of a time gone by. Neutra once loaned Weigle his car when the president made a business trip to California in 1959: "I quite fell in love with that little Nash," he wrote to Neutra. In 1957, Neutra—who at one time offered to raise money for the college's planned California campus—thanked the Weigles for a Christmas gift: "Smoked tuna is one of my great favorites!"

Apparently, Weigle's public relations goals for the building were successful. President

American Orpheus

Monteverdi's Orfeo *was performed on January 31 and February 1, 1959, in celebration of the opening of Francis Scott Key Auditorium and Mellon Hall. As we celebrate the building's recently completed renovation,* **Adam Pinsker** *(class of 1952) tells the story behind the college's decision to stage the opera.*

I was studying at the Stuttgart Conservatory on the G.I. bill when Mellon Hall first opened in 1958. [Musician and tutor] Victor Zuckerkandl wrote me to say he had been approached by [then-president] Dick Weigle, who had told him that Paul Mellon was planning to give the school $30,000 to do something "really grand" for the opening.

Weigle asked Vicki if he had any ideas and Vicki said yes, he had a wonderful idea. He had just learned that the first great opera ever written, Monteverdi's *Orfeo,* had never had a stage production in the U.S.

"How would that be appropriate, Dr. Zukerkandl?" asked Weigle.

"Well," Vicki said, "Wasn't Francis Scott Key the American Orpheus?"

Vicki told me that Weigle looked dubious and said he would think about it. He asked if I had any other ideas for the opening because he feared that Weigle wouldn't buy the "American Orpheus" connection. I wrote back to say that I did. I had just learned about the following astonishing chain of circumstances:

Lorenzo da Ponte was born just outside of Venice in the middle of the 18th century to a Jewish family. His mother died when he was young and his father remarried a Christian woman. The whole family was converted to Catholicism. Da Ponte went to seminary, became a priest, and went on to have a very colorful life.

He moved to Vienna where he was the official composer to one of the imperial theaters, writing a number of libretti for operas including Mozart's *Marriage of Figaro, Don Giovanni,* and *Cosi fan Tutte.*

Da Ponte fell in love with an English contralto and married her. They fled the Holy Roman Empire to England where he produced opera for about 20 years, then moved to the U.S. in the early 19th century. Da Ponte first had a grocery store in Philadelphia, then in Elizabeth, N.J., where one of his customers was William Livingston, the son of a prominent American family.

William Livingston became fascinated by Da Ponte and had him appointed the first professor of Italian literature in the U.S., at Columbia College. Da Ponte took a house in Manhattan and Nathaniel Sickles, the son of a well-known New York family, moved in with the Da Pontes and was tutored by Lorenzo's son, a professor at the school that was to become N.Y.U.

Sickles became very friendly with Lorenzo and fell in love with his step-granddaughter (who was generally believed to be his real granddaughter). Around 1840, they married. Sickles became a New York state assemblyman and was eventually elected to Congress.

Sickles and his wife moved to Washington and his wife began a very public affair with St. John's alumnus Philip Barton Key (class of 1822), who was the district attorney of the District of Columbia, as his father, Francis Scott Key (SJC class of 1796), had been. Sickles became enraged by the affair, followed Key to Lafayette Square, and shot him dead.

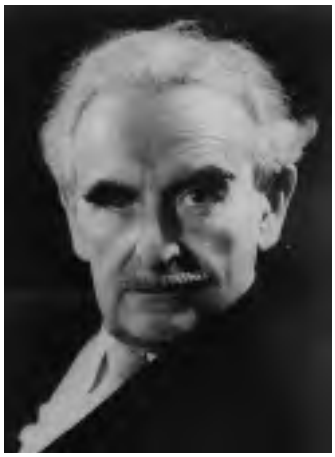
"So Vicki," I said, "any one of the Da Ponte libretti, particularly *Cosi fan Tutte,* would be appropriate for the opening."

Vicki was delighted by the story, but as it turned out, an alternate plan for a suitable opening production was not necessary. The previous Sunday he and some old friends from Austria had visited Fort McHenry. They spent the day walking all around the battlements. As they were leaving, they passed a large bronze statue of Francis Scott Key. Engraved on the marble plinth were the words: "Francis Scott Key, the American Orpheus." ❖

Dwight D. Eisenhower attended dedication ceremonies for the building in 1959, attracting a great deal of media attention. The building was also included in a *Newsweek* feature on distinctive new campus buildings, along with a project at Yale.

Before and after the building was occupied, flaws came to light: The roof leaked. Adhesive oozed from between floor tiles. The reflecting pool–such a successful element in so many Neutra projects–couldn't hold water. The solar louvers designed to save energy trapped pigeons and never worked properly.

Walking an architecture critic through the building last September, Ziger/Snead architect Joseph Celucci, who headed up the recent renovation,



Richard Neutra

explained that a tight construction budget in the 1950s was one factor in the building's shortcomings; later renovations, including the $12.9 million expansion and renovation completed this fall, corrected flaws that might have been avoided had the project been adequately funded from the outset.

Nevertheless, St. John's still possesses an architectural jewel: one of the last remaining Neutra buildings on the East Coast, an ambitious design that tried to strike a balance between the upper and lower campuses, between old and new, simple and ornate. And Mellon Hall, Celucci added, really is a good Neutra building. It exemplified what the architect did best, and for the most part, remained true to his ideals. Stand in the lobby of the Francis Scott Key auditorium, and it's easy to imagine what Neutra had in mind.

In a letter to the editor of *Architectural Record,* dated July 1959, Neutra wrote of his goals for the building and compared St. John's to the great universities of Europe. St. John's, he said, would endure as they have: "There is a great stimulation–I almost said a thrill–to meet [the] most advanced thinkers of our age in old, long-lived universities and see them teach modern science way beyond the horizon of former centuries, right in halls and buildings which have been built in those now long bygone days. The faculty of St. John's in Annapolis has this fascinating capacity of Time-binding, and from the start we have among ourselves discussed and tried to grasp and express this faith in values that last beyond historic and modish realities." ❖

–by Rosemary Harty

Johnnies On board

A Graduate Institute student brings serious sailing to St. John's.

"Sail like Odysseus, without having to be tied to the mast!" So went the siren call for recruits to the newly formed Johnnie Sailing Club, the inspiration of John Bergquist, a Graduate Institute student with an Alberg 30-foot sailboat and a job as a naval architect in Annapolis. Bergquist placed posters for the new club all over campus, offering students sailing lessons, a chance to join the racing team, or simply the opportunity to get out on the water for those disinclined to join the crew club. So far, about 40 undergraduate and graduate students have signed on.

Bergquist is a naval architect with a bachelor's in naval architecture and master's in marine technology, and his work has included programming for tanker performance testing, industrial fabrication, and service on commercial vessels. He arrived at the Graduate Institute last fall in search of personal enrichment.

"I graduated with a glorified trade school education," he says. "It was very practical, but I had maybe two classes in the liberal arts."

Bergquist found a way to merge liberal arts and sailing in the Johnnie Sailing Club, begun last spring when he acquired a boat named *Calliope* (the muse invoked in the *Odyssey* and the *Aeneid).* Last July, Bergquist and some fellow students started to take part in Annapolis' famed Wednesday night boat races on his boat, and Bergquist hopes to have some students hardy enough to participate in the Annapolis Yacht Club's winter frostbite series.

SARA WHITE WILSON

Heeding the siren's call on College Creek.

In the Johnnie way, it wasn't enough just to take students racing and cruising; Bergquist also offered a series of Wednesday evening classes on sailing and seamanship, covering topics such as the physics of sailing, racing tactics, and navigation. "He has a wonderful understanding of fluid dynamics, both aero and hydro," says sophomore Christopher Muscarella. "It adds a component more than mere boat handling and adds a depth of understanding that many sailors lack."

Bergquist's yacht is a great addition to the water sports program, says athletic director Leo Pickens. "Our boats aren't really rigged out with all the bells and whistles for racing," Pickens says.

Ultimately, the new club offers a way to leave Hegel or Heidegger behind for a few hours on the Chesapeake.

"Sailing is a form of escapism," says Muscarella. "In Santa Fe, they have mountains. In Annapolis, we have the water."

–Beth Schulman

We Do That

Many at St. John's clipped a full-page article from the September 24 *New York Times* science section and crowed about it in that self-satisfied tone of people who love to be proven right.

That's because the article on the "10 Most Beautiful Science Experiments of All Time" featured seven that are performed regularly in the college's laboratory program. State University of New York-Stony Brook Professor Robert P. Crease, also the historian at Brookhaven National Laboratory, asked physicists to nominate the most beautiful experiments of all time and wrote about the results for *Physics World.*

The simple experiments were chosen, according to the *Times,* on "beauty in the classical sense: the logical simplicity of the apparatus, like the logical simplicity of the analysis, seems as inevitable and pure as the lines of a Greek monument. Confusion and ambiguity are momentarily swept aside, and something new about nature becomes clear."

The experiments on the list that students on both campuses regularly perform are: Galileo's experiment on falling objects; Young's light interference experiment; Millikan's oil-drop experiment; Newton's decomposition of sunlight with a prism; Galileo's experiments with rolling balls down inclined planes; Rutherford's discovery of the nucleus; and Young's double-slit experiment applied (by Planck and Einstein) to the interference of single neutrons.

A Duck's Tale

Courage and perseverance in the face of hardship and tragedy pay off. A recent blessed event on the Santa Fe campus proves it. But first some background: In the spring of 1999 some feckless folk gave their kids two baby ducks for Easter and were surprised to see them grow. Not wishing to deal with these messy but harmless critters, they traumatized their children by handing the ducks over to the Santa Fe animal shelter–which does its best to save anything but is not well equipped to deal with waterfowl. Most of the offers to give them "homes" were motivated by visions of *duck à l'orange.* What were the animal protectors to do?

Betsy Starr (*née* Hamilton, SF88), protector of God's more innocent creatures, was working for the shelter at the time and brought them home. Mr. Starr, tutor and clandestine friend of animals, built them a fenced yard behind the *casita* on the south corner of lower campus. The ducks proved to be a male and a female (Ambrose–later renamed Utka for theological reasons–and Blossom).

That fall, tragedy struck. Their prefab igloo was not secure against predators, and Blossom fell prey to a raccoon out for a midnight snack. Rescued by Mrs. Starr from his wife's fate, Utka was given a plywood fortress and saved from loneliness by the arrival of the beautiful orange Peach.

Thus these ducks began two years of persistent procreative endeavor. The broody Ms. Peach produced nearly an egg a day from April to October in 2000. Realizing that Peach was longing for a full nest, Mr. Starr rearranged the fowl apartment to accommodate egg-sitting, and for the next year and a half Peach produced what is called a "clutch" of eight to twelve eggs every couple of months and sat on them until they started to smell bad. The two nesting ducks had a fertility problem, and the Starrs, partly relieved and partly sorry, resigned themselves to using the unfertile eggs for pisyanki, omelettes, and the like. The relief was short-lived. After another barren summer, while the Starrs were on vacation, Peach valiantly produced another clutch with her attentive partner's more efficacious help. Upon return the Starrs noted that brooding was again in process. Expecting more reproductive disappointment for the poor ducks, they decided to leave them to their bravely fruitless work.

Sunday morning, September 1, 2002, Mrs. Starr went out to feed Utka and Peach, and heard unfamiliar peeping sounds. Investigating the mystery, she found a new-hatched duckling emerging from an egg, and some tiny siblings already moving about the nest. From the first week, during which the four baby ducks could (and did) all swim together in a little water dish, they have in six short weeks grown into very fine, stalwart adolescence. Apricot, Posey, Gwyneth, and Lance (as they are tentatively called) are doing fine, and their proud parents seem very pleased. ❖

–David Starr, tutor, Santa Fe

The unexpected ducklings and their parents.

Allanbrook Honored

The Cultural Arts Foundation of Anne Arundel County selected Tutor Emeritus Douglas Allanbrook as one of the recipients of an "Annie" award for lifetime achievement. The honor recognizes individuals who have made significant contributions to the cultural life of Annapolis and Anne Arundel County.

A renowned composer and harpsichordist, Allanbrook joined St. John's in 1952. In November, the college celebrated his 50 years at St. John's with a recital of his works and a reception. Allanbrook continues to teach French at the college. He is an active member of the board at Yaddo, an artists' residential community in Saratoga Springs, N.Y., and a member of the advisory board for the Great Books of Western Civilization program of the Encyclopedia Britannica. Allanbrook is at work on a novel and his sixth string quartet. ❖

Philanthropia's New Direction

Brett Heavner

"I started to feel that it would be a good idea to help educate alumni about the needs of the college."

Not long after graduating from law school at Duke University, Brett Heavner (A89) noticed that something was missing in his life. That something, he says, was a mailbox full of fund-raising letters from St. John's College.

"My law school contacted me all the time, so I was surprised that I was not pressured in the same way by St. John's to give. I started to feel that it would be a good idea to help educate alumni about the needs of the college."

Today, Heavner is in a position to do just that as chair of Philanthropia, the alumni organization dedicated to alumni fund raising. A major part of the group's efforts is devoted to educating alumni about the needs and financial workings of St. John's.

Heavner's first involvement with Philanthropia was in 1998, when he was asked to attend a brainstorming session for the relatively new group. (Philanthropia started in 1997.) He quickly signed on as reunion class leader for the class of '89, then chair of the reunion class leader committee, and now he leads the entire organization.

A great deal has changed since that initial brainstorming session, says Heavner. "When Philanthropia was first being developed, the college Advancement Office was not fully staffed. We did much of our own legwork, we had a strategy committee, we had committees that planned different aspects of fund raising."

Now that Philanthropia is up and running and the college has hired more staff to support the group, Heavner says that the volunteers' role has shifted. "Volunteers can focus more on recruiting fellow alumni and contacting classmates," he says. "We are also getting more comfortable in our relationship with the Alumni Association."

Early on, he explains, there were questions about possible competition with the Association. "That doesn't make sense," he says. "We don't want to compete. We're really just a group of volunteers who want to educate fellow alumni about the needs of the college and to foster the habit of regular giving."

As Heavner became involved with Philanthropia, he found one of its educational messages–alumni participation–particularly interesting. "One of the things that struck me is that the percentage of participation by alumni is as important as the dollar amounts they give. When St. John's goes for corporate or government grants or nonprofit funding, they're competing with other colleges, and one of the things these organizations look for is the amount of support the college has from its alumni."

When Philanthropia started, St. John's was toward the bottom: about 22 percent of alumni gave to the college. Other liberal arts colleges, such as Williams, Bowdoin, and Amherst, ranged from 57 to 66 percent. Five years into Philanthropia, St. John's alumni participation has climbed to 29 percent.

"I certainly didn't understand this as a recently graduated alumnus," says Heavner. "I think I, like many others, thought, 'if I'm really strapped for cash in graduate school, I don't want to send something stupid like five bucks so I'll just wait until I have more money.' But now I understand that those five dollars would have gone further, they would have made St. John's more competitive."

Under Heavner's leadership, Philanthropia is working on developing special class gifts during reunion years, communicating regularly with all alumni and encouraging them to give to the Annual Fund. They also sponsor social events each year throughout the country.

"We're heading in a new direction now that we've had fairly successful reunion class programs," says Heavner. "We're trying to keep the momentum going by having class archons who will take responsibility for maintaining addresses, sending out end-of-year holiday postcards, maintaining and updating class web sites, and keeping in contact between reunion class years."

Heavner's relationship to the college is not, of course, all about fund raising. He says that his class has always been fairly close and, living in Washington, D.C., he sees a number of alumni regularly. His brother, Bryce (A93), is also an alumnus.

In addition, the Annapolis campus holds a special place in his heart. Although he and his high school sweetheart, Christine, had split up during college, the two reunited in 1996 to attend the Lafayette Ball for St. John's 300th anniversary. The couple married a year later in the Great Hall. Look for them and their two toddlers, Graham and Tess, on the sidelines of this year's croquet match.

The Freshmen: A Few Facts

St. John's College welcomed 263 freshmen to the college last September: 124 in Annapolis and 139 in Santa Fe. Counter to the trend many liberal arts colleges are seeing, men still outnumber women: (72 to 52 in Annapolis; 80 to 59 in Santa Fe). More than 50 percent of the students at each campus were 18 at the time of enrollment. Santa Fe draws the highest number of students from California (27), Colorado (15), and Texas (12). In Annapolis, Marylanders dominate (17) with Virginians close behind (14). New York and Pennsylvania yielded 10 freshmen apiece.

Santa Fe enrolled 34 students who had received National Merit honors, Annapolis, 47. Most students at both campuses attended public secondary schools.

Michael Franco: Energizing Advancement in Santa Fe

Here's a fact about Michael Franco that clearly defines the mettle he is made of: He had the nerve, growing up outside of Boston, to be a diehard Yankees fanatic–"not fan, *fanatic*," he says. That takes courage in Red Sox country.

Learning from and later working with Jesuits at Boston College, Franco adapted the Jesuit philosophy of "don't ask for permission, ask for forgiveness" as he climbed the ranks of college advancement. "I've always interpreted that saying as a call to act and to follow through on what you believe," he says.

Franco, who joined St. John's last summer as the vice president for college advancement in Santa Fe, brings many years of experience in college advancement with institutions including Boston College, Roger Williams University, The Rhode Island School of Design, and the University of Rochester.

In a recent Board of Visitors and Governors meeting in Annapolis, Santa Fe President John Balkcom praised Franco for prompting the campus to re-examine entrenched ways of doing things and for bringing new energy and ideas to the advancement efforts and management of the college.

A short six months spent on the job, and Franco has discovered the key facts that will shape his approach to the work before him. While other institutions he has worked for have much larger alumni bases from which they can draw financial support (Boston College counts 135,000 alumni, for example), St. John's has something else–what Franco calls "the power and centrality of the Program."

"Everything we do here begins and ends with the Program," Franco says. "The real key to our message is the receptivity of our audience. In a short time, I've seen what strong emotional ties our alumni have to the college. I've seen that in the letters people send, the passion and intensity of their loyalty."

TERI THOMPSON RANDALL

Michael Franco

"Everything we do here begins and ends with the Program."

Franco says his most recent position, as advancement vice president at the Rhode Island School of Design, best prepared him for the challenges of St. John's. "Some of the strategies and programs we were able to start in Rhode Island are good lessons for me as I begin to help define what the advancement role for the Santa Fe campus needs to be," he says.

Although very different institutions, the two schools share in common a loyal alumni base, and fund raising at both share the same dynamics, says Franco. "If you stay true to your mission, your alumni will support you."

Franco grew up in Fall River, Mass., a gritty blue-collar town (home of Lizzie Borden), the youngest of three children of a Portuguese father and Irish mother. His father worked as a galvanizer, which Franco says, "basically involved pouring molten lead into molds." The economic boom that benefited other towns in the Boston area never reached Fall River. In a town where many of the young people didn't go beyond high school, Franco went on to earn a bachelor's at Boston College, a master's at Boston University and a Ph.D. at the University of Rochester–a source of great pride for his family.

"I'm a survivor–I think people who come out of Fall River share that in common," he says. "I don't look back; I keep going."

Franco and his wife, Susan, were grateful to trade Rochester winters and muggy Boston summers for sunny Santa Fe. But the transition from a brick house in downtown Providence to an adobe house on a dirt road has taken some getting used to for the city dwellers.

"I refer to our house as the wild kingdom," Franco says. "At any given moment there are raccoons in the chimney, coyotes running through the yard, mice aplenty. My wife even saw a bear the other night."

Announcements

The Santa Fe and Annapolis campuses each welcomed four new tutors this fall.

New Tutors at Santa Fe

Michael Andrews received a bachelor's degree in history from Montana State University in 1992. He received an M.A. in 1997 from Tulane University, and is expecting to receive a Ph.D. this coming year. His dissertation, "The Endless Republic: Liberty, Tradition, and the Flight from the Past," is a study of the origins and the subsequent development of the idea of liberty and related concepts such as individualism and personal autonomy.

Monika Cassel received an A.B. in comparative literature, *magna cum laude,* from Princeton University in 1992. She pursued graduate studies in comparative literature at the University of Michigan, where she received her Ph.D. in 2002. The title of her dissertation is "Poetesses at the Grave: Transnational Circulation of Women's Memorial Verse in Nineteenth-Century England, Germany, and America."

Ingo Farin was born in East Germany and raised in West Germany. He received an M.A. from the Free University of Berlin in 1985, and expects to complete a Ph.D. in philosophy from Indiana University this August. Farin's dissertation is "Before Being and Time: Heidegger's Life Philosophy." His areas of interest have recently included phenomenology, hermeneutics, existentialism, and critical theory, as well as the history of philosophy.

A 1994 graduate of St. John's Santa Fe campus, **Kenneth Wolfe** received a Ph.D. in classics from the University of California, Berkeley, in 2002, with a dissertation on "The

Announcements *(continued)*

Relation of the Form to the Intellect in Plotinus." His special interests include ancient philosophy, intellectual history, social history, and Greek and Latin literature.

New Tutors in Annapolis

Sriram Nambiar received a bachelor's degree in chemical engineering from the Indian Institute of Technology in Madras, and a Ph.D. in philosophy from the State University of New York, Buffalo. He specialized in the history and philosophy of logic, mathematics, and natural science. He wrote a dissertation on George Boole and he taught in the departments of chemistry, education, and philosophy. He has also been a research assistant in experimental and computational studies of the thermophysical properties of chemical mixtures, and in experimental and theoretical studies of fluid mechanics of soil erosion.

Louis Petrich received a bachelor's degree in English from Northwestern University, where he began his studies in an integrated science program but shifted majors when his interest turned to poetry. He received a master's degree from the Committee on Social Thought at the University of Chicago, where his work emphasized philosophy and literature, especially the plays of Shakespeare. He spent many years in theater activities. As a member of the Peace Corps in Czechoslovakia, he taught English language and American culture and literature.

Jason Tipton received a bachelor's degree in neurobiology, with a minor in philosophy, from the University of California at San Diego. He then received a master's degree in philosophy and another one in ecology and evolutionary biology from Tulane University, from which he also received a Ph.D. in philosophy, with a dissertation on Aristotle's *Parts of Animals*. He has published articles on Plato's dialogues and on Aristotle's biological writings, and a number of scientific articles on fish, his research specialty. He has worked in the Aegean studying the life histories of marine life that Aristotle discusses.

"This [diversity] initiative allows for a more concentrated effort."

–Lawrence Clendenin

A graduate of St. John's Graduate Institute in Annapolis, **Joanna Tobin** received a bachelor's degree in medieval and Renaissance studies from Wellesley College, after which she worked at a classical repertory theater in New York. She then worked at fund raising and producing large events for a Washington foundation. Her political experience includes working in the 1992 Clinton/Gore campaign and working for Vice President Al Gore and Tipper Gore. She will soon complete a doctorate in government from Georgetown University with a dissertation on Emerson's view of democracy.

Diversity in Santa Fe

The Santa Fe campus has a new initiative to increase diversity on campus and has begun to reflect on ways to better support minority students.

Joaquin Baca (SF95) joined the staff in August as assistant director of Admissions. In addition to regular admissions functions, Baca is working with tutor Victoria Mora to attract and support a more diverse population at the Santa Fe campus. Admissions Director Lawrence Clendenin (SF77) explains that hiring a full-time staff member dedicated to looking "wider and harder" within the region for potential Johnnies should yield an increase in minority applicants.

Baca's role will be to increase an awareness of the college for students who might not otherwise consider St. John's, particularly among Hispanics, who make up 42 percent of New Mexico's population, and Native Americans, who make up 9.2 percent of the state's population.

"There has always been an effort to find students from the region, but this initiative allows for a more concentrated effort, with some added strategies," Baca says. "It may also help that I am from the area, am bilingual, and am very familiar with issues minority students face."

Prior to joining the Santa Fe admissions staff, Baca assisted in the start-up of a charter high school, where he served as a teacher, service-learning coordinator, and technology coordinator.

From Concept to Structure

Rachel Martin

At Santa Fe last fall, freshmen studying Euclid's *Elements* were assigned a project to create a visual representation of interpropositional connections. Given free rein, students pursued a variety of media, from paintings to flow charts. Shown here is Nichole Miller, who drew from her experience constructing three-dimensional installation art to create this elaborate representation of the relationships between propositions in Book I. Her installation was on exhibit in the lobby of Weigle Hall.

Metamorphosis in the Mountains

Students in Santa Fe study classification by taking a careful look at conifers.

Carl Linnaeus advised "attentive and diligent observation" to all who take on the task of classifying plants and animals. Each year, students in freshman laboratory on the Santa Fe campus take that advice to heart as they follow in the footsteps of the "Father of Taxonomy," trekking 10,000 feet above the high desert floor to a marvelous outdoor classroom: the Sangre de Cristo mountains.

Fresh in their minds on this expedition are Linnaeus' S*ystema Naturae* and *Genera Plantarum,* Goethe's *Metamorphosis of Plants,* and Thoreau's *Faith in a Seed: The Dispersion of Seeds and Other Late Natural History Writings.* At three different elevations, the Santa Fe freshmen study the conifers, record as much detail as they can, and bring specimens back to the laboratory, where they will devise their own systems of classification.

First stop for the class is 7,400 feet, the same elevation as the campus. Working under the guidance of tutors Hans von Briesen, David Pierotti, and Ewen Harrison, the students pair up to examine the piñon pines and junipers that also dot the hillside around campus.

> *"A large part of this lab is to see things as they really are."*
>
> –Karen Powell

"The students should be forewarned to take copious notes because once the specimens are brought back to the class, it is hard to put them on the tree again," the written assignment reads, echoing Linnaeus' advice. "Usually, too few questions are asked, not too many!"

TERI THOMPSON RANDALL

A mountain laboratory.

TERI THOMPSON RANDALL

Jonathan Katzman among the conifers.

Chris Lintecum, from Kansas City, Missouri, holds a branch between his fingers and studies it carefully.

"See how the needles are contracting into the pine cone? Strange, I've looked at these all my life," he says to his partner. "It looks like it's contracting, but on the inside it's expanding, forming new parts. Each tip has the potential to form new pine cones."

Each successive stop provides greater variety of flora. At the third stop, a lofty 10,000 feet, different species thrive: corkbark fir, Engelmann spruce, aspen. The weather is different here, too–cold and damp, more like winter than mid-September. An early morning storm has left white patches of hail on the steep mountain slope. The students work quickly and are eager to return to the vans.

On the ride back to campus the conversation shifts to another metamorphosis–their own. They're aware of the power of asking questions in a new way.

"A large part of this lab is to see things as they really are–to get rid of your preconceived notions," notes Karen Powell, from Fort Pierce, Florida.

"I can't imagine going to school anywhere else," Lintecum says. "I could be sitting in a lecture right now."

–By Teri Thomson Randall

A Gift of Greek Grammar

While other colleges ply freshmen with snack packets and CD cases–often from vendors and credit card companies eager for access to college students–St. John's in Annapolis this year gave students a truly meaningful and advertising-free welcome gift: a copy of the Liddell-Scott lexicon of ancient Greek.

In his convocation speech to the freshman class, President Christopher Nelson talked about translating ancient Greek in tutorials, and how this part of the St. John's Program helps lead students to a new way of seeing: "Spend time with your lexicon and consider the many different ways a sentence can be translated and understood," he told the freshman class. "Your lexicon will be more than an aid to vocabulary and translation. It will also be an aid to philosophy. It will help you ask and try to answer that big, big question: what is this thing in front of me?"

Although the fall convocation marked the first year for the gift, Harvey Flaumenhaft, dean, said the gift so perfectly symbolizes initiation into the world of St. John's, that it already smacks of tradition.

"Spend time with your lexicon and consider the many different ways a sentence can be translated and understood."

–President Christopher Nelson

"Within a couple of years, people will think we've been doing it for centuries," Flaumenhaft said.

A Delicate Balance

At the Santa Fe campus, students in freshman laboratory bring their experiments on gravity to the Coffee Shop. Students have grown adept at balancing the venerated St. John's chairs over the center of gravity. "It creates quite an interesting tableau," says lab director David Pierotti.

{Letters}

Crime and Punishment

There is little I can disagree with in your article "Crime and Punishment" in the Summer 2002 issue of *The College.* However, I would like to add an additional perspective derived from my experience as an assistant public defender in the rural Florida county where I live. Everything I have read or heard about the criminal justice system elsewhere in the country suggests that my perspective is in no way unique, and my observations can be extrapolated, although obviously with modifications, to the country as a whole.

In rural Florida, a significant percentage of criminal activity is a direct consequence of the extremely unequal distribution of wealth in our society. What I am getting at is not solely the unequal access to parental care, mental health treatment, educational and job opportunities which is, in any case, perhaps more characteristic of poverty in rural areas of this country than elsewhere. Instead, what I wish to suggest is that many crimes (or, more accurately, much of what is prosecuted as crime, since prosecutorial discretion is fundamental to the system) are directly connected to poverty, plain and simple. These are crimes that apply to all strata of the population but which disproportionately affect the poor. More than that, they are crimes of poverty, since those who are not poor are effectively immunized against them.

Where I practice law, the crime most emblematic of this situation is known as "DWLSR": driving with license suspended or revoked (with knowledge), a first-degree misdemeanor in Florida and punishable by up to one year in the county jail. There are numerous reasons why the Department of Motor Vehicles can suspend your driver's license in this state. Most common is failure to pay traffic fines, fines for previous criminal acts, or child support.

During the past year, I have represented several dozen individuals whose only crimes, at the time they were incarcerated and for which they were sentenced to up to 11 months in jail, were one or more counts of driving with a suspended license. In at least one of these cases, the driver was operating a moped; in many of them, the drivers used their vehicles to get back and forth to minimum-wage jobs; for all of them, there is no available public transportation. While it is true that my clients had their licenses suspended originally—and thereupon suffered their draconian

punishments—because of a history of previous brushes with the law, their criminal history more often than not consisted of offenses intrinsically no more dangerous to the community than driving without a driver's license. These offenses included possession of illegal drugs, trespass, and earlier charges of driving with a suspended license.

Most crimes in this county (and most crimes in this country) are minor ones. Sentences are imposed that serve to keep these minor criminals—economically, socially, and culturally marginal—increasingly more marginal, in a downhill spiral that can last for years or generations. The solutions to this problem are obviously highly complex, and what I have sketched above is necessarily somewhat oversimplified. However, I have tried to make at least this point: that, at bottom, drastically unequal distribution of wealth in this country leads to crime, among other social ills, and efforts toward redistribution will help solve those problems.

–Peter Coen (A68)

Statistics vs. Ptolemy

In response to the article "Statistics vs. Ptolemy" of the Summer 2002 issue of *The College,* I have a few comments. The main issue of the article seems to be the degree of preparation that the Program at St. John's is able to provide for the vast array of careers awaiting the interests of liberal artists. The specific qualm raised in the article is that Johnnies are not adequately prepared in the areas of mathematics necessary for continuing studies in the social sciences. I would like to add, from my present experiences, that the mathematics and science studied at St. John's in no way substitute for the preparation that college undergraduates in the areas of physics and astronomy receive. I completely disagree, however, with the sentiment that this reveals any lack, gap or limit in the scope of the Mathematics Tutorial.

I agree with Mr. Eric Rosenblatt when he comments, "students are not all finding careers appropriate to their abilities." But I disagree quite strongly that any existing "math gap" is the reason that students avoid particular career paths. There are many topics in the fields of social sciences, particularly in economics, which require higher mathematics than the topics that are studied in the Mathematics Tutorial at St. John's, and of careers in hard sciences there are more required levels of mathematics than I could name when I started my graduate studies. However, from the Mathematics Tutorial, I received a broad and detailed exposure to the evolution of mathematics and the role of mathematics in intellectual and scientific development. This foundation, obtained with considerable effort, gave me the confidence that any traditional study of mathematics was accessible with similar diligence, effort, and practice.

In reference to his experience in graduate level classes, Mr. John Lawless comments, "the advantage [of the people in graduate school] is that they've seen a lot of this stuff before. They have a broad exposure to basic math." Thus far, it has been my experience, with physics and mathematics classes, that while most of the students have seen and solved more problems and are more familiar with the tools of mathematics than I am, one rarely finds the student with skills that resemble a mastery (or even a capacity for recollection) of the mathematics he has studied previously. The physics and mathematics textbooks that I now use all provide approximations of the works we read in the Program and in the space saved, the books include examples, problems, and solutions. Yes, I am "behind" in my abilities to solve these problems when compared to the students who have four years of experience studying physics and mathematics to the exclusion of other topics. Rather than bemoan the situation, I consider my disadvantage on this level to be a credit to the traditional system of education…

Perhaps it is useful to consider the idea that the Mathematics Tutorial enables us to study mathematics as a language (herein lies the "beauty" to which we frequently refer) while traditional studies treat mathematics as a tool for simplifying analysis. While I share Mr. Lawless' frustration that certain things should come easily, and do come more easily for students trained to use this tool, I do not look for fault within a program that has provided me with the unflinching interest to master topics of mathematics and science…I chose to take a nontraditional path with the expectation that no doors would be closed when I reached its end, rather I merely supposed that some doors may become heavier with time.

…Mr. Rosenblatt is doing a great service to the St. John's community in his hiring policies…In the effort of making physics/astrophysics more accessible to students at St. John's, I have organized similar meetings at St. John's College, bringing professors from George Mason University who offer summer research fellowships to interested students. (The professors there prefer students from St. John's College to undergraduates of their own school for their untiring efforts and interest in fully comprehending the motivation and goals of their research.) At these meetings I shared my experiences studying physics and astronomy and information about the courses one needs in addition to the Program to have a background that is comparable to a student with a traditional undergraduate physics degree. At the first meeting, three people attended; for the second meeting, more than 20 students were willing to wait while the professors were unavoidably delayed in traffic (God bless cellular phones). From the second meeting, seven students worked as contracted research assistants for the summer (2002), and two of those students are presently enrolled at GMU, pursuing degrees in astrophysics. From this it is clear that an awareness of the available opportunities is far more important than preparedness in the career decisions of St. John's students. And further, with interest and effort, all skills are acquirable, while a love of knowledge is not.

–Jessica K. (Reitz) Gambill (A01)

Correction

A story in the summer 2002 issue of *The College* on Andrea D'Amato, manager of the college bookstore on the Santa Fe campus, misspelled her name. We regret the error.

The College welcomes letters on issues of interest to readers. Letters may be edited for clarity and/or length. Those under 500 words have a better chance of being printed in their entirety.

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THE LEGACY OF DAVID GRENE

A Tutor Remembers a Teacher and Mentor

by Amirthanayagam David (A86)

...the odds is gone
And there is nothing left remarkable
Beneath the visiting moon.

–*Shakespeare,* Antony and Cleopatra

David Grene died September 10 in Chicago. He was a living legend, and his life was legendary. He was already a professor of classics at the University of Chicago when the New Program was first instituted at St. John's. Over the years he took an interest in the development of this program, which was entirely a creature of his adult life; from his perch in the Committee on Social Thought he taught a number of our tutors and an even more significant number of prominent teachers of our tutors. Among the faculty in Annapolis who studied directly with him are Laurence Berns, Joe Macfarland, Robert Williamson, Paul Ludwig, Louis Petrich and I.

In the normal course of things, a teacher like David is only to be met with in books. He was a peerless philologist, from a generation that genuinely knew philology, and it was indeed an important part of the experience of studying with him to encounter his compendious acumen. But David's philological knowledge was merely one of several paths into the mystery of author, word, and sentence that made a text a living presence in his classroom. He had a queerness to his mind and imagination that made Euclid, for example, incomprehensible to him, and the memorizing of traffic symbols an arduous task. He was a small-built man, but he was athletic–he was a horseman–and in his intellect, movement, and voice he was a commanding presence. Mr. Berns relates how singular an honor it seemed to earn David's recognition, by saying or writing something insightful. His colleague Wendy Doniger remembers that "he lived on meat–particularly bacon and steak–cheese, butter, eggs and Tanqueray gin... He was a real person. He was bigger than life."

For half the year every year David was a farmer, and a number of us students, including the late Allan Bloom, were at some time initiated by him into the realities of cow and pig, horse and donkey. The stock of his memoirs, from Wicklow to Trinity, from farming in Illinois to Belturbet, County Cavan, from studying in Vienna under Radermacher during Hitler's rise in the '30s (Hutchins sent him) to Hutchins' Chicago and the Committee on Social Thought, is a thing of wonder in itself. Yet David was able to dramatize these realities in the classroom so that somehow they formed an entry point for the dramatization of literature, philosophy, history–the distinction becomes moot–and one began to feel the presence of an author as a protagonist: mortal, historical, and yet ever-present. Even the philology seemed to come alive in a new way. One became self-conscious, about one's accent as much as one's ideas; one felt intimidated, and yet challenged to speak. It was a rare critical formulation that could survive this experience.

Translation was a private matter with David; in class almost all the translating was done by students. His gift as a translator did not lead to his conducting master classes. Many of us can testify to a common experience, of preparing a text of Aeschylus or Pindar or Sophocles painstakingly for hour after hour, coming up with formulations that seemed (at the time, and to us) very clever or even brilliant, but then showing up at his class and having our minds go blank when he called on us to translate. Suddenly the Greek appeared before us as an obstacle course that we had never seen before, and which we were asked to run on a full stomach. He was completely galvanizing that way. Perhaps his power had to do with our own feeling that he was on the "other side" of the line that Greek drew before us, a Poseidon feasting among the Ethiopians; he also seemed somehow on the other side of the author's mask, a fellow worker with him in the art of turning thought, and the movement of thought, into Greek. There was also a curious knack to his timing, a way he would call on you that simply left you naked. At the heart of the obstacle course was always a tightrope over an abyss. No other teacher I have known was so able to initiate one into the "going across" of translation. If you missed your step, you remained scarred and subdued until the next attempt. But there were also times when it felt like one was dancing on that tightrope, and on those happy occasions in David's company I have had no more exhilarating an experience as a student or a teacher.

David grew very fond of St. John's graduates. His companion of the last 17 years was Stephanie Nelson (A83), now of Classics in Boston University. She was our pioneer in Chicago. There were also Allen Speight (A84), now in philosophy at BU, David Neidorf (SF80), Cindy Rutz (SF82), Mark Shiffman (A89), Eric Lavoie (A88), Brian Satterfield (A94), and Zena Hitz (A95).

"Suddenly the Greek appeared before us as an obstacle course that we had never seen before."

SARA WHITE WILSON

David Grene's greatest legacy: his translations.

I am particularly grateful for his early study, *Man in His Pride: A Study in the Political Philosophy of Thucydides and Plato*, later reprinted as *Greek Political Theory.* David's treatment is a healthy antivenom to the kind of pseudo-analytic reductionism and juvenile unliterariness that dogs the use and abuse of Plato's writings in departments of "philosophy" and also to the programmatic approach to Thucydides in "departments" of history. But David's greatest legacy is his translations, which should continue to bring him students. He was bold enough, hubristic enough, brilliant enough–and, to be sure, there was also his extraordinary feeling for stagecraft–to think that one *could* translate the Greek tragedians into English verse. His achievements here represent a genuine conduit for the ancient playwrights into a modern world and idiom. The rhythms of Greek are not translatable, not even the iambs, but David, in my view, was particularly good at capturing the rhythmic movement, together with the movement of thought, of whole speeches in Greek drama. His aim was unique in his time: to give "access" to the tragedies to students who were not intending to study Greek.

Ms. Nelson writes in an e-mail that "the idea of a great books course is so usual now that we tend to forget that it was David's completely new idea that a translation didn't need to serve only as a pony for beginning Greek students that made the course possible. He really did issue in a whole new era that way." David's passing underscores the nearly complete dependence of our program on translations, and the traditions of scholarship and teaching (that we sometimes misleadingly call "secondary") that underlie works of translation. But David's renderings do represent a body of invaluable commentary for students of Greek as well. David knew enough not to translate Homer into English (though I, knowing less, was always pestering him). The long line he found for Hesiod (a translation of *Works and Days* is included in Ms. Nelson's *God and the Land,* Oxford 1998) will always leave me wondering what his Homer might have been.

The most remarkable achievement, however, was his Herodotus. There he found an uncanny match in the neverland of a quasi-Hibernian storyteller for the diction and character of Herodotus' own neverland of antique Ionic. The experience of being "behind the mask" is simply extraordinary; only the achievement of Hobbes with Thucydides is a fit comparison in English prose (although David himself would never have allowed the comparison). Herodotus' thought in form and rhythm, gesture and posture, lives and breathes in those pages of David's. And David lives on in them too.

He was a man of wonders who faced the challenges of his aging body and the relentless mortality of his friends with a vivid, fiercely loyal and capacious heart. He was a bodhisattva of the Tanqueray vine with an Apolline absolutism of conviction. But his absolutism was always grounded in human feeling, never in abstract principle. The one thing that could not survive in his classroom was pretension or dishonesty. The ingenuity of the genuine was David's virtue, and academia everywhere is a drearier, less principled place without his animating and enduring spirit. ✥

A BEAUTIFUL WINE

Four Johnnies Pursue Perfection from the Vine.

By Rosemary Harty

The Winemaker

Stag's Leap Wine Cellars is situated in a valley formed by the uplift of two mountain ridges. If you want to know beauty, says the winery's founder, Warren Winiarski (A52), stand here until the light begins to fade in the evening.

"To the east of us is a spectacular outcropping of volcanic rock that forms a palisade–that's the Stag's Leap ridge," he says. "Particularly at sunset, the palisade is illuminated with a very special, very warm, magical glow.

"That's our fire."

In another form, beauty is in the product of these vines before him, of years of planting and harvesting, of choosing and rejecting, of waiting. Not all wine drinkers are prepared to think of a fine wine as beautiful, but a winemaker does, Winiarski says. True, it's a very subjective beauty–one assigned scores by magazines like the *Wine Spectator* and awarded prizes by judges in international competitions. If Warren Winiarski needed any proof that he knows how to make a beautiful wine, it came in 1976 when French experts in a blind tasting in Paris gave his 1973 Cabernet Sauvignon top marks over the very best French wines. The competition made headlines across the world and Winiarski's cabernet put California wines on the map.

But how do you make wine beautiful? For Winiarski, it goes back to something he learned from the Greeks. To illustrate, he sketches out a Golden Rectangle on a legal pad.

The golden proportion within the framework of the rectangle makes it pleasing to the eye, he explains. In wine, that perfect, pleasing proportion is also sought. Take the extreme and the means in a geometric structure and you have balance and structure. In viticulture, contrast the products of coarse volcanic soils and gentler alluvial soils in just the right proportion and you have the start of something beautiful.

"You have soft elements like the smooth, supple, fruity characteristics, and then you have hard elements like tannin. The challenge is to get astringency and softness related to each other in a certain way."

Balance, understatement, subtlety–these were not the guiding principles of winemaking in California in 1970. That's when Winiarski left the University of Chicago, where he was a lecturer, and began making wines in the Napa Valley. Californians were then making wines that were "very powerful expressions of the varietal character," he says. Winiarski left Chicago with an objective: "I couldn't believe from what I knew about California wine and French wine that we could not do better with the fruit that we had in California and make more expressive, more beautiful wines," he says.

In 1970, Winiarski bought a plot of land on the Silverado Trail. He later acquired land adjoining the vineyards of Nathan Fay, a winemaker whose wine possessed that elusive unity Winiarski had sought. That land became the Stag's Leap vineyard, and the grapes that grew here gave Winiarski the starting point he was looking for.

"At St. John's, we talked about the four classical virtues"

"To extend the pleasure of wine... overstatement is an enemy."

Warren Winiarski

of truth, beauty, goodness and unity, he explains. "In wine, they're expressed as understatement. To extend the pleasure of wine, the appreciation of its beauty, overstatement is an enemy."

A great deal goes into the science of winemaking, but the soil Winiarski knew had promise was the beginning of it all: Volcanic soils are coarse particles; alluvium, very fine. "One produces wines that are like fire: concentrated, spirited, intense," he says. "The other, alluvium soils, are soft, yielding, supple.

"Somewhere in the middle of the vineyard, you have these soils that are mixed. So putting this together, you can relate those means and extremes in a way where you have an iron fist surrounded by a velvet glove."

In the quarter-century since Winiarski helped put California wines on the map, his winery has become immensely successful, his wines sought after. The Cellars Cask 23 that won in Paris goes for well over $125 a bottle. These days his role in the winery involves "setting the stylistic goals and objectives for the vintage." How that's accomplished is carried out by others. His family, including Kasia (A84) and Julia (SF92), is involved in the business. Recently, Winiarski shared his

expertise with Sante Fe alumni and friends in a winetasting.

Beating the French in 1976 was satisfying in a way that transcends business, he adds–the chance to make history.

"There's a bottle of that wine entered in the Paris tasting in the Smithsonian. In your own lifetime when you have something in the national museum, something that you made, that's pretty satisfying."

The Quest

A little over a decade ago, Abe Schoener (A82) tried to explain his love for wine to beer-drinking friends. This led to a wine study group comprising other St. John's tutors, a few students, college administrators and friends. But the more Schoener learned about wine, the more he wanted to know. And pretty soon, Schoener went from carefully choosing the best wine to accompany special dinners to a Napa Valley wine cellar, up to his elbows in grapes and immersed in an experiment to see if he could make a pure and beautiful wine.

All this from the simple question, "what's so great about wine?"

This devotion to the science of winemaking goes back to Schoener's work as a scholar and a tutor. Tracking his steps from Annapolis to Napa Valley shows how interrelated are the worlds of Johnnies and California wine.

Schoener arrived at St. John's from Toronto with a Ph.D. in Ancient Greek philosophy. He had studied the philosophy of science from Anglo-American and French perspectives, put that together with his study of Homer, and started thinking about "how the body was thinkable and how the mind was embodied."

Body and mind come together very logically in wine study, Schoener says, because to really appreciate a particular wine one has to "think in an embodied way."

Schoener wanted to get his students in sophomore music to try this kind of thinking when approaching a piece of music. He couldn't bring wine, so he laid out gorgonzola cheese and pear slices and asked students to think carefully about what happened when the sweet pear followed the sharp cheese.

"I couldn't believe that we could not do better."

Warren Winiarski

"Any time that you're thinking carefully and precisely about a sensation, you have an opportunity to learn how the mind is truly embodied," he explains.

Schoener's wine study group became more serious about studying viticulture, comparing domestic and European wines, and learning how to taste wine. One of the first students to join the group was Zach Rasmuson (A95). Originally a reluctant participant, Rasumuson ended up heading to Napa Valley and asking Warren Winiarski for a job at Stag's Leap after graduation. He started out as a cellar and lab assistant and within three years was assistant winemaker at Robert Sinskey Vineyards. He's now making wines at Husch Vineyard in Mendocino County.

To learn more about wine, Schoener was also willing to start at the bottom. He took a sabbatical from St. John's and headed West. His job as a field sampler at Stag's Leap involved monitoring about 100 acres, walking the vineyards daily to monitor the ripening of the fruit and bringing samples back to the winemaker. Through Rasmuson, Schoener later became acquainted with John Kongsgaard, vice president and founding winemaker at Luna Vineyards and his wife, Maggy, parents of two St. John's students: Alex, a sophomore in Santa Fe, and Helen, a junior in Annapolis. When his job at Stag's Leap ended, Schoener went to Luna to work a few days over the Christmas break and eventually extended his leave to take a paying job and learn everything he could about winemaking.

Schoener bought a half-ton of grapes and made wine under Kongsgaard's direction. The next year, they bought grapes together and Schoener was the winemaker for three tons of Chardonnay. "It went really well, so the next year, I organized myself to become a small producer, made some more contacts and bought some more grapes"–this time for the Scholium Project, his own

venture in winemaking. He chose the word that refers to explanatory notes or commentary in ancient texts, or a note amplifying a course of reasoning, to reflect the fact that he is expanding on others' work.

"Scholium is a word that connotes the opposite of pretension and that was a good name for what I was doing," he explains. "It was always a question of [my] following other people, studying them, creating something that was going to be good."

A year ago, Schoener invested about $4,000 in a ton and a half of high-quality grapes. He fermented most of the crushed grapes in white plastic containers about three feet high. His approach is to give the microbes enough oxygen to ferment the grapes, but not enough to spoil them. Most winemakers add yeast to the crushed grapes, but Schoener does not. He also minimizes the use of antibacterial and antifungal chemicals, in particular sulfur dioxide. The sulfur dioxide produces a "flatter, simpler wine," and what Schoener seeks is complexity.

"The tradition at Napa is to really control the microbiology, to turn [the wine] into a sterile fluid. My approach is really just the opposite: don't start with sterile, start with something infected with all kinds of things."

"Don't start with sterile, start with something infected with all kinds of things."

Abe Schoener

Two years ago, his experiment failed and three-quarters of a ton of grapes emerged tasting like vinegar. But Schoener learned something from that experiment.

His white wine made with Chardonnay grapes is called *Les Tenebres*, translated as "the shadows" or "the ghosts." His goal was to produce a white wine that didn't evoke any fruit but the grape. The principle behind his approach is to "start with really good fruit but for the wine to be not about the fruit, but the fermentation." The red wine, called Babylon, took its name from the ancient Jewish world and is meant to connote something "strange and exotic."

Next year, Schoener will have a license to sell his first batch of The Scholium Project. Last fall, he moved from amateur to professional when he became the winemaker at Luna. He incorporates some of his risky techniques in his official work for the winery, but not all of them, because "there's too much at stake" for a commercial venture.

The Family Business

At one time, Daniel Speck (A96) had planned to study architecture. After spending most of his formative years toiling in his family's winery, Henry of Pelham, he initially planned another path for his life.

"I was adamant that I wasn't working in the winery," he recalls. "But after graduating from St. John's, I needed some cash, so back I went. Now I can't imagine doing anything else."

Neither, apparently, can Speck's brothers: Paul (A89), president; and Matthew (A92), vice president and viticulturist. All three had worked almost every job at the winery their father, Paul, started in 1982. Concord and Niagara grapes were growing on the farm, but the old vines were ripped out and one-year-old vines imported from Europe were planted in 1984. Four years later, the first crop was harvested and a year later, the first batch of wine–2,500 cases–was ready for sale. The winery, located in St. Catherine's, Ontario, focuses on vinifera grape varieties: Chardonnay, Riesling, and Cabernet Sauvignon.

Daniel Speck, director of sales and marketing, remembers the backbreaking, often tedious work on the 150-acre estate. Summer vacations were spent as indentured servants. But the work was ultimately satisfying. And when Paul Sr. passed away in 1993, it was natural for his sons to take over a business in which they had already invested so much work and passion.

Henry of Pelham wines, he explains, are more "Old World" than California–whites are crisp and zesty, reds a little more "austere and structured."

"California is kind of like the Mediterranean, and our wines are more like those from the Burgundy region, Bordeaux and Champagne," Speck says. "Our reds are not approachable for five years – they're meant for aging, and that's usually due to the tannin structure."

From an agricultural viewpoint, soil, weather, and canopy management are critically important for the business. Canopy management means developing the vineyard in a way to "balance the vigor of the vine with the crops you leave–choosing where we leave grapes and where we don't."

"When you strip it all away, it all comes down to farming," he says. "Wine is 50 percent packaged goods and 50 percent produce. It's got more in common with lettuce than Coca-Cola. And if anything is a constant, you have to be

"You've got to have good grapes."

Daniel Speck

growing grape varieties that you can produce great wines from. You've got to always have good grapes."

In addition to toiling on the land, Speck has also enjoyed making wine. The Pinot Noir, for example, is made entirely by hand: hand-harvested, crushed and fermented in open-top fermenting tanks. "Instead of getting in there with the feet and trodding it, we use a stick with a flat surface on the end. In the past we've used canoe paddles. That's 'punching down' the 'cap,' the skins that float to the top in fermentation, back into the fermenting wine to keep extracting flavor. The more common method is the 'pump-over,' pumping wine from the bottom of the tank up and over to wash the cap down. It's less desirable because it introduces more oxygen."

Henry of Pelham's big sellers are Rieslings and Chardonnays. The winery's Baco Noir Cabernet ("a weirdo variety like a Shiraz,"explains Speck), and ice wine are also popular. To make ice wine, grapes are left on the vine until they freeze. "When you crush it you only get a few drops, and it's incredibly intense. It makes a great dessert wine."

Most of the wine is sold in Canada, but the winery is beginning to make inroads in the U.S. market. Speck has new contracts with Red Lobster, a Canadian Italian food chain, Air Canada and British Airways.

Speck isn't sure he'd enjoy the wine business as much if he weren't in a family business. "There's a guy nearby who has started up a really nice winery, but just looking at it you can tell there's some problems. I would think it would be hard trying to figure it out, because it's only him and he's surrounded by people new to the business. Our family had more people to pool from, and we know how to talk to each other. That kind of conversation is really critical."

The wine business can be "really brutal," says Speck. "There's no easier way to take a large fortune and make it a small one.

"But there's nothing more satisfying than getting together with the family to open a bottle of wine that's 10 years old. I remember putting those vines in. It's a personal wine."

The Devotee

A beautiful wine "perfectly expresses where it is from," says Mark Middlebrook (A83). It tells the story of where the grapes were grown and who made it. It opens a window to

history and creates a bridge between different cultures. To Middlebrook, the wine he tasted in a tiny village in Burgundy still bears the imprint of the Cistercian monks who once made wine in that valley centuries ago.

"There is a sense of longevity and of connecting with these monks in some way over all these centuries," he says. After earning a master's degree in structural engineering at UC-Berkeley, Middlebrook started his own company, Daedalus Consulting, to provide CAD (computer-assisted drafting) consulting to engineering and software companies, developing custom software applications and writing articles and books.

However, he's become so enamored of wine that, like Abe Schoener, he's made major changes and sacrifices in his life to pursue this interest. He recently chose to scale back his work as a computer consultant in order to sell wine in a small and selective shop in California.

His romance with wine, and his particular interest in the "specificity" of a vintage, began when he first drank a glass of wine in Rioja during a trip to Spain in 1997. After returning to California, Middlebrook started reading and tasting. He took three more trips to Spain for research, and on one venture, encountered Bill Randolph (A75), a wine aficionado living in Paris. Randolph later guided Middlebrook and his wife, Cheryl Koehler, through the Burgundy region. He also joined Middlebrook for Northern California alumni chapter wine tastings at Stag's Leap Wine Cellars. Eventually Middlebrook came to believe he needed to devote more time to exploring wine, so he went to the Paul Marcus wine shop, where he had been a customer, and asked for a job.

"It's been even more rewarding than I'd imagined it would be. Besides tasting lots of wine, I get to talk with lots of people who have a great variety of insight and experience. There is the occasional snooty collector, but most people who work in the trade and shop in our store simply love wine and appreciate something that tastes good and adds an increment of pleasure to their lives."

In past months, Middlebrook has put his computer skills to work in the shop by launching an e-mail newsletter and web site for the shop and establishing a database to track inventory.

Initially devoted to Spanish wines, Middlebrook has come to appreciate Italian wines, especially those of the Piemonte (Piedmont) region in the northwestern corner of Italy. Late last fall, Middlebrook spent a week in Italy, learning about the vineyards, meeting the people, drinking great wine, and eating truffles.

"Good wine tastes like it comes from somewhere specific."

Mark Middlebrook

"The Piemontese wines made from the Nebbiolo grape, most notably the wines from around the towns of Barolo and Barbaresco, are arguably the best in Italy. Nebbiolo, like Pinot Noir in Burgundy and Riesling in Germany, makes wines that 'speak' in highly specific ways about the particular place they come from–the soil, the slope, the exposure to sun and wind, the vine configuration, the vintage.

"Some of this specificity is due to the grape varietals themselves. Nebbiolo, Pinot Noir, and Riesling are said to be "transparent" varietals, because the elements of terroir come through the vine, into the grapes, and ultimately into the glass particularly clearly."

Middlebrook draws a parallel between exploring great books in seminar and exploring wine. "We spend time at St. John's confronting and discussing objective questions about ethics and truth. At one level, wine is simply a matter of taste. It's also part of the social ritual of a meal."

But on another level, our aesthetic experience–how we come to know something, how we come to learn–is involved in studying and thinking about wine.

"It's a really rewarding world to be a part of."

READING LIST

American Vintage: From Isolation to International Renown—The Rise of American Wine, by Paul Lukacs.

The World Atlas of Wine (5th Edition), by Hugh Johnson and Jancis Robinson.

Pocket Wine Book, by Hugh Johnson.

The Oxford Companion to Wine, by Jancis Robinson.

The Wine Bible, by Karen MacNeil.

Touring in Wine Country, a series, Mitchell Beazley publisher.

Vino Italiano: The Regional Wines of Italy, by Joseph Bastianich and David Lynch.

– suggested by Mark Middlebrook and Warren Winiarski

THE WIFE OF BATH'S GUIDE TO MARRIAGE

Johnnie Couples Compare Life to Literature

by Sus3an Borden, A87

Chaucer's much-wed pilgrim, the Wife of Bath, is often considered an authority on marriage. Perhaps she was–in the 14th century. But here in 2002, we have other ideas. *The College* magazine consulted five happily-married Johnnie couples for their take on the advice and analyses of the Wife of Bath. We publish here a sample of their wit and wisdom.

Wiles of Courtship

Wife of Bath Says

I made him think he had enchanted me;
My mother taught me all that subtlety.
And then I said I'd dreamed of him all night,
He would have slain me as I lay upright,
And all my bed was full of very blood;
But yet I hoped that he would do me good,
For blood betokens gold, as I was taught.
And all was false, I dreamed of him just–naught.

Johnnies Say

Could Andrea Williams Ham (SF77) have pulled off such a boldly provocative flirtation when she was dating her now-husband Jim Ham (SF77)? Absolutely not. "I'm not flirtatious, not a game player," she says. "What I'm thinking is all over my face–I would be horrible at poker. I'm not the type of person to lie about anything."

Jim confirms her story with a sarcastic snort. "The very fact she thinks flirting is a lie is so sad," he says. "I see it as dramatic license, an entry to a conversation, a story told to arouse interest. It's a joy, a pleasure, a type of play."

However, when it comes to the particulars of the Wife of Bath's flirting techniques, Jim is determined to set the record straight: "As for 'oh, I was dreaming about you last night,' that happened both ways and we both enjoyed it. She just forgot."

The Newlywed Game

Wife of Bath Says

You say that all we wives our vices hide
Till we are married, then we show them well;

Johnnies Say

"Hon, do I have any vices?" Kathy Ertle (A84) asks her husband, John Ertle (A84).

"Well, you did drink back in college and you didn't hide that very well and some people consider that a vice," he cautiously suggests.

As for his own vices, John says he was upfront about them from the start: "Marry the man today and change his ways tomorrow–right?"

Kathy agrees: "I already knew he wasn't perfect."

"Really?" John asks, somewhat surprised. Apparently, this is news to him.

"Before I married you, absolutely," Kathy says, sans

"Sitting across the seminar table for two years taught us to disagree."

Jim Ham

Kathy and John Ertle

backpedaling.

Jacques Cartier (A58), husband of Diana Barry Cartier (A56), introduces a more philosophical spin to the matter: "Both parties, not just the woman, try to put their best case forward and conceal things they don't want known. They're usually trying to conceal these things from themselves as well, since most of us possess relatively little self-knowledge, especially when we're young. We don't know what we're hiding. Time reveals it to both of us. It can come as a pleasant or a disagreeable surprise."

Lovers' Quarrel

Wife of Bath Says

I could complain though mine was all the guilt...
Or else, full many a time, I'd lost the tilt.
Whoso comes first to mill first gets meal ground;
I whimpered first and so did them confound.
They were right glad to hasten to excuse
Things they had never done, save in my ruse.

Johnnies Say

Kathy Ertle does not hesitate to acknowledge her familiarity with the Wife of Bath's fighting strategy: "Oh yeah, going on the attack, isn't that what you're supposed to do? The best defense is a good offense, that's what I've heard."

"Fighting is unavoidable, but never fight in front of your children," advises Jacques Cartier. He's also of the "never go to bed angry" school. "Whatever erupts during the day, get it sorted out before bedtime. You don't want to start the next day with the residue of yesterday's fight. And don't be too stiff-necked to apologize when you're wrong–and even when you're right."

Jenna Palmer (SF93), married to Jim Michel (SF92), describes the world of fighting Johnnie couples: "You always hear about how in normal relationships, usually the woman is much more verbal and the man gets angry or even violent when he can't keep up with his wife's words. But a Johnnie guy is very verbal. He can really argue well. And Jim is an attorney–we were together when he went to law school. In his first year in particular, he was quite a debater. I found myself at a loss for words. I was the one

who resorted to slamming the door." With law school behind them, the couple fights less frequently. "Now he gets most of his arguing out with opposing counsel," Jenna says.

Jim and Andrea Ham rarely fight, and Jim gives St. John's partial credit for this. "Sitting across the seminar table for two years taught us to disagree," Jim says. "So many people I know are incapable of having a conversation or discussion or disagreement without it becoming personal. Or without having someone be right. We learned at St. John's that there may not be a right answer. When we went through the Program, we read the Bible and Darwin simultaneously. In our seminar we had people who later became nuns and a number who ended up at Los Alamos doing DNA research. Both in the books and in our classes, we had the full spectrum of ideas."

What Women Most Desire

Wife of Bath Says

Some said that women all loved best riches,
Some said, fair fame, and some said, prettiness;
Some, rich array, some said 'twas lust abed
And often to be widowed and re-wed.
Some said that our poor hearts are aye most eased
When we have been most flattered and thus pleased
And he went near the truth, I will not lie;
A man may win us best with flattery;
And with attentions and with busyness
We're often limed, the greater and the less.
And some say, too, that we do love the best
To be quite free to do our own behest,
And that no man reprove us for our vice,
But saying we are wise, take our advice.

David and Marta Kelsey, then and now.

Johnnies Say

David Kelsey (A61) married Marta Hoekstra Kelsey (A62) in 1962. Their four decades together have seen one adventure after another. Looking back, David says it hasn't been riches, fame, or flattery that Marta wanted in their marriage. "I think it's a sense of being a team that's important," he says. "There's also a trust, an ability to depend on the other person without questions.

"It's always been that way for us. We've done lots of weird things, and we've always done them together. In 1964 a group of people paid us to take them to Alaska. We packed up two four-wheel vehicles with trailers and drove all the way to Alaska–Fairbanks, Anchorage, Denali–with our 16-month-old son and an Irish setter.

"We once found an old boat half-sunk in a river, dredged it out of the muck, and decided to live on it. We already had a sailboat and we eventually decided we would take both boats down to St. Croix." This trip (which included a shipwreck on Ambrose Island) turned out to have been remarkably ill-advised ("totally stupid" are David's words). But in spite of it, or because of it, their marriage has flourished.

"Our marriage has been very satisfying for 40 years, with love and respect, consideration, communication. We have a sense of taking life as an adventure, doing interesting things and not settling for what everybody thinks you might oughta do."

"Giving up your set of program books— I think that shows commitment."

Jenna Palmer

A Life of Love

Wife of Bath Says

Praise be to God that I have wedded five!
Of whom I did pick out
and choose the best
Both for their nether purse
and for their chest
Different schools make divers
perfect clerks,
Different methods learned
in sundry works
Make the good workman perfect,
certainly.
Of full five husbands tutoring am I.

Johnnies Say

"Our marriage has lasted a long time," says Jacques Cartier of his 44-year (and counting) marriage. "It hasn't all been easy, we've had a number of difficult times. But we've learned to accept each other, our strengths and our weaknesses. We live and let live for the most part.

"There are those people who really want to be married, who want to be together with someone and because of that they manage to get through the difficult times. I think of the *Symposium,* of the two halves that want to complete each other. There are others for whom I don't believe that desire is there, who don't have a fundamental sense that this is the best way to live life."

Top: Jim Michel and Jenna Palmer
Bottom: Andrea and Jim Ham

Partners in Books

Wife of Bath Says

By God, he smote me on the ear, one day,
Because I tore out of his book a leaf...

Johnnies Say

It's a question directed at the heart of Johnnie marriages: What do you do with your two sets of program books? Andrea Ham lets us all in on this little corner of the life of married Johnnies: "Some of our duplicates are in boxes in the garage, some are in the living room, some we had to give back to my sister [India Williams (SF73)], some we passed on to our kids for high school," reports Andrea. "I'm standing here in the living room looking at the bookcase where most of our great books are. Some are Jim's, some are mine. It's a total mishmash." With graduation a quarter-century behind them, Andrea says that the books still play a role in their marriage. "We'll periodically have conversations where we run to the bookshelf to pull out the book that supports our point."

Jenna Palmer and Jim Michel have finally narrowed down their collection to a single set. "Jim always sprung for the hard cover and took meticulous care of his books. I had mostly the dog-eared paperbacks," reports Jenna. "I finally sold most of mine, so we can never split up. Giving up your set of program books–I think that shows commitment." ❖

STARS IN HIS EYES

Curtis Wilson Remains Engaged in Discovery

By Rosemary Harty

"Is Newton's theory of planetary motion exactly right, and is it sufficient to account for everything in the moon's movement around the earth?" Like a dedicated student in seminar, tutor emeritus Curtis Wilson (HA83) has been doggedly pursuing that question for more than 40 years. Since becoming fascinated with pre-Newtonian theory, Wilson has carefully explored the brilliant theorizing and errant conclusions of scientists drawn to study the stars. He has pondered their ideas and examined their proofs, read their life stories and taken note of their enemies and personal demons.

They continue to intrigue him a dozen years after his "retirement" from St. John's. At least once a week he spends the better part of a day conducting research in the rotunda library of the U.S. Naval Observatory in Washington, D.C., where oversized portraits of historic figures such as George William Hill, a 19th century astronomer who studied the moon's orbit, bear witness to his labor.

"One feels," Wilson says, "that one is surrounded by these people."

Indeed, when Wilson describes these historic figures, he talks about them as if they are living, breathing people still engaged in discovery. He becomes as caught up in their biographies as their scientific methods, relaying stories of Laplace's political savvy with Hill's reclusiveness. Some of these men he views with great admiration, and he's grown to dislike some of them intensely. However, each one has played a role in advancing modern astronomy, and Wilson has given none of them short shrift in his study.

In graduate school at Columbia, Wilson studied medieval science, the precursors of Galileo, and, he notes wryly, "I did what I was told." When he came to St. John's in 1948, he was, by nature of the Program, required to learn astronomy–"of which I knew a little, but not enough," he says. He soon fixed on Kepler's laws of planetary motion as an object of interest.

"I kept hearing about the three empirical laws of Kepler, but everything I read never explained in detail how he got to those laws," Wilson says. He was intrigued by the reasoning that led the 17th century scientist to conclude that planetary motion must be elliptical. So he began researching Kepler, through his first tenure as dean of St. John's (1958-62) and the two years he spent as one of the first tutors at St. John's College in Santa Fe (1962-64).

Kepler followed him to the department of history at the University of California, San Diego, where Wilson moved with his wife, Rebecca, and two sons. After his father's death, he made the decision to move to California in order to be near his mother, who lived near San Diego.

The dean who hired him at UC-San Diego in 1966 emphasized that Wilson needed to publish scholarly work quickly. At 46, Wilson found himself encountering for the first time the pressure of "publish or perish" if he chose to seek tenure as a member of the university's history department.

"I worked fiercely, to the point of illness," Wilson says. The result was a paper: "Kepler's Path to the Ellipse," published in *Isis*. "It was," he says, with a smile, "a very good article."

In the paper, Wilson demonstrated that Kepler was aware that conjecture–rather than empirical data–was involved in his coming to the conclusion that the moon's path was elliptical.

"Kepler's ellipse was not satisfactorily verifiable as what we would call an empirical law," Wilson explains. "What Kepler adopted did have some empirical support but it was theory laden; his dynamics was wrong." Only Kepler's third law–that the period for a planet to orbit the Sun increases rapidly with the radius of its orbit–is empirical, says Wilson.

Wilson became a full professor at UC-San Diego. But when asked to return to St. John's as dean in 1973, he was ready to go. While he had enjoyed the physical environment in California, he found "academic politics at the university was not pleasing. I just wanted to do my scholarship. And in the classroom, I had students who were very competent, but I couldn't get them to say a word in class."

Back in Annapolis, Wilson–by now an internationally recognized expert on the history of astronomy–continued pursuing his scholarship around his duties as dean and his return to the St. John's classroom, publishing papers on Copernicus, Newton, Kepler, and Horrocks among others.

Wilson's initial inquiries into the Keplerian Revolution brought him to Jeremiah Horrocks, whose improvements on

DAVID TROZZO

Curtis Wilson in the college observatory.

Kepler's theories led him to correctly predict the transit of Venus across the face of the sun. Although he died at 22, Horrocks was, in Wilson's view, "the greatest astronomer in the 17th century after Kepler as far as lunar and planetary theories are concerned." Understanding Horrocks prepared the way for Wilson to begin to answer the questions he had fostered about Newton's theories. Newton led to Euler, and Euler to Laplace. While many topics were covered in the St. John's laboratories and math tutorials, Wilson's interest took him ever more deeply into the history of astronomy.

Wilson's deep knowledge of these individual scientists has led him to form some sharp opinions of their approach to science and the times in which they lived. Laplace, for example, made great contributions to astronomy in the late 18th century, including his work on the inclination of planetary orbits and the motions of the planets. While admiring his science, Wilson is not terribly fond of Laplace, who tended to adapt his scientific postulations for the sake of political expediency when necessary. (Laplace should be given credit for managing to escape the guillotine in the Reign of Terror.)

"I keep discovering things I don't know."

Lagrange made clear what he thought of Laplace's style in a letter written in September 1777: "I have always envisaged [mathematics] as an object of amusement rather than of ambition, and I can assure you that I enjoy the works of others much more than my own, with which I am always dissatisfied. Thus, you see that if you are free of jealousy because of your success, I am not less so because of my character."

"There is nothing charming about Laplace," explains Wilson. "He may have had charisma but he was a very opportunistic politician who got along well with the nobility. Although his mathematics were opportunistic, he discovered a lot of important things."

Wilson's modern heroes include George William Hill, who worked for the U.S. Nautical Almanac Office, later

absorbed into the U.S Naval Observatory. Hill, who discovered a way to accurately determine the motion of the lunar perigee, won the gold medal of the Royal Astronomical Society of London in 1887.

"That's the beginning of modern-day lunar theory," Wilson says. "It took 10 years for him to gain recognition for his discoveries, and when he went to receive the honor at Cambridge, they didn't know who he was and put him up in a janitor's closet."

Wilson recently completed a paper on Dutch astronomer Peter Andreas Hansen that is pending publication in the *Archive for History of Exact Sciences*, to which he has been a faithful contributor.

Today, Wilson is up to Ernest William Brown, whose professor at Cambridge–George Howard Darwin–told him

Wilson is not terribly fond of Laplace, who tended to adapt his scientific postulations for the sake of political expediency.

"somebody ought to develop Hill's theory on the orbit of the moon." "Brown went to work," says Wilson. "He came to the U.S., taught at Harvard and then at Yale, and worked out the details of the theory Hill had outlined."

When he's not researching and writing, Wilson practices Beethoven's piano sonatas and t'ai chi, and visits family with his wife, Rebecca, who served for many years as public relations director for the college.

Fascinated by his subject matter, Wilson works on. He comes to the St. John's campus almost every day. His enthusiasm and energy seem boundless. Although he is pleased to continue to publish papers, something more fundamental drives his scholarship these days.

"I keep discovering things that I don't know," Wilson says.

He talks about Kepler–who started it all–with great admiration.

"His theory is so wrong," Wilson says. "But I admire his stick-to-itiveness, his imagination, his courage. He was an utterly charming person."

Honoring a Scholar, Thanking a Colleague

In academe, a Festchrift is akin to the ultimate birthday party, with tributes serving as the gifts.

Last April, the St. John's community was honored to host such an event for Curtis Wilson, tutor emeritus. The event was organized by George Smith, professor of philosophy at Tufts University and acting director of the Dibner Institute, and Jed Buchwald, editor of the *Archive for History of Exact Sciences*. And though the event was timed very near to Wilson's 81st birthday, enduring admiration for a scholar and a colleague, rather than a chronological marker, prompted the event.

"[Wilson] has done far more than anyone else to provide all of us with a deep understanding of the three centuries of orbital astronomy from Kepler through Simon Newcomb," said Smith, later adding, "Curtis, you are universally recognized to be a paragon of your field."

Speakers noted Wilson's two decades of service on the editorial board of the *Archive*, his contributions on planetary astronomy to the *General History of Astronomy*, and his books, monographs, and many papers.

The papers contributed in Wilson's honor will be published by the Dibner Institute in 2003. Among the contributions is this story from I. Bernard Cohen, professor emeritus at Harvard University:

"My path first crossed Curtis Wilson's when I was writing a small book about planetary theory before Newton. My concern was to understand the significance of Newton's *Principia*. I had in fact written a number of chapters, and had even arranged that this small book would be published in a new series being edited by Michael Hoskin.

One of the features of the book was an analysis of the various approximations that were used by astronomers in place of Kepler's area law. These approximations made use of the empty focus of the ellipse and postulated a uniform motion with regard to this empty focus. Various forms of correction were then introduced to make this approximation agree more closely with the data of observation. One of the features of this book was to find out how good these approximations were.

I had difficulty in comparing these approximations with published tables and so... a student of mine and I tested the accuracy of these approximations by comparing the positions determined by them with the results of solving Kepler's equation.

We did this work on one of the new giant mainframe computers, where we were fortunate to be awarded a half-hour of computer time at 1:30 in the morning...While we were studying the results of our computer research, I received my copy of Truesdell's *Archive for History of Exact Sciences* containing a long monograph by Curtis Wilson, his study 'From Kepler's Laws (So-Called) to Universal Gravitation: Some Empirical Factors.' This monograph was a detailed study and analysis of the approximations to Kepler's area law that was used in the decades before Newton.

"My first reaction was one of extreme frustration...even though my book dealt with the subject somewhat differently, I was aware that Curtis' beautiful analysis had taken the subject so far that there was no need of my book on a similar subject. Accordingly, I consigned my book to the graveyard of unpublished works. In discarding my partly finished book, there was one great source of satisfaction in that Curtis had done so masterful a study that it was a real joy to welcome it. In this work Curtis showed himself to be a master of older astronomy, someone who would make a real contribution to our knowledge during the decades."

HOMECOMING, EAST AND WEST

In July in Santa Fe, and October in Annapolis, Homecoming celebrations were lively, well attended, and of course, overwhelmingly sentimental.

SCOTT CARAWAY

MOE HANSON

Top: Chris Labonte (SF92) with Anna Zinanti in Santa Fe; Bottom: Taking a break at the picnic in Annapolis.

Overheard at Homecoming: "And you! You look *exactly* the same!" "No, *you* look exactly the same!" Whether these observations made by 30-somethings at a wine and cheese party in Annapolis were truthful or not, Homecoming in Santa Fe and Annapolis this year was all about the gleeful rediscovery of old friends.

There was much sharing of memories (foodfights, Freshman Chorus, and spectacular senior pranks) and much catching up (new jobs, babies, and adventures abroad). And proving themselves still pursuing the examined life, Homecoming attendees packed lectures and took part in seminars, even after long nights of waltzing, talking, and Napa Valley wine.

In July at Santa Fe, the campus enjoyed its largest event ever, with 130 participants. Homecoming opened on Friday night with a barbecue dinner on the Placita, followed by a rock 'n' roll party at the coffee shop. On Saturday, alumni could choose from seminars on Chekhov, Borges, Plato, Shakespeare, and Dinesen. They were released from the classroom to an alumni fiesta picnic on the soccer field–where the food was great and a mini-baby boom was in evidence–then lured back inside for a Saturday afternoon lecture on "The China-Burma-India Theater: Untold Stories from 1945," by Elaine Pinkerton Coleman (SFGI88).

A uniquely Santa Fe Homecoming offering, the All-Alumni Art Show drew a large and enthusiastic crowd to the art gallery. And during the annual Homecoming dinner in the Peterson Student Center dining hall, Awards of Merit went to Peggy Jones (SFGI94) and Stephanie Forrest (SF77). A President's Brunch for alumni at the Hunt House capped the weekend.

In Annapolis, Friday afternoon events included an alumni career panel. Aaron Lewis (A96), press secretary for Congressman Dana Rohrabacher, described a job interview with another politician. Prepared to discuss current political issues, Lewis instead was asked who he thought had invented calculus: Leibniz or Newton.

After a very enthusiastic welcome from her audience, Eva Brann delivered her lecture, "The Empires of the Sun and West," to a packed house, with alumni and students spilling out into the corridors of the FSK Auditorium. Her observations about human sacrifices in the Aztec empire prepared lecture-goers for a wine and cheese reception.

In spite of reports of very late hours kept at waltz and rock parties Friday night,

"And you! You look exactly the same!" "No, you look exactly the same!"

In spite of reports of very late hours kept at waltz and rock parties Friday night, attendance was healthy at Saturday seminars.

MOE HANSON

SCOTT CARAWAY

MOE HANSON

Clockwise from top: Taking a moment to read in Annapolis; Jules and LeRoy Pagano (A48); Santa Fe President John Balkcom (SFGI00), flanked by Lee Goldstein (SFGI90)and Alice Mangum Perry (SFGI92).

attendance was good at Saturday seminars; Sam Kutler had 14 alumni ready to plunge into *The Demons*, a 600-page tome.

The class of 1952 had an afternoon picnic enlivened by class member Warren Winiarski's Stag's Leap wine. The wine also was served at the evening banquet, perhaps inspiring the enthusiastic participation in class toasts.

A member of the class of 1932, Henry Shryock, who had the honor of being the oldest alumnus present, drew a standing ovation with his heartfelt toast that closed the evening: "On behalf of the old program, I'd like to toast the New Program–St. John's forever!"

At a Glance: Homecoming 2002

	Annapolis	*Santa Fe*
Reunion years	37, 42, 47, 52, 57, 62, 67, 72, 77, 82, 87, 92, 97	67, 72, 77, 82, 87, 92, 97
Freebie gifts	Travel mugs with McDowell Hall picture	Paper cubes with four-season views of the campus
Touch of nostalgia	*The St. John's Story* on continuous replay in the Coffee Shop	President John Balkcom's jaunty straw boater at the Fiesta Picnic
Hot seminars	Plato's *Phaedo,* led by Peter Kalkavage	"Sorrow-Acre" by Isak Dinesen, led by Don Cook, tutor emeritus
Honorary alumni	John Sarkissian, Al Toft, Robert Williamson	Daniel T. Kelly Jr., Gregory D. Curtis
Awards of Merit	Candace Brightman (1967), lighting designer for the Grateful Dead; Howard Zeiderman (1967), tutor and founder of the Touchstones Discussion Project	Peggy Jones (Graduate Institute 1994), founding board member of the St. John's College Library and Fine Arts Guild; Stephanie Forrest (1988), professor of computer science and researcher at the University of New Mexico in Albuquerque
Uniquely Johnnie Homecoming Feature	Great books story hour for kids	Alumni Speaking Volumes lecture

SCOTT CARAWAY

MOE HANSON

Top: Susan Zinanti (SF93), Heather Watts (SF00), Taeko Onishi (SF92) at the Santa Fe banquet; Below: Picnickers in Annapolis.

SCOTT CARAWAY

Lawrence Black, Jenn Coonce, Lori Freeman, and Tafetta Elliott spell out their graduation year.

MOE HANSON

MOE HANSON

Top: Pauline Shryock enjoys the Annapolis Homecoming banquet; Bottom: Annapolis students Hayden Brockett and Jenny Lowe at the waltz party.

The Clash Between Quantum Theory and Human Individuality

Seeing Double: Shared Identities in Physics, Philosophy, and Literature

Peter Pesic
MIT Press, Cambridge, Mass., 2002

Peter Pesic explores fundamental and paradoxical questions about connectedness and separateness, identity and anonymity, in his new book, *Seeing Double: Shared Identities in Physics, Philosophy, and Literature.* Pesic, tutor and musician-in-residence in Santa Fe, draws from the disciplines of philosophy and literature in shaping his discussion; however, it is physics that ultimately shapes his intriguing point of view. Specifically, modern quantum theory is presented as a tool for formulating and contemplating nontraditional definitions of individuality. Although he has expert knowledge of the subject, the author presents contemporary theoretical physics in a manner accessible to lay readers.

The usual interpretation of quantum theory calls for an essential sameness in the elementary building blocks of matter, yet the prevailing cultural understanding of individuality demands that certain aspects of any object be unique unto themselves. A central component of being human, for example, is that each of us feels we are one of a kind, unduplicated across the arc of history. Although this clashing of basic assumptions would seem to pose an inherent contradiction, Pesic suggests that by refining our definitions of individuality and identity, we can make quantum theory more intelligible and less conflictive, while maintaining nonscientific claims of singularity.

In the last section of *Seeing Double,* the author considers the defining property of identicality described by quantum physics, whereby subatomic particles have no individual identity. This notion begs challenging questions about how we are able to observe the movement of (identical) electrons or to define them (accurately) as either waves or particles.

Santa Fe Tutor Peter Pesic tackles physics in his latest book.

"What would happen if a human is cloned into two identical beings?"

In exploring through classic literature a revised perspective on the queries he raises, Pesic recounts illustrative elements that begin with the Greek mythology of Homer's *Odyssey* and continue through Janet Lewis's *The Wife of Martin Guerre* and Franz Kafka's *The Trial*, among others. Philosophical theories also are considered, including those of Gottfried Leibniz, Socrates, Benedict Spinoza, and Immanuel Kant. The author gives concise discussions of their ideas, but also aims to open a conversation with his readers. "We cannot refer our human questions about identity to a physicist, the way we refer our legal problems to a lawyer," writes Pesic. "This realization is truly a philosophical matter."

Pesic moves next into the implications of the thinking upon which modern science rests, including Newtonian physics, Einstein's theory of relativity, and the electromagnetic studies of Michael Faraday. The author further expands the question of identity by acknowledging the powerful influences that personality, nature, and God may play in our interpretations of scientific theory.

Although *Seeing Double* does not address such domains directly, it touches ultimately on identity-related aspects of biotechnology and cloning that also are worthy of analysis. Mr. Pesic wonders, for instance, what would happen if a human is cloned into two identical beings: "Which of these, then, is you? Both? Neither? Only one (but which)?" A satisfactory answer remains elusive.

In addition to being a concert pianist, Pesic has published a number of papers on science-related topics over the years. His previous book, *Labyrinth: A Search for the Hidden Meaning of Science*, was published by MIT Press in 2000 and has appeared in Japanese and German trans-lations as well as paperback.

–by Richard Mahler

Homeric Moments: Clues to Delight in Reading
the Odyssey and *the Iliad*

Eva Brann
Paul Dry Books

"Reading Homer's poems is one of the purest, most inexhaustible pleasures life has to offer—a secret sometimes too well kept in our time." So begins Eva Brann's "Homeric Moments," a work inspired by 50 years of reading Homer and 40 years of guiding St. John's students on their own journeys through the poems. In 48 concise and beautifully written chapters, Brann focuses on the crucial scenes—the moments—that mark the high points of the narrative. Much of her book is structured on the questions that students have posed in seminar over the years. (Editor's note: The Spring 2003 issue of *The College* magazine will include a more thorough review of *Homeric Moments.*)

Psychology and the Critical Revolution

Anton G. Hardy (A51)
James Publications

Anton Hardy presents an odyssey of another kind in this work: the question of how knowledge of the human being may be attained. The book criticizes trends in present-day psychology—psychology that Hardy says is suffering in the grip of the philosophy of realism.

How the Friday Night Dance Came to Glen Echo Park

Owen Kelley (A93)
Self-published (okelley@gmu.edu)

Kelley's book discusses the history of the Glen Echo Park dances, which grew from a small gathering of friends to weekly events attracting several hundred people. Kelley has interviewed dozens of dancers, musicians, and callers for his book on this famous dance hall right outside Washington, D.C. Several essays about the dances are also included.

Love, War and Circuses

Eric Scigliano (SF75)
Houghton Mifflin

Most children grow up loving elephants—either from the circus and the zoo or from favorite books featuring characters such as Babar, the wise elephant king. Seattle-based writer Eric Scigliano, whose articles have appeared in publications including *Outside* and *The New York Times,* first became fascinated with elephants as a child living in Vietnam. The fascination has lingered into adulthood, prompting this volume examining man's millennia-long relationship with the pachyderm. Scigliano explains how elephants have shaped history, art, religion, and popular culture, how they have been revered, exploited for both labor and entertainment, and hunted to the point of becoming endangered.

Japanese Cabinetry: The Art and Craft of Tansu

David Jackson and Dane Owen (SF98)
Gibbs Smith

Originating from Japan's Edo period (1615-1867), *tansu* refers mostly to wooden cabinets, boxes, and chests. This book provides a broad representation of cabinetry designs and chronicles the physical characteristics and details of tansu as well as the historical eras and societal factors that influenced the craft.

12 Japanese Masters

Maggie Kinser Saiki (A85)
Graphis

Maggie Kinser Saiki spent 10 years profiling some of the greatest designers in post-war Japan for *Graphis* magazine. These profiles are collected here in a book that outlines the cultural and historical context in which the designers grew up and matured.

Periodically, The College *will list or feature alumni books. Please send notice of books published or review copies (which will be donated to the library's alumni author collection) for consideration to:* The College *Magazine, St. John's College, Box 2800, Annapolis, MD 21404.*

1944

John Davis Hill and Dorothy Murdock Hill celebrated their 56th wedding anniversary on June 15, 2002, in Omaha, Nebraska, with local friends.

1946

"Sued President Bush on June 12 on behalf of 31 members of Congress for terminating the ABOL Treaty without the approval of two-thirds of the Senate or a majority of both houses," reports **Peter Weiss** from the Bronx.

1952

David Napper writes that he enjoys the mild winters of Ponte Vedra, Fla., but summers are "steamy." "I'm active in tennis, and we've found the Jacksonville Symphony worthwhile."

1960

The New York Tri-State Speaker's Association Inc. honored **Mary Campbell Gallagher** with its Alan Cimberg Award for her years of dedicated service to NSA/New York. She has served on the board of directors and in various leadership roles.

1962

"Am busily writing a new paper called 'Behaving with Shu [care toward one's subordinates, usually translated as reciprocity] and Zhong' [care toward one's superiors, usually translated as loyalty] for, I hope, presentation next year in Sweden," says **David Schiller**.

1965

Carol Benjamin Jeffers is "happily single after a long marriage. I live squarely on the line between Maryland and Delaware and work at a job I love. I plan to retire and move back to the Pacific Northwest in about two years." She would love to hear from classmates.

Allenna Dungan Leonard was recently elected to a three-year term as president of the American Society for Cybernetics.

1967

Lovejoy Duryea is chairman of the New York State Board of Interior Design Office of the Professions. In March, she will receive the Gold Medal at the National Arts Club in New York.

1968

Alex Himwich (A) and Lynn Maguire were married on May 26, 2002.

1969

Joseph Preston Baratta (A) writes that his history, *The Politics of World Federation,* will be published next year by Praeger Press. The book includes a chapter about Stringfellow Barr and Scott Buchanan after they left St. John's.

Mark A. Mandel (A) writes that his daughter Susannah interned last summer at a Paris publishing house midway through MIT's M.A. program in comparative media studies. "As I write this (hopefully no longer the case as you read it!), I am searching for work as a linguist (the language-scientist kind, not the kind all security agencies want to hire, alas!)" Mam@theworld.com

In New York, N.Y., **Benjamin Treuhaft** (A) is involved with a group called Send a Piano to Havana that does just that. "Just delivered our 210th piano to Havana last month." The group's web site: www.sendapiana.com

1970

Last summer, **Steve Hancoff** (A) saw a newspaper article reporting that musicians, especially American artists, were turning down concert dates in Israel, mostly because of a fear of violence, but in some cases, because of disagreement with Israeli policy.

His response was to bring a concert tour to Israel. "The two principles I wanted to demonstrate were: There are indeed respected American artists who will not be intimidated by terror. And we wish to stand with the Israeli people."

Hancoff's trio planned to tour the country during the fall–not just the major cities, he said. At each concert the group expected to be joined an Israeli artist. They also planned to offer master classes. Check his web site for updates: www.stevehancoff.com.

1972

Parental pride: "**Hank** (A70) and **Christine** (A72) **Constantine's** extremely personable, intelligent and handsome son, Alex, is now a sophomore at Annapolis."

Last fall, **Christel Stevens** (A) finally got to Greece. She presented her paper, "Images of Women in Indian Dance Sacred and Profane," with colleague Lori Clark, at the annual conference of the International Council for Dance. The conference was held Oct. 30 to Nov. 4.

Last September **Sara Abercrombie** (SF02) was a houseguest of **Irving Williams** (A72) at Happy House on Cliff Island, Maine. "We compared senior pranks of the '70s and '90s, and the true identify of the infamous 'clapper napper,' who exchanged the Annapolis Bell Tower clapper for a dog fish, was revealed," reports Williams.

1974

Sam Goldberg (A) has written *The Transference in Psychotherapy* with William Goldstein, to be published this year by Jason Aronson Inc.

1975

Vancouver-Portland alumni: It's time for another event, says **Dale Mortimer** (A). "The last area alumni event was a reception for President John Balkcom on May 8, 2001." For those with a suggestion, plus the willingness to organize the proposed event, feel free to contact Dale: 360-882-9058.

1976

Ed Kaitz (A) is a musician currently performing interactively with children, elders and people with disabilities. Interested parties may contact him at EdsMusicMachine@aol.com.

1977

William Malloy (SF) has plans. "Because I was nine years older than you when we began, I get to retire in 2006! I plan on doing some sort of paralegal work for some left-wing public interest group (but not one as staid as the ACLU)."

From **Patricia McCullough** (SFGI) in Lanham, Md.: "I have just completed my 30th year as a teacher of English at Alice Deal Jr. High School in Washington, D.C., and I still love it."

Two years ago, **Michael (Levine) St. James** (A) chose to leave law firm life after two decades to begin a solo practice. Good timing, he says: "I specialize in business bankruptcy!"

A Gift of Books

Several books from the library of the late **Peter Ringland** (class of 1944) have found their way into the college library. Peter's widow, Valentina, brought an 18th-century volume of Ovid and two language manuals from his Greek tutorials. The Ovid, she said, came from a market in Rome where Peter was stationed when he worked for the government in the 1980s. The language manuals were for a class taught by John Kieffer, one of only two tutors who remained at the college after the New Program was instituted in 1937. A classics scholar, Kieffer taught Greek and developed early materials for the freshman tutorials. The Ovid will be kept with the library's rare book collection; the manuals will join other source books, papers, and instructional materials from the early days of the New Program.

Preserving the Ph.D.

Anthropologist Peter Ellison Leads Harvard Graduate School

by Rosemary Harty

When he became dean of Harvard's Graduate School of Arts and Sciences two years ago, Peter Ellison (A73) knew he was sacrificing time: precious time that might otherwise be devoted to studying lactation and fertility among the Toba of northern Argentina, or time to produce another book in his field of human reproductive ecology.

But in the bargain, Ellison gains a chance to make a long-lasting contribution to science in another way. Concerned that higher education could lose talented students to more lucrative fields, Ellison became increasingly active at Harvard in issues concerning graduate education. He believed that the crisis in secondary education–an inability to attract and retain talented and motivated individuals to the teaching profession–could be replicated in higher education.

"As a society, we have so devalued secondary school education as a career that we have made it one that only saints and extremely motivated people of talent would pursue," says Ellison. "I'm worried that we could do the same thing to the professoriate. The very best and brightest young minds are also capable of many other activities and there are many other professions that beckon to them."

Harvard's call to action was prompted by alarming statistics. At Harvard in the '60s and early '70s, well over half of the *summa cum laude* and Phi Beta Kappa graduates went on to graduate school and careers in higher education; now that number is below 20 percent, says Ellison. Medicine, law, and business school beckon to many talented graduates who might otherwise become college professors.

"Pursuing a Ph.D. and going into academia is a very long course with unpredictable rewards," Ellison says. "Either we're going to make higher education a career for second-class minds or go to work on that career so that some of these wonderfully intelligent people can still pursue that calling."

Before accepting the dean's post, Ellison headed a faculty committee examining financial aid. The committee's work eventually led to Harvard's adoption of a policy to provide full funding for nearly all of its graduate students. That alone is a good start, but Harvard is also looking at ways to shorten the path to the Ph.D., improve the quality of life for graduate students, and make sure that doctoral candidates learn teaching skills along the way.

Martha Stewart

Peter Ellison

"We're providing much more self-conscious preparation of our students. In the past they've been trained to be wonderful researchers, and they figure out how to teach on their own," he explains. "Now we integrate teaching into the curriculum, rather than making it just a job on the side, and we're addressing pedagogy and professional development in general."

Ellison's own path to research and teaching came–indirectly–through St. John's. He studied Greek and Latin at an East Coast prep school and believed that St. John's would prepare him to pursue a career in literature, languages, or philosophy. Science he dismissed as "dry and uninteresting."

That plan continued unaltered until Ellison read Darwin's *Origin of Species* in sophomore laboratory.

"That stopped me dead in my tracks. I had never encountered an argument that was so powerful and undeniably true," he says.

That led to his decision to leave St. John's after the fall term of his junior year; he transferred to the University of Vermont, where he plunged into remedial science and biology, "loving every minute of this area of knowledge which I had previously spurned."

After earning a degree in anthropology, Ellison chose to study human biology. He went to Harvard, where he earned a doctorate in biological anthropology and joined the faculty in 1983. His research has centered on the biology of human populations, including issues such as fertility, stages of development, and reproduction.

Ellison's research has taken him to some of the most remote spots on Earth, from the Congo to villages in Argentina. He has hopped single-engine mission planes to get to research sites and suffered a bout of malaria. He has studied topics including anxiety and ovarian function, reproductive ecology and reproductive cancers, and age-related decline in male salivary testosterone.

There are sometimes constraints in his research, and not just those that hinder a man investigating female reproductive issues.

"Even more than being a male studying reproductive biology, [it is difficult to be] a human biologist and to study human beings where your subjects are people who have lives and identities and struggles of their own, ethically, personally, and socially."

He may have less time to spend in the field, but Ellison's research is continuing through his Reproductive Ecology Laboratory at Harvard. Ellison and colleagues developed techniques for measuring reproductive hormones in saliva instead of blood, allowing them to take research out of the clinic and into the field.

Right now, that field is in Argentina, where Ellison and his co-investigators are studying issues of lactation, energy, and reproduction among the Toba women of Formosa, Argentina.

Although he doesn't plan to stay in administration for the long term, Ellison appreciates the broader perspective his post has afforded him.

"I have a chance to get out of my own little niche and see a larger landscape."

Striking a Balance

Lawyer Martha Franks Integrates Idealism with Reality

by Marissa Morrison, SFGI02

Somewhere between passion and pragmatism, real change happens. Martha Franks (SF78) cites as an example the divergent paths of two historic figures. Abraham Lincoln was diplomatic and realistic. Abolitionist John Brown was radical and passionate. In common, they shared the desire to end slavery.

Franks, a lawyer, environmentalist, student of theology, and St. John's tutor, has been working in New Mexico water law since the mid-'80s. Her approach to the critical issues surrounding water allocation in the West take her somewhere between Lincoln and Brown.

"Brown stands as an icon of personal principle, such principle that he was ineffective in what he wanted to do," Franks says. "And then there's Lincoln, who is far more equivocal in terms of principled objections to slavery, but he can get things to happen. He can see what needs to be done in order to be effective in the world. Yet you have to be careful, because you don't want to be so seduced by *realpolitik* that you lose track of what you do. It is a very difficult line to walk."

Franks balances her environmental concerns with practical realities. "The theme in all my work has been trying to integrate an intellectual and a practical life," she says, "and trying to understand when it's appropriate to make deals, and when it's important to pursue principle."

Water law goes beyond public policy and the law; philosophical and theological issues are also involved. Traditionally, water rights have been allocated among federal, state, city, Indian, and private interests. But how about allocating water to the environment?

"There are two sides to the question about how much water is appropriate to allocate to the environment," Franks explains. "There are people who argue that the answer is none, that species have become extinct since the beginning of time; our species is now ascendant and we'll take what we want. Others say that the preservation of earth is the primary task of human stewardship and that water should be available first for the natural ecology. Only when that's satisfied can human beings build a sustainable lifestyle on what remains.

Santa Fe tutor Martha Franks maintains a private practice in environmental law and is involved in the controversy over water rights in New Mexico.

"The more learning you do in real life, the more you can hear the truth."

"Both positions can be defended on idealistic grounds, depending on your ideology, but the practical matter is that people try to work out compromises. Huge ideologies stand there and people sort themselves in relation to the one they're closest to, but in the end, people struggle to find compromises."

Returning to the St. John's program as a tutor last September offered Franks another opportunity to integrate practicality and intellect. "The more learning you do in real life, the more you can hear the truth," Franks says. "I loved these books as an undergrad, yet I have to look at them and say, 'I never could have heard this then.' I would have missed these truths if I hadn't been through what I have been through. And of course that makes it obvious that there's tons of stuff in there that I can't see now, and maybe won't see ever."

After working for five years for the federal government and about 10 years for the state of New Mexico, Franks started a new chapter in her legal career in January 2002 when she opened a private firm. But forging ahead in the practical world has not kept her from philosophical contemplation. Drawing on her seminary background (she has a master's degree in theological studies from the Virginia Theological Seminary), she's been exploring the connections between Christianity and environmentalism.

Franks mentions one environmentalist's claim that the Judeo-Christian tradition led to human kind's dominion over–and destruction of–the planet. "I would like to do work addressing the truth or falsity of that and seeing whether there is a ground for an environmental ethic within Christianity," she says.

"It is astonishing that the Hebrew scriptures talk in terms of subduing the earth," she says. "Instead of thinking of the earth as a giant nature god of mystery and power, it makes more sense in our century, in the wake of so much environmental destruction, to perceive the earth as weak and helpless, like a baby that can't take care of itself."

1978

Update on the Blumes, from **Michael David Blume** (A): "In the past year my son has graduated high school, my wife, **Betsy Blume** (A75) has become a certified fund-raising executive, certification earned through the American Society of Association Executives. As well as organizing other educational activities, she has now joined the board of directors of the Washington chapter of the AFP; and she and I wrote a 'how to' book on an aspect of fund raising, published and promoted by the American Society of Association Executives. She continues to work for the Special Libraries Association, and continues to expand revenues for its projects, working with such companies as Lexis-Nexis, Factive, Standard & Poors, and many others.

We have finally moved from Annapolis to Bethesda, Maryland, contiguous with Northwest Washington and intermingled with Chevy Chase. It is a beautiful area."

Suzan M. Porter (SF) will be teaching sixth-grade science and seventh-grade pre-algebra at the NOVA School in Olympia, Wash. "NOVA is a middle school which serves academically talented youngsters, and I'm very much looking forward to the challenges."

1980

Andrew Klipper (A) became a grandfather for the second time on Oct. 24, 2001, when Makayla Marie Anderson was born. "**Justin Burke** (A87) and I continue to coordinate an annual fund-raising effort for the Jimmy Fund and the Dana Farber Cancer Institute. Anyone wishing to participate can e-mail me at Aklip1@aol.com. See you all croquet weekend. I will be running the Bay Bridge 10K."

1981

From Nashville, Tenn., **Robert J. Mondlock** (A) writes of his musical career: "For about the last seven years I've been touring with my wife and partner, Carol Elliott, who is also a singer/songwriter (we got married at the Kerrville Folk Festival in Texas in June of 2000). I've got three CDs of my own out and I've had the good fortune of having some of my songs recorded by other artists as well (Nanci Griffith, David Wilcox, Joan Baez, Janis Ian, Garth Brooks, Peter Paul and Mary). My latest project is a trio record with Art Garfunkel and Maia Sharp scheduled for release on October 8. The three of us will be touring to support the record this fall on into next spring. I've got a website like just about everybody these days. It's BuddyMondlock.com. Please c'mon by and sign the guestbook and say hi. I'd love to hear from any of my old pals at St. John's."

1982

Steve Mulholland (A) is teaching Latin to middle and high school students at Chatham Public School. He began building a new house last September.

"As if going to the 20th reunion wasn't enough to make me feel old!" says **Leslie Smith-Rosen** (A) "Eldest child, Marielle, is a college freshman now; Alyssa's in high school and Sam's in middle school. I'm still teaching and developing curriculum at a Baltimore Jewish day school and religious high school. My quest for a Ph.D., now spanning two millennia, is on its next leg: working on my language comps, nursing a dissertation topic. Too much stress, too much debt, too little time to read–but somehow very happy."

According to **David Weinstein** (A), "There is nothing like being the director of research for a national brokerage firm in these interesting times."

1983

Deana Glickstein (AGI) recently relocated to Tarpon Springs, Fla., after electing early retirement as an educational administrator with the school district of Philadelphia and as a graduate school professor. "Though there are many real Greeks here in Tarpon Springs, have not found any St. Johnnie alumni chapters here in Florida. Interested in creating one? please e-mail: deanashere@hotmail.com."

A Year in Congress

Steve Hanf (A70) has been spending the past year working in Congress, thanks to a fellowship from the American Political Science Association. "I'm serving the fellowship on the personal staff of Rep. Brad Sherman (D-Calif.) My issues are health and the elderly–totally new subjects for me. (For the past 15 years, I've been working on financial regulatory issues.) The congressional staff is young, smart, hard-working–exploding the myth that people who work for Congress don't know what they're doing. This is a wonderfully invigorating and educational experience for me.

"On the personal side, my wife (Ruth Sievers) and I celebrated our 18th anniversary last March. She has become devoted to the cultivation and arrangement of flowers and wants to retire soon from her writing job at the Library of Congress so she can spend full time on those floral pursuits. Our 14-year-old son just graduated from middle school with a straight-A record for the entire three years. He enters high school next fall."

1984

Edward Abse (A) is completing a doctorate in anthropology this year at the University of Virginia, based on three years of field research with the Mazatec Indians of the Sierra Madre Oriental in Oaxaca, Mexico.

1985

Remarried and with a brand new book, **Maggie Kinser [Saiki] Hohle** (A) writes: "As I wrote in *The Reporter* in 2000, I graduated in '85 from Annapolis as Maggie Kinser. I spent 15 years in Japan. I returned to the U.S. in 2000. The new news is that I have a book coming out: The book is *12 Japanese Masters,* and is being published by Graphis. (You can find it at amazon.com.) *12 Japanese Masters* is the culmination of 10 years of writing about Japanese design. Because my parents are both designers, because I studied at St. John's, and because I speak Japanese, I ended up writing for *Graphis* magazine while in Japan. I was fortunate enough to interview some of the greatest designers in postwar Japan, and through their work and the experiences they related to me, to learn about both Japanese design and the postwar period in Japan. I published more than 20 pieces for *Graphis,* and then, while home for my father's funeral in 1999, pitched the publisher with the idea of bringing all these profiles together in a book that would outline the cultural and historical context in which these designers grew up and matured."

Anthony N. Siegel (SF) married Linda Naclerrio in October 2001; he was promoted to vice president of CitiCorps last February. They live in Chappaqua, N.Y.

1986

Margaret Parish (A) received a Ph.D. in clinical psychology from Delphi University in 2000. She is a postdoctoral fellow at the Austen Riggs Center, an open, psychoanalytic, psychiatric hospital dedicated to examined living in Stockbridge, Mass.

Lucy E. Duncan (SF) gave birth to a daughter this spring.

1987

Beth Morris (A) has just returned from a year in London (spent with A87 classmate **Michael Smith** and his wife, Kristen). She's working as a project manager for a software company. In September she wrote of her plans to be married–"INS willing!"–in November to Steve Tanner of Basingstoke, U.K.

1988

Erin M. Milnes (A) has recently taken up whitewater raft guiding. "It's great fun in a beautiful loca-

tion: the south fork of the American River. Just last week I was joined on a rafting trip by **Jeff Falero** (A88), who's now living in the Bay Area. We had a fantastic time catching up and paddling in the sun. Anyone interested in some California whitewater can reach me at erin@milnes.de"

Last fall, **Gretchen Jacobs** (A) wrote and directed a play called *Brightness Falls: The Tragical History of Christopher Marlowe,* at the Greenbelt Arts Center in Greenbelt, Md.

1990

New baby news from **Clinton Pittman** (SF): "Samuel Shen Pittman born 02/22/02–George Washington's real birthday and a numerical palindrome of sorts. Pictures available upon request."

1991

Sapna Gandhi (A) writes from Jersey City: "I am finally certified to teach yoga to children through a great program (www.yogakids.com). If anyone is interested in learning more, contact me: dreamsapna@yahoo.com. I don't know where I'll go from here but will look into teaching at children's hospitals and community centers." She also plans a trip to India to get reacquainted with family and her culture.

Cynthia Glines (SFGI) completed her doctorate in psychology last spring. "Currently I work at a maximum security prison as a unit psychologist in the lovely state of Idaho."

1992

Lorie Benning (A) has been in Baltimore with her daughter, Sarah, for four years. "Sarah is 11 and is going into sixth grade. She's a jock (swimming and soccer), but she's also artistic and she loves to read. I work at Johns Hopkins as a statistical analyst for a women's HIV study. I've published three papers on the impact of HIV on cervical disease, quality control of HIV viral load measurements, and the increasing importance of non-AIDS mortality in the era of potent anti-retroviral therapy."

Nonnie (Schmitt) Cullipher (A) lives in the mountains of North Carolina with her husband, Sid. They have been blessed over the past year with the birth of daughter Greta and the adoption of Brittany, 11. Nonnie and Sid run a nonprofit.

Aaron Garza (SF) is moving to Ogden, Utah, in August. He had a great time at the reunion: "Later, I laughingly discovered that I'd busted my shoes from much spirited dancing."

Laura C. Knight (A) writes from Corinth, Texas: "I recently graduated from DePaul University with a master's in math education, and I've accepted a job with North Central Texas Community College, teaching developmental math. It's good to be back in Texas. I would love to hear from fellow Johnnies. E-mail is: knightla@mail1.aaahawk.com."

Hannah Stires (A) and **Joel Ard** (A95) married at St. Matthew's Cathedral in Washington, D.C., on April 13, 2002. Johnnies in attendance included the best man, **David Trimmer** (A92), **Nonnie (Schmitt) Cullipher** (A92), **Amy Elizabeth Parton** (A92), **Sarah Schoedinger** (A92), **Kurt Heckel** (A93), **Lorie Benning** (A93), **Amy Thurston** (A95), **Alex Lomvardias** (A95), and **Emily Murphy** (A95). Hannah is an attorney at the Department of Justice, and Joel is an attorney at Latham & Watkins, both in Washington, D.C. They recently bought a home in Eastport and would be happy to hear from old friends and acquaintances at j-ard-10@alumni.uchicago.edu.

Anne Schuchman (started with the Annapolis class of '91, graduated with class of '92) and **James Berrettini** (AGI93) are thrilled to announce the birth of their daughter, Stella Rose, on October 7. (Their excuse for missing the class of 1992 reunion.) "Stella joins big brother Samuel, now 3. We're still living in Manhattan, but searching for larger quarters. We can be reached by e-mail at ams8050@nyu.edu (Anne) and jpb@alum.mit.edu (Jim)."

1993

Amy Flack (A) is in her fifth year of ministry (Presbyterian Church of the USA) in South Dakota. In July, she wrote, her area was in the midst of a terrible drought. "The cattle don't have enough grass to eat and people are forced to sell off their whole livelihoods. Keep the small farmer and our Western states in your prayers."

Thornton Lockwood (AGI) and his wife, Karen, announce the birth of Nicholas Charles, born August 15.

Jonathan Pearl (A) and his wife, Cheryl welcomed the birth of their son, Rembrandt, on April 15, 2002, at 10:46 p.m.

1994

David Brooks (SF) expects this is the year he'll graduate with his Ph.D. in clinical psychology: "I have just completed a predoctoral residency at the University of Miami/Jackson Memorial Medical Center and will be building up a private practice as I complete my dissertation on contemporary Kleinian Psychoanalytic technique."

Alex Gammon (A) and **Beth Martin** (A) were married in the Great Hall on July 20.

1995

William Bolan (A) and **Janice Thompson** (A) live in South Bend, Ind., where they recently celebrated their fifth wedding anniversary. Son Mathew James Thompson Bolon is now "a very active two-and-a-half-year-old. We are both nearing completion of our Ph.D.s in theology and hope that at least one of us will have a job soon!"

Kate Feld (A) is enrolled in Columbia University's Graduate School of Journalism.

Carter Snead (A) was recently named General Counsel for President Bush's Council on Bioethics (www.bioethics.gov). **Leigh Fitzpatrick Snead** (A98) is in her last year of doctoral coursework at the Catholic University of America School of Philosophy. Leigh and Carter are living in the Dupont Circle neighborhood of Washington, D.C., and would love to hear from old friends.

The **Rev. Janet Sunderland** (SFGI) has a church in Kansas City and is having a wonderful time. Her web site is www.churchofantioch.org/coakc.html and e-mail is suncliff@planetkc.com. She would love to hear from old friends.

1996

Casey Patrick McFaden (AGI) graduated from Georgetown University Law Center last May and entered private practice in Washington, D.C.

1997

Dominic Crapuchettes (A) moved to the D.C. area with **Amanda Dulin** (A) to attend the MBA program at the University of Maryland in the fall. His plan is to start a board game company when he graduates. "I am extremely excited about the whole prospect of returning to school and working on a business plan. Plato must be turning over in his grave!"

Samuel Davis Trares was born to **Rachel Trares**, née Davis, (A) and **Luke Trares** (A) on Wednesday, October 16, 2002, at 4:09 p.m in Fort Worth, Texas. He weighed 8 pounds and 9 ounces at birth and was 20 inches long. Both Rachel and Sammy are doing fine. Adds Luke: "We are both very excited to be given the opportunity to raise such a cute little person."

Juan Gonzalo Villaseñor (A) has moved to New York, where he works for the American Civil Liberties Union as the William J. Brennan First Amendment Fellow.

1998

Ruth Busko (A) is completing a master's degree in acupuncture. She's an acupuncture intern at the faculty-student clinic of the TAI Sophia Institute for the Healing Arts in Laurel, Md. "Feel free to contact me at 410-312-0991 or at rmbusko@hotmail.com."

Lighting up the Lawns

USCA croquet news/Holly Currier

Stephanie Paduano (A94) graces the cover of the fall 2002 edition of *USCA Croquet News,* the publication of the United States Croquet Association. Paduano is also featured in "New Faces Light Up the Lawns," an article about her introduction to the game and her first-place singles and third-place doubles victories in the USCA Mid-Atlantic/New England Regional tournament last summer. Paduano, who works for U.S. Trust in New York, plays croquet in Central Park as a member of the New York Croquet Club. Although her championship qualities emerged after graduation, Paduano credits St. John's with sparking her initial interest.

"Everyone pretty much knew everyone at St. John's," Paduano says in the article. "One day a friend of mine was playing croquet and I asked him to show me a few shots. I wasn't really hooked then, but I thought it was fun."

Dane Owen (SF) has published *Japanese Cabinetry: The Art and Craft of Tansu.*

1999

Jessica Morgenstern (A) is teaching full time for Arthur Murray Studio in Santa Barbara, Calif. "Sometimes miss the good conversations, would welcome e-mail!" Sprout_1999@yahoo.com.

Tracy Nectoux (AGI) is currently teaching English at Parkland Community College in Champaign, Illinois. "It's only now that I miss the 'calm safety' of being a student!"

2000

Paul Britton Spradley (A) recently earned his master's degree from Ole Miss. "I am still teaching geometry in the Mississippi Delta and I recently bought a house."

Adrien Stoloff (A) will be heading to Japan to participate in the JET program. Classmates can reach him at elemence@hotmail.com

Anne Vela (A) says, "Hi y'all. I have moved to New York to start studies in the Columbia University post-baccalaureate premedical program. Chris is staying in Savannah until May to finish his master's degree in architecture. I would love to get in touch with other NYC Johnnies who are doing premed or med, or if you are in New York. Please contact me at artemisvela@yahoo.com."

2001

Basil Bryan Cleveland (A) is happy to talk about the University Professors graduate program at Boston University, which he says is "BU's version of the Committee on Social Thought." Contact him at basilcleveland@hotmail.com.

Karen Costa (SF) sends reports for herself and other Santa Fe classmates: "**Heather Davis** is going to Haiti with the Peace Corps. **Eben Lasker**, **Joe Buckley**, **Brian Ballentine**, **Jerome Moroux**, and **Karina Gill** are living in New York City. Karina and Joe are both teaching. **Ben Judson** and **Ian Mullet** are in San Antonio, Texas. I am also living in New York City doing research and editing. But maybe this is all just gossip?"

Justin Kray (SF) spent this past year teaching English in Epinal, France; he toured Eastern Europe before returning to the United States in June.

Nancy R. Lewis (HA) says it was "a pleasure" to pay her 2002 alumni dues–and she really means it. "When I was appointed registrar of the college in 1979, I never imagined that I would become the recipient of two such wonderful gifts. My years spent as registrar and now as an honorary alumna are extraordinary gifts and I am very grateful for both of them. Thank you for the opportunity to continue to share in the life of the college in such a meaningful way."

Anne Needham (A) has left her job as a bookseller in Washington, D.C., to enroll in the Northwest School of Wooden Boat Building in Port Townsend, Wash. She hopes one day to work in a boatyard and teach others the traditional arts and crafts of the sea.

"Having discovered that, contrary to Socrates' august opinion that 'souls are not unalloyed,' I am getting in touch with my 'iron soul' and hope to learn a trade as well," she says.

Needham is scheduled to graduate with an associate's degree in occupational studies in traditional wooden boat building in June 2003.

Kee Zublin (SF) reports from Eugene: "Have begun performing on the Winnamucca-Tonopeh circuit as a prestidigitator/family counselor."

2002

"Life is good," says **Claire Darling** (SF), in Beaverton, Ore. "I'm growing quite fond of our three chickens. Would love to hear from anyone local regarding reading groups, hiking, litter pick-up, whatever." Bumpkins@aracnet.com.

Julia (Graham) Mesnikoff (SF) was married June 1 to Nathan Mesnikoff. They were married at the Unitarian-Universalist Church to which they belong, on the lawn and "under a huppah which I batiked with symbols of Nathan's and my several religious traditions and other things dear to us. **Bill and Natalie Blais** (SF04) and **Claire Darling** (SF03) and her daughter, Regan, helped hold the huppah, and **Kristie Kesler** (SF03) read a Buddhist benediction. I finished my nurse practitioner training at Boston College; Nathan continues work on his Ph.D. in philosophy of religion at Boston University."

What's Up?

The College wants to hear from you. Call us, write us, e-mail us. Let your classmates know what you're doing. The next issue will be published in April; deadline for the alumni notes section is Feb. 15.

In Annapolis:

The College Magazine
St. John's College, Box 2800
Annapolis, MD 21404;
reharty@sjca.edu

In Santa Fe:

The College Magazine
St. John's College
Public Relations Office
1160 Camino Cruz Blanca
Santa Fe, NM 87501-4599;
tshalizi@mail.sjcsf.edu

Alumni notes on the Web:

Read Alumni Notes and contact *The College* on the web at www.sjca.edu – click on Alumni.

The Search for a Bearable Sorrow

Jonathan Aurthur (A68) lost his son to suicide. His new book retraces his son's journey through the world of mental illness and asks: Was there a better way to help him?

by Susan Borden, A87

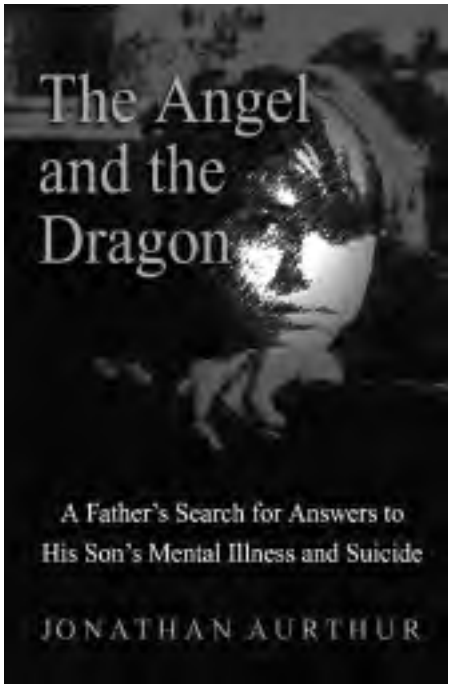
Jonathan Aurthur's son Charley–an intelligent, well-liked, handsome young man with a philosophical bent and a love for the piano–was 18 years old when he experienced his first psychotic episode and suicide attempt during a camping trip to Yosemite. Five years later, Charley jumped to his death onto the Santa Monica Freeway. *The Angel and the Dragon* is Aurthur's account of Charley's life and death–with most of the book dedicated to describing his son's illness and the attempts made to treat it.

Some of the most interesting–and troubling–parts of the book explore the nature of mental illness. Is the problem medical? social? psychological? spiritual? These passages are interesting because they show the real-life need to unravel philosophical questions about the relation between the mind and the body. They are troubling because they speak to a central failure in medical treatment for mental disorders.

Medical Model

When his son returned, fearful and agitated, from Yosemite after his first psychotic break, Aurthur sought help for him from the medical establishment. "Charley's first psychotic breakdown and suicide attempt appeared to happen so suddenly, literally from one day to the next, that it seemed like it had to be something physical. As a result, I eagerly tried to convince him that he had a simple disease like diabetes, and that just as diabetics need to take insulin, he had to take his antipsychotic medication or his lithium and then everything would be okay," says Aurthur. "It was very comforting to think that Charley's problem was relatively straightforward and understandable. Comforting to me, at least."

But as Charley struggled with numerous hospitalizations, doctors, diagnoses, and medications, Aurthur saw that mental illness was far more complicated than diabetes. Not only did the inability of medicine to treat his son lead him to see the shortcomings of the medical model, but



In *The Angel and the Dragon,* Jonathan Aurthur tries to explain why conventional treatment couldn't save his son Charley's life.

Aurthur's son, like many with mental disorders, also had quite a different understanding of his problem.

"There were times when he tried to believe that he had some simple, treatable physical illness, because I think part of him wanted to live a simple, uncomplicated life," says Aurthur. "But another part of him knew that he and his life were not simple and uncomplicated no matter what anyone told him. His illness, or as he termed it, his 'affliction,' permeated too many parts of his psyche; it was too psychological and spiritual, too much a part of who he was and how he saw himself, to be isolated into some simple physical pigeon hole."

A patient's complex vision of his illness, coupled with the often serious side effects of medication, can lead to resisting or refusing treatment. The standard medical viewpoint is that this resistance is a symptom of the illness and hinders treatment. But Aurthur is able to show readers of *The Angel and the Dragon* a patient's view of resistance.

When a patient is under medication, his negative symptoms are relieved to some degree, but his life is greatly diminished. No, he won't kill himself. But to what degree is he living, facing side effects ranging from blackout spells and seizures to headaches, anxiety, and fatigue?

The problem is magnified if the patient and doctor disagree about a fundamental issue: Where do symptoms of an illness end and a patient's individual humanity begin? Is he suffering from delusions of grandeur, or is he particularly gifted? Is he suffering from paranoia, or is the world–locking him in a hospital, monitoring his behavior, forcing medication on him–really out to get him?

As Aurthur pieces together the patient's vantage point, the reader sees resistance for the complicated phenomenon that it is. Aurthur then introduces a more radical view (not one he shares, but one he finds interesting) that attributes resistance not to illness but to a freedom from illness: If you're treated for behavior that those with more power see as illness, but that you believe simply reflects your differing vision of the world, then it is unwise to comply with treatment, especially when it is harsh or painful. Extreme examples of this situation include regimes that place dissidents in mental wards and societies that condemn left-handed people as tools of the devil.

"It makes me think about scapegoating, in the old days in Eastern Europe," says Aurthur. "There was the village idiot, the village beauty, the village whore, the village drunk. These designated social roles allowed the society to function in an organized way." Although his family tried to avoid it, they often ended up scapegoating Charley. "Charley became the designated problem and family therapy turned into 'how can we help Charley,' not 'what is going on in our family that has contributed to the problem.' Of course he became terribly resistant, totally on the

defensive. As loving as we tried to be, we were dumping on him."

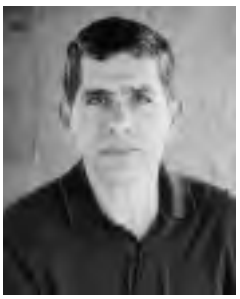
As Aurthur explores the psychological reasons for resistance, he also investigates the physical reasons. While an intolerance for the side effects of antipsychotic drugs is a fairly well known cause of resistance, Aurthur points to one simple reason a patient might stop taking medication: It doesn't work.

For Aurthur, a key insight into the problem with antipsychotics came when Charley was in the hospital for a self-inflicted stabbing wound. Although he was on morphine for the pain, Aurthur was disturbed that no one was inclined to return Charley to his antipsychotic medicine. A doctor finally tried to put him at ease about the situation by explaining that morphine would work–it was the first antipsychotic.

"That's when the lightbulb clicked," writes Aurthur. "So that was it. I'd been dimly aware before that antipsychotics didn't 'cure' mental illness, they 'treated' it. Now for the first time I was finally seeing what that meant. Navane and all the rest–'tranquilizers,' the dictionary says–were clubs more than straitjackets. Basically they were just heavy, brain-deadening drugs, like morphine. They doped people up to the point where they were too zonked out to be crazy–or in the case of people who were suicidal, too indifferent to life to have the energy to end it."

In addition to their bludgeon-like mechanisms, there's the possibility that the problems antipsychotics address aren't the right problems–that hearing voices and self-aggrandizing are not what need to be fixed. All antipsychotics are basically tranquilizers, explains Aurthur. "That may be good for certain times, to calm the person down, to make the voices go away. But it does not address the fundamental problem: What is the person going to do with his life after the voices go away? What is going to take the place of being sick?

"There were times when Charley would be in recovery, he'd be compliant, then he'd ask, 'What am I going to do with my life?' He was 21 years old, he saw his schoolmates graduating and going on with their lives while he was still a sophomore. The life choices that young people like Charley have must be addressed. They can't be satisfied with coping therapy, therapy that teaches how to take your medication better. This involves something much more profound."



Jonathan Aurthur

"If only mental illness were less demonized and seen more as a spiritual condition..."

Psychosocial Rehab

Aurthur discovered something more profound in the world of psychosocial rehabilitation, often described as treating the person, not the disease. "Whereas the psychopharmacological model gives the mentally ill person medications to get rid of the so-called "primary symptoms" of the illness–the voices, the visions, the delusions–psychosocial rehab relates first and foremost to the person as a person, not a list of symptoms, and tries to deal first and foremost with the psychological pain or uncertainty or social isolation the person is experiencing," he says. "The rehab model works from the premise that even very sick people have healthy parts, strengths that can be built on and supported. Psychosocial rehab focuses on the healthy to help deal with the unhealthy."

In his research for *The Angel and the Dragon,* Aurthur found two promising alternative recovery facilities: The Village Integrated Service Agency in Long Beach, California, and Windhorse Associates in Northampton, Massachusetts.

The Village's approach is to create a community within its treatment center that supports patients as they work to establish a life in the Village, and then build that life beyond the center. They call their approach "a high risk/high support environment that promotes hope and the recovery process." Patients are supported in social activities in and out of the Village, through substance abuse and recovery work, through employment and employment training, with money management systems and guidance, and through participation in the management and governance of the Village.

Windhorse, featuring something of a Buddhist orientation, describes its program as working toward integration and balance for the patient and the community. The program calls for "basic attendance" to focus awareness on the immediate needs of the moment; "integrative medicine" to establish habits of good health through exercise, proper nutrition, adequate rest, and stress management; and a "working team" that can include a team leader, psychotherapist, team counselor, housemate, wellness nurse, and psychiatrist.

As Arthur learned about psychosocial rehab, he began to develop a picture of what might have been a better course of treatment for his son.

"If only we could see mental illness as a problem with many different aspects–social, personal, familial, historical. If only mental illness were less demonized and seen more as a spiritual condition that is much more prevalent than we have been led to believe."

Had that been the case, Aurthur says, he would have found someone "with real insight and understanding to make Charley feel he could communicate and unburden himself and discuss what was wrong. Someone to open up a dialogue where Charley could feel safe, could feel that nobody was leaning on him and telling him what was wrong and what he had to do."

Charley's journal entries reflect that he was open to compassionate treatment.

"Charley hated the condescension," Aurthur says. "He needed somebody who could spend time with him and try to figure out what had happened at Yosemite. He needed somebody to just be there for him, as a sort of buoy in stormy water."

Aurthur looks back at his own attempts to guide Charley toward the medical hierarchy with some regret. In some ways, by accepting the medical model to a large degree, he was missing out on much of Charley's experience of his illness.

"It's like we both had our hands on the knob of a radio and were struggling over the dial," he says. "I thought I was trying to help him tune in to the music, but it was really the static he wanted to listen to."

Tommy Turner

From a Calvert County Farm to Teaching Generations of Doctors

One of St. John's most loyal alumni, Thomas Bourne Turner, class of 1921, died at his home in Baltimore on September 22. Dr. Turner enjoyed an extraordinary career as a physician, researcher, and dean of the Johns Hopkins School of Medicine. His generous support and enduring affection for the college never wavered, even as he saw the strict regimen and braided uniforms of the military school he attended give way to the great books with Buchanan and Barr's New Program.

Turner grew up in rural Calvert County, the son of a farmer and engineer who built steamboat wharves along the Chesapeake Bay. He was only 14 when he came to St. John's–secondary education opportunities near his home being limited–as a scholarship student. He kept as a treasured memento the saber he won as commander of the best-drilled company in the battalion.

He enjoyed other fond memories of his days at St. John's. In 1999, in a letter accompanying a gift to the college in honor of the Liberty Tree after its loss, Turner wrote of his "vivid recollection" of a graduation ceremony in which Franklin D. Roosevelt was the speaker:

"Not yet paralyzed, he was an unusually tall and handsome man who spoke with fervor. Recently Assistant Secretary of the Navy, he made us all proud of the U.S.A. and St. John's as a small part of it."

Turner's service to the Board of Visitors and Governors was unprecedented. It spanned four decades, from 1951 to 1985, and he twice served as board chairman, in 1956 and 1973. In 1957, he received the Alumni Association's Award of Merit for his contributions to the field of medicine.

As a young man, Turner leaned toward a career in the law, but his father–noting that two of his great-grandfathers had been physicians–asked him to consider the good he might do as a country doctor. Thus, Turner went to the University of Maryland to study medicine. Although

Thomas Bourne Turner

"Affection supports life's infrastructure, compassion underpins the world."

his medical career took a path divergent from his father's vision, he gained the opportunity to make major contributions in medicine.

After being trained as an internist, Turner joined Johns Hopkins in 1927, first as a postdoctorate fellow, then as an assistant professor and associate physician. He conducted research in infectious diseases as a member of the Rockefeller Foundation.

In 1939, he became professor and head of the department of microbiology at Johns Hopkins, where he continued his work in devastating diseases such as polio and syphilis.

During World War II, he served as a colonel in the Medical Corps in Washington, North Africa, and Europe. He studied Nazi Germany's biological warfare capabilities and developed the Army's venereal disease control program.

As the dean of the Johns Hopkins University School of Medicine from 1957 to 1968, Turner guided the school through a period of tremendous expansion as the size of its full-time faculty tripled, new research facilities were built, and new specialties such as biomedical engineering were developed. After stepping down as dean, Turner became the medical school's first archivist and completed a detailed history of the institution. In the early '80s, he became the first director of the Alcoholic Beverage Medical Research Foundation, based at Hopkins.

A 1995 Baltimore *Sun* article described Turner as "engagingly unaffected, unpretentious and egalitarian, qualities perhaps nurtured by his deep roots in Calvert County...He is a courtly man,

easily erect in crisply tailored suits, a genial patrician."

In 1993, Turner composed a list of some of the wisdom he had attained, calling it, "A few things learned during a long life."

They included culinary tips: "Almost all soups can be improved by a dash of sherry" and cautionary advice: "Hold on to banisters going down stairs."

Finally, he shared the guidelines that ruled his own life so well: "Love, affection and compassion are all allied but not the same. Reciprocated love is rare; cherish and guard it well. Affection supports life's infrastructure; compassion underpins the world."

His favorite toast, a newspaper article reported: "Let's live it up."

St. John's extends sympathy to his family: daughters Anne Pope and Pattie Walker, class of 1966; five grandchildren; and seven great-grandchildren.

David B. Rea

David Rea, class of 1949, died in September, just short of his 76th birthday.

Dave, as he was called by his fellow classmates and friends, came to St. John's in January 1946 as a January freshman. At the end of the 1945-1946 academic year he was the only student to pass the Greek reading knowledge examination. In the ensuing years he exhibited a mind that remembered everything that he read and understood it all as well. Dave excelled in all the facets of the New Program. He never dominated a seminar. Rather he clarified the text, kept the discussion from floundering, and kept the seminar on track whenever appropriate. While a student Dave would read some of the seminal works in Greek, Latin, French, or German without a dictionary. "The Saga of Burnt Njal" would have a lasting influence on his life. He developed a love of classical music, especially opera. At the Commencement exercises in 1949 Dave was awarded the St. John's College Board of Visitors and Governors Gold Medal for the student with the highest standing. He also received "Honorable Mention" for his senior thesis.

After graduation Dave went to the Yale School of Law. He was selected among others by Stringfellow Barr and Scott Buchanan to spend the summer of 1950 in Israel to observe the formation of a new state and to work on a kibbutz. En route to and from Israel via Paris, Dave met Jacqueline, whom he subsequently married. It was love at first sight.

Upon graduation from law school in 1952, Dave joined the firm of Wilkie, Farr & Gallagher. There he practiced corporate law for almost 40 years until his retirement in 1991. During that time Dave was an active alumnus. Many times college meetings in New York used a Wilkie, Farr conference room. Dave was an active fundraiser for the college and a good contributor himself. He attended the Alumni Association New York Chapter meetings.The Reas hosted the New York St. John's College prospective student reception in their New York residence many times. In 1974 he and Jacqueline accompanied Stringfellow Barr to Annapolis to celebrate Barr's being made an honorary alumnus of the class of 1949 on the occasion of the 25th reunion of Dave's class.

After many requests Dave agreed to become a member of the St. John's College Board of Visitors and Governors. He served two consecutive three-year terms. Dave's abilities were quickly recognized and he soon became an influential member of the Board serving on the Executive Committee and the Governance Committee. At various times Dave and Wilkie, Farr did pro bono work for the college.

Dave and Jacqueline grew fond of the eastern end of Long Island.They spent summer weekends on Shelter Island where Dave sailed, fished, and clammed. Eventually they bought a house in Sag Harbor. Dave was one of the founders of the St. John's College Alumni Summer Montauk Striped Bass and Bluefish Charter. On the evening of the fishing trip Jacqueline and Dave would host a dinner for the participants and provide rooms for as many as possible. This was done for many years. To be invited on board was considered an honor.

In 1991 when Dave's kidneys failed, he used the time he was on dialysis to read and listen to classical music. He never complained. Over the next 10 years, he suffered a series of health setbacks.

Dave Rea will always be among the best of whom St. John's is capable and an example for all of how to live one's life.

He is survived by his wife Jacqueline Rea, a son David, a daughter Ann, and his brother Dr. Thomas Rea, class of 1951.
—submitted by Allan P. Hoffman class of 1949.

Charles Peace III

A retired banker and long-time activist in the Republican Party, Charles F. Peace III, class of 1936, died October 8 at his home in Towson, Md. He was 89.

Born in Baltimore and raised in Anne Arundel County, Peace served in the Army Air Forces in World War II. He worked in sales before joining Maryland National Bank as an assistant vice president. He was described in a Baltimore *Sun* article as a "stalwart" of the Republican Party in Maryland, having served as a member of the Republican State Central Committee.

Also noted are:

Warren K. Brown, class of 1938, died in January.

Lt. Col. John Joseph Byrnes, Annapolis class of 1980, died in 2002.

Henry A. Czlusniak, class of 1937, died in March.

Edward S. Digges, class of 1939, died in September.

Frank. R. Genner Jr., class of 1936, died in May.

Edward W. Gorrell, class of 1955, died in January.

Michael C. Keane, class of 1945, died in July.

Ernest A. Otto Jr., class of 1941, died in May.

Mark P. Rogers, Santa Fe class of 1972, died in April.

Julius B. Sherr, class of 1942, died in April.

The Bookbinder's Apprentice

An Aspiring Painter Finds Art in an Unlikely Place

by Susan Borden, A87

Ben Frey (A02) received two copies of *A Degree of Mastery: A Journey Through Book Arts Apprenticeship* for Christmas his sophomore year. The book seemed so perfect for Frey, whose campus job was in the library bookbindery, that his mother and his father–unbeknownst to one another–each sent him a copy. In *A Degree of Mastery,* author Annie Tremmel Wilcox, now an expert bookmaker and conservator, discusses her apprenticeship and the book arts in general, describing the details of working on, making, and preserving beautiful books.

While the book became a favorite read for those in the trade, Frey found it discouraging. "I don't want to do that," he remembers thinking. "I don't want to work deep down in the basement of some archive trying to make old books hold together."

Fortunately for Frey, other forces were at work to make his life more interesting. Claire and Pierre Wagner, French expatriates from the Alsace region and longtime friends of St. John's, had hosted him on their boat during the annual Sail Picnic the previous fall. Frey noticed the Wagners speaking French and spent the rest of the outing talking with them.

"I said I was interested in learning French, and Claire said she knew a number of people in France who might be able to help me out. We exchanged a few letters, and in the middle of the summer I got a phone call. She'd found a family in France I could work for as an au pair."

Frey spent the next year living just outside of Paris and devoted a fair amount of time to thinking about what to do with his life. Having spent many years painting, he placed art high on his priority list, but also felt a sense of obligation to finish college.

"My French professor in Paris one day asked why I wouldn't just leave school and do what I wanted to do," recalls Frey. "I said that I thought my family would be concerned: I have two grandparents who are teachers. He said, 'yes, but you have to live your life. They're not always going to be around. You have to make this decision for yourself.'"

Christopher Huston

When is a book more than a book? Ben Frey learns the art of conceptual bookbinding.

"...If I didn't try making it as a painter, I was going to regret it."

The professor's advice resonated with Frey, who was at the time reading Sartre's *The Age of Reason* while continuing to contemplate life as a painter. "I realized that I sounded a lot like Matthew, the main character, except he was 35 and unhappy. At the end of the book he realizes he has to take his life into his own hands and drop all the things he doesn't want and try to start with what he wants. I thought about that and realized that if I didn't try making it as a painter I was going to regret it."

After returning from France, Frey moved to New York with a cache of paintings and managed to sell quite a few. Still, he found himself just shy of his goal of supporting himself through art. With a move to high-rent Manhattan planned, he began to look for a day job. Given the two years of bookbindery experience on his resume, bookbinders seemed an obvious starting point. Among those he wrote to was Richard Minsky, a bookbinder whose name had come up numerous times during Frey's Internet search for employment.

Minsky contacted Frey immediately after receiving his letter, but saw that Frey lacked the skills necessary for working with a master bookbinder. "Minsky's work is very exacting. He needs things to be done to a 32nd or even a 64th of an inch. In a library bindery, most allowances can be an 8th of an inch or even larger," explains Frey. In addition, Minsky's work involves fine carpentry and expert leatherwork. A beginner with a fine piece of leather and a sharp knife can easily make expensive mistakes.

Minsky gave Frey the chance to sharpen his skills by working with him part time as a volunteer. To pay his bills, Frey worked

as a security guard. This past August, Minsky offered Frey full-time work in his studio.

Minsky, it turns out, is no ordinary bookbinder. Frey says that he's excellent at restoration, as one would expect, but he also works in conceptual art. Minsky's current conceptual binding project is the Bill of Rights–a set of 10 books, one on each amendment.

"He has picked books that deal directly with the topic of the amendment and binds them in a way relevant to the subject, showing the struggle between the rights that are guaranteed and how they are taken away," explains Frey.

"For the First Amendment he has taken a copy of Salman Rushdie's *Satanic Verses,* burnt the cover and the edges of the pages, and built a reliquary for it. For the Tenth Amendment, he chose the ruling on the *Bush v. Gore* case as the text. He printed it on nice paper and bound it in a binding that looks like any binding you'd find in a legal library, but all of the boards are a little crooked and the labels on the spine are slightly off-center. He used fake leather for the cover. It looks like goat leather, but it's actually pigskin."

Frey is now working on his own conceptual binding project. The book he's working with is *Life: A User's Manual* by Georges Perec.

"It's a 400-page work about everything that's happening in one apartment building in Paris for the duration of one second. It revolves around the theme of a puzzle," says Frey. "One of the more influential characters in the book has decided that he has so much money he needs a project in life. He learns to paint watercolors, then turns the paintings into puzzles, puts the puzzles together, then separates the watercolor paper from the backing and washes the watercolor off so he has a blank sheet of paper at the end. In my project, the book will slide into a case with a box on it and the puzzle will be in the box. I'm going to make that puzzle."

Helping Enduring Works Endure

In a quiet room in the basement of the Greenfield Library, sophomore Dillon Wright-FitzGerald takes a scalpel to Ptolemy's *Almagest.* Alice Kurs (SFGI71), working nearby, barely looks up; she's seen this kind of thing before.

Kurs has watched dozens of students cut hundreds of books in the 15 years she's run the bookbindery on the Annapolis campus. Wright-FitzGerald has only been on the job since August, but she feels perfectly at home among the musty pages, marbled endpapers, and gold-leaf lettering she works with during her 10-hour a week campus job.

"I've always been interested in history, preservation, and bookmaking. I've always loved books as objects," says Wright-FitzGerald. "My grandparents had a large library and they would tell me to poke around, to take any books I wanted. I remember I had a late 19th-century edition of *Les Miserables.* It was the greatest thing. It looked old, felt old, smelled old."

Kurs has been binding books for nearly half a century. She can give you the rundown on old glue and new (the new polyvinyl acetate is more flexible; the old hide glue was, with heat and moisture, reversible). She'll point out the brittle pages of books printed during World War I and II and compare their rapid deterioration with the relatively good condition of books published one and two hundred years earlier. She has a hands-on appreciation for the bindery's old wooden presses as well as for the trade's modern materials, such as the plastic-impregnated book cloth that is easily wiped free of errors. And her approach to the history of bookbinding is not academic, but personal.

"In my grandfather's time, you'd buy a book with no cover and take it to your bookbinder and he'd put a cover on it," says Kurs, reminding you that this now-quaint art was once a corner-store business. "When I started in bookbinding around 1953, it was still possible to get books from the publisher without a cover."

Bookbinding is again changing; today, a primary goal of restoration is to retain as much of the original book as possible. "We view the book in its original form as something having integrity. When you strip away the binding, you strip away a sense of history," explains Lisa Richmond, library director. "To throw away the original cover and make a new cover for a book, that's a last-ditch treatment. What we prefer to do is catch books when the repair is still small so we can keep the original binding. Dillon spends as much time doing things like reattaching loose leaves as she does cutting into books and making new covers."

DAVID TROZZO

Dillon Wright-Fitzgerald (A05) works with a volume in the Greenfield Library.

In the library's efforts to keep books in good condition, Richmond says she relies on library patrons as much as the bindery workers. "We'd like it so that books don't even have to go to the bookbindery because they're being handled more carefully," she says.

"We're not a public library that buys what people want to read today, knowing that five years later we'll throw them out. The importance of the books we buy doesn't change from one century to the next. When you use a library book you want to think, 'isn't it wonderful that students for hundreds of years have touched this book and benefited from it and students two hundred years from now will do the same?' We buy books for the St. John's community today, but we also have a community that persists through time."

Down in the bindery, Kurs also casts her thoughts toward future readers. "This polyacetate vinyl glue we're using is not reversible. It will only come off with brute force. I don't know what they'll do with the next generation of books that needs to be repaired, but I'll let the people who come after us worry about that," she says. "If there are books after us."

–Susan Borden, A87

The Dance of the Muses

by Noam Gedalof, A03

Present-day readers of Ancient Greek plays have surely felt the strangeness of what seem to be interruptions or interludes in the midst of the drama, all attributed to a "chorus." We have been told–and rightly so–that this chorus sang and danced these words, but that the music and dance is now lost, even irrecoverable. But what if we could see what that original and extraordinary form of the poetry was–alive before our eyes–complete in song and dance? Or, better yet, what if we could ourselves breathe life into this poetry, experience it first-hand, renew it, and perform it? We have tried to do this very thing at St. John's, and we believe that we have succeeded.

Concentration and choreography: Mr. David recites from *Agammemnon* as students practice for a November performance.

In November 1999, I introduced my mother, Miriam Rother, to tutor Amirthanayagam David (A86). My mother is a choreographer interested and experienced in dance and theater. And I had heard a talk Mr. David gave on Ancient Greek *mousikē,* in which he emphasized the connection of poetry to dance in Ancient Greece. In his talk there were recitations that were musical (at the same time melodic and intensely rhythmic). I learned further that he was an innovator in the theory of Greek accentuation.

Mr. David had uncovered the single missing component of the pronunciation of classical Greek. What had been known thoroughly were the values of all the vowels, diphthongs, and consonants in the language, as well as the meaning of the melodic, or pitch, accentuation markings. All that remained in the way of an authentic reproduction of the pronunciation was word-level stress–which syllables in each word were stressed and which were not–something found in every spoken language.

In Greek the union of these three elements makes a kind of music, because the vowel sounds are long and short–the long vowels being twice the duration of the short ones–and so produce a meter. The interplay of the lengths of vowels with the rising and falling of the voice (melodic accentuation) produces stresses. These stresses coupled with the meter form a rhythm. It was on account of this musicality of speech that rhetoric, the art of public speaking or stylized speech, was subsumed under music.

Certain ancient writers describe *choreia,* the art and practice of the chorus, as dance that is dictated by the rhythm and harmony inherent in the spoken word. From their statements, certain principles underlying the art may be inferred: one step for each syllable, and strict correspondence of stressed syllables with the setting down of the foot. This means that the very words and their musical texture prescribe the motion of the body. In this way the text becomes a musical score for the dance, the meter resolves into feet, and all that remains to be uncovered is how the dance looked from the ankles up. Of this, Mr. David dreamed for 13 years.

At that first meeting, Mr. David and Mrs. Rother began to consider the possibilities for the renewal of Ancient Greek theater as live performance, with its union of the spoken word, dance, and gesture. Over the next year-and-a-half, Mrs. Rother familiarized herself with Mr. David's work, its sources, and the Classical Greek language. She also studied the array of extant Greek vases and statuary, because many of the depictions seemed to be of figures in mid-

The dancer becomes the very content of the speech.

SARA WHITE WILSON

Dancers perform the opening chorus of Aeschylus' *Agammemnon* (excerpt below, with numbers indicating corresponding photo). Picture 1 shows the characteristic "dance pose" of an army general.

motion. As she explains it, the postures and gestures bespoke dance. They suggested a particular energy and expression of the desired aesthetic of the time, so that she could imagine the steps that would connect the individual figures.

Choreia was ubiquitous in the Ancient Greek world. In religion, it was central. Everyone participated in it; it was a citizen's rather than an expert's art–and on this ground we can claim a kind of right to the dance, and to our renewal of it as non-professionals. Through participation in this medium, through embodiment–what Plato termed *mimesis* (imitation)–Greeks encountered the great men of old and their stories, as well as the stories of the gods and of the gods' interaction with men. This meant that an army general would be depicted on a vase in a manner so stylized and so full of motion that the figure manifests the gesture associated with a general; that is, it suggests movement itself. It was in the context of the dance–in the context of embodied gesture–that a Greek would have had his first, and surely most pointed, encounter with a personage such as Agamemnon. His notion of the personage would be inseparable from a danced gesture. And so it would have come naturally to the vase painter or sculptor to depict him in his characteristic "dance pose," down to the precise placement of the hands and feet, the twist in his back, and the turn of his head. Mr. David suggests that the noun-and-epithet phrases in Homer–phrases generated by a dance rhythm–are verbal correlates for these characteristic poses found throughout ancient visual depictions.

So central was the presence of *choreia,* and its influence so profound in the Greek world, that it may very well have prompted Plato's notion (in the *Laws*) that an entire city could be choreographed–that is, governed through *choreia.*

In February 2001, Mrs. Rother visited St. John's to coordinate the first of three workshops based on her choreography and Mr. David's theory. About a dozen students participated in each of the workshops, which culminated in performances for the community in a packed Great Hall.

I participated and performed in all of these workshops. My experience of *choreia* has been of the extraordinary union of the life of the body and the life of the soul. Meaning, accent, and gesture–already unified in everyday speech–are embodied in the union of the musical word and dance. The dancer becomes the very content of the speech, becomes the personage being imitated, and lives through the story being told.

I now understand what Plato had in mind when he spoke about imitation, and how deeply what is imitated resounds in the soul; or how the embodiment of a person, emotion, or idea can take hold of a man, and somehow remove him from himself. In the dance, one feels the body carried by the words, as though it were being moved, and no longer moving itself. This is the power of *choreia*–the dance of the Muses. ❦

It is mine to declare the omens of victory
Given to princely men (1) on the journey.

I tell how the princes of the Achaeans,
Twin-throned, single-hearted
Lords of the youth of Greece,
Were sent against the land of Troy
With spear in hand to exact vengeance. (2)
The furious omen-birds sent them,
One black eagle, one white-tail,
The king of birds to the king of the ships. (3)
So a lord greater than the kings,
Zeus god of guest-friends,
Sends the sons of Atreus on Alexander;
In this quarrel over a woman of many men, (4)
He would lay upon Greeks and Trojans alike
Many wrestlings (5) where the limbs
grow heavy
And the knee is pressed into the dust
And the spear is shattered in the first
rites of engagement.

–translation by David Grene

From the Alumni Association President

Dear Johnnies,
Johnnies are a remarkable lot. You probably know members of your class who are making a difference in their communities and their professions. It is an honor to be a member of a group of such gifted and dedicated individuals. Twice a year, at Homecoming on each campus, the Alumni Association honors members of our community for their extraordinary achievements. Two types of awards are given: Honorary Alumni and Awards of Merit. On the SJC web site, you can view a list of persons who have received these honors in the past, but I would like to briefly describe this year's awardees.

Honorary Alumni status is awarded to members of the St. John's College community who have contributed to the lives of students or alumni or to the well-being of the college and its program. Honorary Alumni receive all of the benefits of regular membership in the association, so they become permanent members of the college community. This year, five individuals were made honorary alumni. Two were recognized for their loyal support and work with the Board of Visitors and Governors. Bud Kelly supported the Santa Fe campus in its early days and helped set the foundation for the college in New Mexico. Greg Curtis, immediate past chair of the Board of Visitors and Governors, led the college through deliberations resulting in a unified governance structure that will provide a solid foundation for the college as a whole in the future. Two revered tutors were welcomed into the Alumni Association. Mr. John Sarkissian and Mr. Robert Williamson have served the college well and supported generations of alumni in their academic and personal pursuits. The fifth honorary alumnus designation went to Mr. Al Toft. Though most alumni do not know Mr. Toft personally, we all depended on the fruits of his labors. For decades, Mr. Toft has designed and constructed the equipment we use in the St. John's laboratory program. We are happy to welcome these dear and generous people into the circle of St. John's alumni.

Awards of Merit are bestowed upon alumni who have made significant contributions to the college, to their professions, or to the nation. This year, four Awards of Merit were given to recognize a wide variety of work. Peggy Jones (SFGI77) has helped to build and maintain a bridge between the college and the community in Santa Fe. She has served many roles in support of the college, including a term on the Alumni Association Board. She continues to support the college with enthusiasm and energy. Stephanie Forrest (SF77) is a world-renowned researcher and scholar in applications of computer simulation modeling and nonlinear dynamics. She attributes her love of science and mathematics and her ability to work at the frontiers of science to her St. John's education. Howard Zeiderman (A67) is a tutor in Annapolis. He received his Award of Merit for his work with Touchstones, a project that brings great books and great conversations to communities outside the college campus. Touchstones has been implemented internationally among disadvantaged groups including prison inmates and inner city youth. Candace Brightman (A67) was recognized for her creative and ingenious work as lighting director for The Grateful Dead and other performers. Soon after she left the college, Ms. Brightman joined the band to develop the visual extravaganzas that shaped the concert-going culture for the last three decades. Congratulations to these four remarkable alumni for their courage and commitment!

Every year, as the Nominating Committee considers candidates for these awards, I am struck again by the diversity and excellence of our community. I am proud and honored to be among a collection of individuals who continually redefine what it means to live a life grounded in the liberal arts.

I am sure that you know Johnnies, either alumni or beloved members of the non-alumni community, who are doing extraordinary things for their professions, the college, or the nation. Would you like to nominate someone for these awards? If so, please send a brief description and contact information to Bill Tilles, chair of the Nominating Committee, or to Tahmina Shalizi or Jo Ann Mattson, the Alumni Activities directors on the campuses.

For the past, present, and future,

Glenda H. Eoyang (SF76)
President
St. John's College Alumni Association

ST. JOHN'S COLLEGE ALUMNI ASSOCIATION

Whether from Annapolis or Santa Fe, undergraduate or Graduate Institute, Old Program or New, graduated or not, all alumni have automatic membership in the St. John's College Alumni Association. The Alumni Association is an independent organization, with a Board of Directors elected by and from the alumni body. The Board meets four times a year, twice on each campus, to plan programs and coordinate the affairs of the Association. This newsletter within *The College* magazine is sponsored by the Alumni Association and communicates Alumni Association news and events of interest.

President – Glenda Eoyang, SF76
Vice President – Jason Walsh, A85
Secretary –Barbara Lauer, SF76
Treasurer – Bill Fant, A79
Getting-the-Word-Out Action Team Chair – Linda Stabler-Talty (SFGI76)

Web site – www.sjca.edu/aassoc/main.phtml
Mailing address – Alumni Association, St. John's College, Box 2800, Annapolis, MD 21404 or 1160 Camino Cruz Blanca, Santa Fe, NM 87505-4599.

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Lee Goldstein
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Johnnies Online

Whether you're missing seminar discussions or want to find Johnnies living in Chicago, virtual communities of St. John's alumni and friends beckon.

Recent topics on the Johnny Digest have included "Capitalism vs. Whatever," "Up Next: Proponents of Flat-Earth Theory Demand Equal Time," and "Martha Stewart's Continuing Woes." To join, e-mail Johnny@charm.net with the message "subscribe johnny-digest" for the digest or "subscribe johnny" if you prefer the list format. This lively group is for alumni only.

JohnnyXpress is an unmoderated bulletin board for alumni, friends, faculty and staff: http://groups.yahoo.com/group/ johnnyXpress/join or e-mail johnnyXpress-subscribe@egroups.com.

Johnny2 promises that "no topic is off-topic, no word is forbidden," but requires members to treat one another with the "respect suitable for senior seminar." E-mail join-johnny2@lists.holocaust-history.org with the command "subscribe johnny2 your name."

Alumni interested in homeschooling can network with like minds: Visit the group's web site at http://groups.yahoo.com/group/JohnnyEducation-Homeschooling.

Note: Neither St. John's College nor the Alumni Association is involved with or monitors these web communities.

Big Apple Chapter Booming

From swing parties to seminars, alumni in the greater New York chapter have no shortage of events to choose from, thanks to creative leadership and a core group of Johnnies ever ready to meet compatriots, sometimes for intellectual pursuits, sometimes just for a night out.

When chapter president Joe Boucher (A89) first moved to New York, he was quickly drawn into the chapter.

"When I moved here Justin Burke (A87) was president. Justin helped me get one of my first jobs, and I was working with him and saw him all the time. If a seminar was going on and he was worried no one was going to show up, I'd get recruited.

"That's how I ended up being part of the chapter leadership," he says.

Boucher served for three years as chapter secretary and now heads up the chapter, second only to Washington, D.C., in size with a mailing list of about 800 alumni. Some of the chapter's most popular events draw up to 250 participants.

"The good thing about our chapter is that we can have a lot of events that smaller chapters can't, so we can be more active and take chances," Boucher says. "Even if we draw 20 people that's a good-sized event."

Like most alumni chapters, the New York alumni strike a balance between intellectual offerings and purely social events. A swing party in August at the Brooklyn home of Michael Barth (AGI96) drew 60 people. Attendance was also high at a seminar last fall on Job, led by Santa Fe tutor Michael Wolfe. Likely topics for future seminars include Beaudelaire and Pascal, and Santa Fe President John Balkcom is scheduled for a March seminar and reception.

The chapter tries to offer a seminar-style event every month or so, because even in a city with so many cultural offerings, "there's a real hunger" for these opportunities, says Boucher. In addition to seminars oriented toward Program authors, reading groups periodically form around a particular Johnnie's interest.

Even social events often include some food for thought, as was the case with a summer picnic on Long Island at the home of chapter secretary Edith Updike (A86). Seeking a reading to celebrate New York, group members included a discussion of selections from Hart Crane's *The Bridge*.

Building on the success of seminars and parties, the chapter recently launched a mentoring initiative. Poets are meeting poets, those in the legal field share news of job openings, and Johnnies eager to break into the theater are connecting through the chapter, Boucher notes.

Networking is also a goal of the chapter's annual new alumni reception. Fifty Johnnies attended the November event this year. And with new alumni moving to New York all the time, there's no shortage of new blood.

For Boucher, the opportunity to connect with alumni from different generations and hearing about their adventures and interests are the best perks of his chapter involvement.

"One of the nicest things about these events is the opportunity to meet people from other eras at St. John's," Boucher notes. "I might find it difficult to talk to a lot of 80-year-olds, but since we all more or less studied the same thing, we have that common ground to start with, and then we move on and find other things to talk about."

The chapter has a sharp new web site, frequently updated with chapter events and contacts. Visit www.sjcalums.com/nyc.

An Enthusiastic Response

Are these Johnnies in Boston: A) volunteering to pick up the dinner check? or B) offering to lead seminars, programs, and other chapter events in a revitalized Alumni Association chapter in the Boston Area? The dinner gathering November 17 at Elephant Walk in downtown Boston drew close to 50 alumni to an event designed to gather steam for a more active chapter. Chapter president Ginger Kenney (A67) helped plan the event, which featured fine Thai food, networking, and brainstorming for seminars and other events in the coming year.

The St. John's Story has achieved something of a cult classic status for many of the students and alumni who have seen it. Its stiffly choreographed scenes and somber narration prompt amusement from modern audiences, but when it was produced in 1954 *The St. John's Story* was a creative answer to a slump in enrollment: In 1953, enrollment was only 125. Funded by the Old Dominion Foundation, the 28-minute film by Fordel Films of the Bronx, N.Y., was sent to secondary schools across the country, depicting seminars, waltz parties, coffee shop banter, and traditions such as senior orals.

The college administration had high expectations for the film. In his 1954 President's Report, Richard Weigle said, "The entire student procurement program will be built around its use during the coming year." The film was shown in 435 public schools and 95 prep schools to about 75,000 people; it even had a showing at the Edinburgh Film Festival in 1955. Combined with other recruitment efforts, the film was credited with bringing in a freshman class of 90 students in 1955.

In this scene replicating senior orals, William H. Barrett, class of 1956, played the role of the defending senior, baking under the hot klieg lights used in the production. Barrett served as the star of the film.

Datebook

April 26, 2003
Croquet Weekend, Annapolis

June 29, 2003–July 4, 2003
Week One, Summer Alumni Program, Santa Fe

July 4-6, 2003
Homecoming Weekend, Santa Fe

July 6-11, 2003
Week Two, Summer Alumni Program, Santa Fe

September 12-14, 2003
Homecoming Weekend, Annapolis

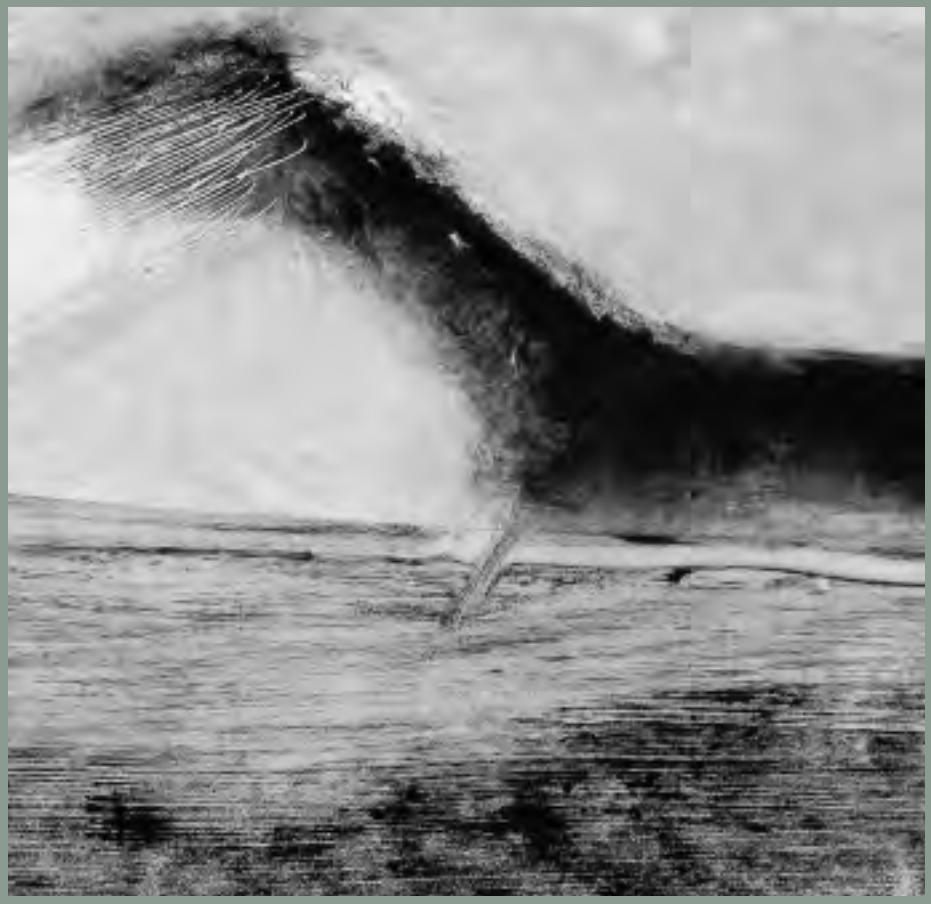
For information on events, contact the Offices of Alumni Activities:

Tahmina Shalizi
Director of Alumni and Parent Activities
Santa Fe: 505-984-6103
tshalizi@mail.sjcsf.edu

Jo Ann Mattson
Director of Alumni Activities
Annapolis: 410-626-2531
alumni@sjca.edu

Santa Fe Art Show

More than 50 pieces were entered in the Alumni Art Show at the Santa Fe Campus last July. Artistic alumni are again invited to enter their work in the Third Annual St. John's College Fine Arts Gallery Alumni Art Show. Timed to coincide with the Summer Alumni Program and Homecoming, the show will run from Saturday, July 5, through Sunday, July 27. All types of media are welcome; artists can also place their work for sale during the show. An opening reception will be held concurrent with the Homecoming reception. For details call Maggie Magalnick at 505-984-6199, or contact her by e-mail: Maggie@mail.sjcsf.edu



A return to traditional form is seen in Jo Basiste's (SFGI91) Greek gods and heroes. This tempera painting is called "Polyphemus and Galatea."

Top: Inya Laskowski (SFGI97) entered this print, "Equus"; Above right: Betsy William (SF87) crafts clay pots that combine Karatsu training from Japan with New Mexican material and landscape. "Diamond" is shown.

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